

KARADENİZ TECHNICAL UNIVERSITY * THE INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

MASTER'S PROGRAM IN APPLIED LINGUISTICS

**THE EMOTIONAL FUNCTION OF THE FIGURES IN T.S. ELIOT'S POETIC
DISCOURSE**

MASTER'S THESIS

Çağatay FIRAT

MAY - 2019

TRABZON

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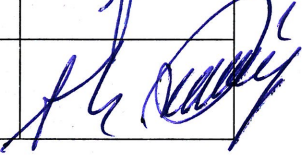
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MAY - 2019

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APPROVAL

Upon the submission of the dissertation, Çağatay FIRAT has defended the study “*The Emotional Function of the Figures in T.S. Eliot’s Poetic Discourse*” in partial fulfillment of the requirements for the degree of Master of Arts in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by unanimous / majority vote on 18.06.2019.

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ACKNOWLEDGEMENT

First and foremost I would like to thank sincerely to my supervisor, Associate Prof. Dr. Mustafa Zeki IRAKLI for helping me on the project. The study would not have been realized without his assistance which I appreciate deeply. Also I would like to thank Associate Prof.Dr. Fatma KALPAKLI and Assistant Prof.Dr. Ali Őukr ÖZBAY for joining my defense and their precious comments and Assistant Prof.Dr.Fehmi TURGUT whose insights contributed to my study. Last but not the least; I would like to thank my family, teachers and those who have blessings for me.

This thesis is dedicated to Hayrettin KÖROĐLU, my fellow teacher and companion, who gives me the courage to strive for knowledge and whom I respect a lot.

May, 2019

ađatay FIRAT

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ÖZET

Bu tez T.S. Eliot'un şiirsel söylemindeki söz sanatlarının duygusal işlevine yönelik oluşturulmuş ve bu sanatların duygusal işlevi merkeze alınarak yazılmıştır. Her öge duygusal işlev ve söylem tipi, metinlerarası ve bağlamsal göndermeler ve bildirim işlevi gibi diğer parçalarla tanımlanmıştır. Bu çalışma incelenen ögelerin duygusal işlevlerini anlamlarıyla araştırır ve bu anlamların doğrudan veya üstü kapalı, söylenen ya da uyandırılan duygularının gösterimini yapar. Ayrıca, bu çalışma biçimsel bir araştırma olarak yorumlayıcı nitel içerik analizi yöntemini benimser. Çalışmada seçilen metinler yazarın şiirleri olup, kullanılan figür ve imgeler duygu işlevlerine göre incelenmiştir. Ögeler incelenip özelliklerine göre sınıflandırıldıktan sonra, Eliot'un şiirlerinin, imge ve nesnel bağlanaşımına (objective correlatives) olan ilgisi nedeniyle, fikri yorumdan ziyade daha çok duygusal deneyime yoğunlaşarak çözümlenebileceği görülmüştür. Dolayısıyla, bu çalışma, Eliot'un şiirlerindeki figürlerin duygusal işlevleri (emotive function) ile anlaşılabilirliğini gösterir.

Anahtar Kelimeler: Metafor, Imge, Kişileştirme, Sembol, T.S. Eliot

ABSTRACT

This study deals with functional attributes of figures in T. S. Eliot's poetic discourse and highlights the centrality of emotive function of the figures. Each figure can be characterized with emotive function or experience as well as certain attributes such as declarative function, discourse type, intertextual and contextual references. The study explores the meanings of figures with their functions in context, implied or conveyed, aroused or portrayed. The study is a stylistic study adopting a research design of content analysis using interpretive qualitative analysis of the texts. The texts are provided by the author's poetry and put under enquiry in terms of the certain categories of the figural attributes. Upon identifying the figures and classifying them regarding functions the study has shown that Eliot's poetry, prevalently because of his particular interest in images and objective correlatives, is more concerned with emotive experience rather than mental speculation. Therefore, the study demonstrates that the figures in Eliot's poetry can be understood through their emotive function.

Keywords: Metaphor, Image, Symbol, Personification, T S Eliot

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LIST OF ABBREVIATIONS

- CA : Content Analysis
CUP : Cambridge University Press
OUP : Oxford University Press
QA : Qualitative Analysis
QCA : Qualitative Content Analysis
UK : United Kingdom
UMP : University of Minnesota Press
USA : United States of America

INTRODUCTION

Literary Modernism had an active period for nearly four decades, ending in circa 1945; however, it never ceased to exist, being a hot issue since then. Accordingly, the researcher of this study believes that the modern period was never left behind and forgotten; instead, the effects of Literary Modernism are still in use, shaping the literary canon in the world. Literary Modernism has brought a new look into the perception of human alienation and isolation in the new city aura which is a topic of most Modernist fiction as well as poetry. Lowell (1917) maintains that this kind of poetic language should be similar to the common language which excludes clichés and old jargon of poetry, signifying that language becomes more natural when used with metaphor. The Literary Modernists make use of metaphors not just as ornaments but something on which the ideas are built. T.S. Eliot (1918) states that metaphor is not something with which we adorn the poem externally; metaphor is a lifestyle without which we do not think of even any abstract thing. This is a concern of this study since it is interested with metaphor as a conceptual phenomenon and as an entity shaping human thinking. Due to the aforesaid reasons, Literary Modernism is dealt with in the present study.

Modernist poets examined human alienation and helplessness in a world whose possible traits could be described as barrenness and destruction, therefore barely leaving an open door for Hope. Doing this, they tried to see through the human psyche- with the help of Freudian theories of the time. Perhaps, the most striking aspect of Literary Modernism is that it implies importance to human psychology, the inner processes of man and mental relations to nature which is made clear in poetry.

As a precursor to Modernism, the Imagist movement developed by Ezra Pound is described as having harsh, clear images to convey meaning while, in the underlying part, it is connected to the human psychology. Hargreaves (1981) argues that Pound used images to reach human psyche. In this case, it is possible to give an ear to the European psychologist Bernard Hartz's (as cited in Hargreaves 1981) theory through which he suggests that a solitary opinion or image has been made by certain unconscious "complexes" which have- as the name suggests- complex sources in the subconscious. Pound (as cited in Hargreaves 1981) says that this image is created by the mind, affected by external causes and turns out to be subjective. Hargreaves (1981) continues that the subconscious takes away the feeling into the realm of the inner psyche and the connection between image and mind can be broken. Consequently, since the link between the conscious mind and the image is altered, there is no an absolute way of handling the image: Hargreaves (1981) states that

there is no certain way to solve the image riddle; the only way is to examine the image and interpret it. Moreover, the dramatic monologue can be explained in this way; as it relates to the conscious and subconscious states of the subject, it becomes a way of describing the inner state of the man which entails the value of interpretation. This can be observed in Prufrock's monologue in which the protagonist is talking to his alter ego, which might be compared to the stream of consciousness technique as well – the reader(s) can only interpret what the implied and historical author(s) means through interpretation-developed by Woolf. The Imagists were concerned with choosing the “appropriate” word for expression since the images were regarded as the depiction of the exact sensation of the Modern Man; to achieve this, Lowell (1917) explains that the poets should prefer common language and the exact word; not the exact like word. This enhances the meaning given within them, making the images more vivid.

When one thinks about Modernism in the poetry of Anglo-American tradition, one possibly cannot but remember and articulate the name of T.S. Eliot. Eliot is a pioneer of Modernist poetry which has a span of approximately 40 years. Eliot is regarded as one of the exceptional poets of the 20th century; he was a Modernist author who, along with Ezra Pound and T.E. Hulme, reflected the destruction of the world caused by Modernity in his works. Being a prominent poet, Eliot displayed many traits of a Modernist author: His poetry reveals the disillusioned Modern Man who is upset by the two world wars and other contributing factors. His work reflects the war-worn, hopeless Modern Man and his desperate quest for Hope and comfort in or beyond this world. His ideas might be considered as very “Modern” until his conversion to Anglican Church, which shows that he is changing the Modernist view of destructive world theme and advancing towards a new meaning in life, as *Ash Wednesday* suggests. He was a distinguished poet in literary canon; as Moody states, “besides being a poet of genius, T. S. Eliot was a many-sided man of letters and his work requires and rewards approaches from a variety of points of view” (Moody 1994: i). Moreover, Laity and Grish (2004) emphasize the influence of his poetry on the other poets, providing the example of Kathleen Raine, who recalls the impact of her first encounter with Eliot's poetry as “instantaneous and tremendous”.

Eliot applied innovative techniques to suit into his understanding of art. Moody (1994) suggests Eliot believed that an old idea might be assimilated to create new ones in poetry, which reveals that the implied and historical reader(s) might rediscover the horrors of the Great War in a new, creative way. Eliot makes use of significant types of modernist structural techniques of allusion and fragmentation in his poetry to discuss spirituality with ideas and symbols. Moody (1994) also explains that, for Eliot, poetry should reflect direct sensory experience which gives importance to the current study's perspectives, namely the images of the poems. Scofield (1988) argues that Eliot's imagery creates “a world beyond ordinary experience” and the poetic job is to take something new from life. Eliot, in his works, studied this phenomenon which could be considered as the same thing on the surface, but always different in its underlying structure, just

like *Prufrock* and *The Hollow Men*. In addition, one should keep the concept of “objective correlative” in mind while referring to Eliot. The term objective correlative might be easily defined with a reference to Eliot himself:

A set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked (Cuddon 1998: 605).

Through objective correlative, the reader(s) can perceive the whole situation with various images and events, which arouses vivid emotions in the reader(s) so that the reader(s) experience(s) the whole scene as if s/he is inside the poem- this feeling should be considered as universal. The poet has the reader(s) understand his message with the help of the objective correlative, which is a new thing developed by Eliot who criticized Hamlet for not having it. To perform these acts, Eliot benefited from other poets having a direct influence on him. Scofield (1988) argues that Eliot has a background of Metaphysical poets and French poets, namely Laforgue, whose striking traits are counted as heterogeneity of imagery and a kind of dislocation when necessary in poetry. Scofield (1988) also states that the Imagist movement has effect on Eliot, such as fragmentation, dissonance visible in *Prufrock* and *The Hollow Men*. Scofield (1988) expresses that such poems also have sharp juxtapositions, abrupt changes in poem’s tone and shifts from sublimity to inferiority and from tragedy to farce. Scofield (1988) expresses that Eliot uses Mallarme’s view in Symbolism which suggests that “words exist as far as possible independently of their referents, with a significance which is to a corresponding degree defined by their relation to other words in the poem” (Scofield 1988: 170). Scofield (1988) explains that “such poems have images which are generally visual, and literal compared to symbolic” (Scofield 1988: 168).

In order to indicate the qualities of Eliot’s poetry, the researcher might consider certain pieces of his poems. These poems are “*The Love Song of J. Alfred Prufrock*,” “*The Hollow Men*,” “*Ash Wednesday*.” Owing to their distinctive features, the researcher might select such poems whose main traits are provided later. “*Prufrock*,” for instance, is not a love song as the title suggests; it is about a hopeless, forlorn man living in a desolate world, seeking shelter which he does not find until death. It contains a certain kind of irony as the title suggests. Hogestraat (1988) reveals that Pound made a remarkable progress in differentiating irony and the irony he finds in Laforgue; she also emphasizes the features of Lafourgean ethos as “a specific attitude of an identifiable speaking subject toward the language that subject employs” (Hogestraat 1988: 259). This irony is apparent in Eliot’s discourse; namely “*The Love Song of J. Alfred Prufrock*” deals with such an ironic tone which is an elegy, but the title suggests a “love song”. In addition, *Prufrock*’s treating women and his real thoughts about the female sex could be regarded as ironic as well: “talking of Michelangelo” or he describes the arms that are braceleted, white, bare and so on. *Prufrock* is considered as one of the most widely appreciated poems of Eliot, which has garnered

much attention and acclaim from the critics. To simply put, it deals with the condition of the Modern Man in a modern society. It displays the visit to be paid by the protagonist who is lonely and perhaps speaking to his inner self; “*Let us go then, you and I,*” the lines make us wonder about who the “you” is; the narrator seems lonely as he has no other company attending him. The poem revolves around a dirty foggy setting which reflects the Modernist way of seeing the world (..... “*sawdust restaurants with oyster shells*”). Spurr (1984) states that the imagery Eliot uses matches to the thematic aspect supported by linguistic aspect. Spurr (1984) examples by saying that “*to squeeze the world into a ball*” stresses the inclination of world which signifies that the world can fall apart or “spread out like fog is another example. Moreover, the words “*This is not what I meant at all*” reveal the significance of discourse which becomes meaningless at once, which stresses not the insufficiency of words but the helplessness of the protagonist who is unable to use them properly. The narrator is helpless and indifferent: ... “*And time yet for a hundred indecisions, And for a hundred visions and revisions.*” Prufrock is also incommunicable in lines “...*That is not what I meant at all. /That is not it, at all*” his message is not clearly understood. Mays (as cited in Moody 1994) states that “the same timidity determines other characteristics of Eliot's verse such as the withdrawal of affirmative personality, the ironic tone, the use of quotation and allusion, the disjunctive structure.” (Moody 1994: 110). The lines “... With a bald spot in the middle of my hair — (*They will say: “How his hair is growing thin!*”) suggests that the narrator has an insecure self; he does not trust himself at all; the poem is presented as an elegy, but the title is “love song” which displays the ironic tone. The line “...*No! I am not Prince Hamlet, nor was meant to be*” is an example of an allusion to Hamlet. Mays (as cited in Moody 1994) explains that in Eliot’s poetry, the poet hides his voice and lets the reader use his own saying of the world “the world outside the solitary, shipwrecked, solipsistic lyric self, a world from which rescue might have come but which was not available to Prufrock or to his creator” (Moody 1994: 111) The title of the poem reveals the situation in which Prufrock lives; he laments, the tone is very serious, but the poem is a love song. The lines “...*And time yet for a hundred indecisions, And for a hundred visions and revisions*” shows that Prufrock gets confused, he never makes his mind up thoroughly and the lines “*till other voices wake / us or we drown.*” also suggests that Prufrock is no survivor. Prufrock makes use of a variety of images and allusions to convey the meaning to the reader. It is considered as the masterpiece of Modernist poetry, explaining the situation the Modern Man lives in. It describes the Man in a deserted place struggling to find his “way” “through deserted streets” in “one night cheap hotels” with “oyster shells”; he is sexually alienated, too. To illustrate better, the researcher talks about Prufrock in which the protagonist never refers to the church, and he pays attention to the evil side of the world, the bad people near him, the mood the narrator is in, the “dirty” city surrounding the environment, including oyster shells connoting indecent sexual activity. Schusterman (as cited in Moody 1994) expresses that Eliot believed that the world is perceived by the eyes of the individual, which F. H. Bradley calls “finite centers.” Schusterman argues that a person’s psychological state has a series of such finite centers, which prevents the other(s) from harmonizing with the person or each other. This is visible in Prufrock in which the

reader sees how dissonant Prufrock is when compared to others in his milieu. Schusterman argues that the reader should consider the women coming and going in the room of Michelangelo; their actions have no sense on Prufrock or Prufrock's yearning to be a lobster makes him a misfit among others. He is a helpless creature going through a dirty medium and, never being certain of himself, it signifies what kind of world the Modern Man lives in and becomes a part of. Due to the reasons referred above, the poem is chosen for the study under consideration.

"The Hollow Men" is another canonical work of poetry which emphasizes the impact of Modernism in human life. It deals with a group of "hollow men" (*We are the hollow men...*) clustered between two worlds, (*.....Those who have crossed/ With direct eyes, to death's other Kingdom/ Remember us-if at all-not as lost*) that might be compared to the purgatory area. They are hollow but somehow they are stuffed like dead animals (*...We are the stuffed men*), they live in a desert place which contains no vegetation (*...This is the dead land/ This is cactus land*), they represent impossible actions; their actions are paralyzed, but they are in motion (*...Shape without form, shade without colour,/ Paralysed force, gesture without motion*); they are afraid of death not because death is a horrible aspect of life, but because they are afraid of the eyes they will see there (*...Eyes I dare not meet in dreams/ In death's dream kingdom*) they fear someone looking at them in the eye.

As for the reasons for choosing such a poem for consideration, Spurr (1984) suggests that the poem is a linkage between "The Waste Land" and "Ash Wednesday." It shows that the souls who have lost their faith are to find their consolation in God. Spurr (1984) believes that nothingness expressed in the poem might be a way to Heaven because nothingness and fear might paradoxically produce faith in Kierkegaard's terms. By applying possibilities to the poem, the possibilities might close the finite side and open the infinite sides, which shows that the poem is a proclamation between finite and infinite supported by harsh images. Spurr also believes that this is apparent in Prufrock who escapes from world of skirts and tea parties and goes to the imaginary world. As stated earlier, the poem is an appendage to "Ash Wednesday" because in "The Hollow Men," the narrator's blasphemous words towards God, such as "*Let me be no nearer / to death's dream kingdom*" which in fact designates that the narrator does not want to see the God in person, are reconciled in "Ash Wednesday," which invites the narrator into the God's bosom. Scofield (1988) states that there is a shift in Eliot's poetry with the publication of "The Hollow Men," which reveals that there is discursiveness and symbolism in his later poems, such as "Ash Wednesday" and he asserts that this encourages the poet to use more deliberate efforts so as to control the experience and order; - in the words of "Ash Wednesday," 'to construct something / Upon which to rejoice.' In addition, when analyzed from a linguistic perspective, the poem contains rich metaphors such as "hollow men" and "eyes" which describes the atmosphere the poem was written in. Moreover, allusions, such as "*death's dream kingdom*" or "*a penny for the old guy*", "*mistah Kurtz he dead*," make the reading more comprehensible and extend the poem's meaning through

the lines. In short terms, this poem portrays a hopeless life and the future of a Modern society- although Eliot gives a half opened door for hope for the later poems he would author- after a highly destructive war of 1914 and suspension of conflict throughout the world and the Modern Man's struggle to find meaning in this desolate world.

"Ash Wednesday" is Eliot's conversion poem that signifies his religious experience. In this poem, the poetic persona "renounces" earthly delights and turns his face towards the God (...*I renounce the blessed face/ And renounce the voice*). Most scholars arrive at a consensus that this poem is a reflection of Dante's Purgatory in *Divine Comedy*, which represents a lady called Beatrice who is replaced with the Lady in Eliot's poem (...*Lady of silences /Calm and distressed /Torn and most whole /Rose of memory /Rose of forgetfulness*). In the poem, the narrator thinks that he is weak before the God (...*Why should the aged eagle stretch its wings?*) and he wants to give up on earthly pleasures to face God. He talks about the dry bones (...*Shall these bones live? shall these/Bones live*) (a story in the holy book) and a lady who is perhaps Beatrice in *Divine Comedy* or Virgin Mary in the Bible under a juniper tree, which also has references to the Holy Book. He possibly describes Purgatory in which he takes steps while passing by people. After descriptions of the biblical scenes, he ends the poem by stating that he wants to unite with God.

There are reasons to be explained for the selection of the poem in the present study. For instance, this poem aims to reach universal truths concerning religion; Terry (as cited in Moody 1994) expresses that while studying on his doctoral thesis on F. H. Bradley, Eliot concluded that he would like to reach beyond noumenal world to a world of experience in which nothing can escape from its grasp, maintaining that he would like to approach the whole truth (...*At the first turning of the second stair/ I turned and saw below/ The same shape twisted on the banister/ Under the vapour in the fetid air*). Jacobson (2014) suggests that Eliot is placing these in tension with religion where he looks for spiritual salvation and coherence: Even though Eliot believes that religion is always in a changing state, the human life is surrounded with religion, which he analyzes as a subject in "Ash Wednesday." In the poem, Jacobson concludes, the narrator undergoes a spiritual renewal, the idea of spiritual transformation stresses the religious concept of changing, and his life from one realm to another shows how religion captures the entire human life. Terry (as cited in Moody 1994) emphasizes that "the assumption is that the more comprehensive our experience, and the more unified our knowledge derived from experience, the nearer we come to the total truth." (Moody 1994 :132) This kind of truth is termed as faith concerned with Hope. Terry also expresses that "for all the poetry's emphasis on connection and community, and its efficacy against the ravaging work of Time, it does often seem to allow Time the upper hand" (...*Here are the years that walk between, bearing/ Away the fiddles and the flutes, restoring/ One who moves in the time between sleep and waking*)(Moody 1994:133). Terry believes that the implied and historical author of this piece of poetry seeks Absolute Truth rather than temporary one.

The selected poetry of Eliot is investigated via content analysis and there is a discussion chapter when the study of all poems is finished to be analyzed, followed by a concluding chapter. In these poems, the study tries to determine certain characteristics of figures of speech to decipher their meaning and effect on the implied and historical reader(s). The study examines the poems by using criteria consisting of tables which explain their emotive function, declarative function, discourse type, literal meaning, figural meaning, intertextual and contextual references. We analyze, for instance, emotive functions of the items studied upon. The images that create certain emotions are provided in the tables. Which kind of emotions these figures arouse on the implied reader is our prime concern; is it a happy image or a sad one which affects the reader positively or negatively? What emotions does Prufrock's yellow fog create on the reader or the eye of one of "The Hollow Men"? These are the questions that are sought in the present study. Moreover, the Figural Meaning is explained within the study, which deals with what the narrator intends to say in opposition to Literal Meaning. Declarative Functions of each figure are presented in the tables and discussion chapter concerning what the narrator in these poems tries to achieve by using such a function, say, imperative. Furthermore, Discourse Type is provided both in the tables and discussion sections to reach a fuller understanding of the poems in question along with contextual and intertextual reference tables signifying which events or people affected the plot of the poems in question. Affirming that this is a stylistic study, the figures' linguistic features are given firstly, then their possible evokings are dealt with.

CHAPTER ONE

1. FRAMEWORK OF THE STUDY

1.1. Significance of the Study

The issue of figures of speech has been gaining ground with many researchers all around the globe over the past decades. Since the figures are capable of transmitting the information via certain forms of special acts, it is the researcher's duty to indicate how this process happens. With the help of figures of speech, one can convey auditory stimuli by substituting a phrase for another, however there is no interest of meaning between them, which is worth studying as it unearths the secrets of human psyche. So, this study owes its significance to the fact that how the poems under examination affect, shape and determine the emotions of this psyche. With the help of other features mentioned in the methodology, the present study examines emotional features of the figures within their context. It is important to note that the study is not only significant to stylisticians and linguists, but those having a philosophical background-especially language philosophy- as it provides information about the way the mind works through poetry; it shows how the great mind of a poet can make similarities and comparisons at which we marvel, it has us see the infiniteness of human mind. In addition, this study aims to show the effectiveness of content analysis in stylistic studies because content analysis has the potential to evaluate the vast amount of data given in a certain setting. With the help of content analysis, the researcher classifies the figures according to certain parameters. Although there have been studies dealing with figural language, specially put, figures of speech in T.S. Eliot's poetry, the present study aims to integrate and collaborate the findings into the study of stylistic analysis of the texts. Furthermore, it aims to provide taxonomies with various aspects of the figures that are reviewed through content analysis. Furthermore, the narratological implications are added to the discussions to reveal the nexus with the textual and formalist analysis of the texts under consideration. The context has little to do with the historical biographical background though; it is the modernist realm of modernist literature and the period of modernity into which the texts are born.

1.2. Background of the Study

The present study deals with the language the poet uses in a way comprising figures of speech. A poet's language conveys the message of the artist in his own way which is also the case for Eliot's himself. The aim of the study is to find how the poet utilizes and instrumentalizes the

language itself. From a semantic angle, the figures of the poems are given in a way in which they are not thought of being independent from the poems; instead, they are treated as being meaningful within and for the poems. As for the style, the figures of speech are shown in a way that emphasizes the details of the poems and Eliot's use of introducing them. As Wales (2001) points out, the goal of stylistics is to show the functional specialties of the texts to interpret them well through using literary material whose cause is projected into the linguistic matter, which in fact stresses the importance of interpreting the results. With the help of content analysis, several important characteristics of the figures in the poems are revealed including declarative and emotive functions and the allusive nature of the figures to give fully understanding of the data processed. Furthermore, these issues are covered in a way which examines the data dependent on context underlining the importance of context in Eliot's poetry. In addition, the study has something to reveal about the ideology of Eliot and aims to indicate the ideology Eliot adopts, the struggles and purgation of the modern man and the modern world and how the world affects the individual. The emphasis which is given to poetry by using figures of speech is revealed so are the different themes relating to others. The findings are objective and testable; they can be verified by a careful observation. The interpretation of the figures and functions are done in a way that they are given possible evidences in the text. What is new in this study is to adopt a linguistic and stylistic perspective by which we can relate our findings to the thematic and ideological patterns of Eliot's work under consideration.

1.3. Statement of the Problem

There have been studies dealing with the figures of speech in Eliot's work, but we have no taxonomy and a proper classification of these figures outlined as stating their various functions, features and properties so that these figures should be revisited and reconsidered within the scope of stylistics and their linguistic features should be explained in relation to the criticism of the texts. The aim of this study, then, is to examine the emotional qualities of the figures in question. The researcher is interested in what emotions the poems arouse on the implied and historical reader(s). As stated before, the previous studies dealt with the figures of speech in an isolated way i.e. focusing only tabling such figures while the present study places importance to both the figures and their correspondence with the context of the poet's work. The figures are never excluded from their context as the context is what gives the figures their significance, along with the other criteria found in the study. All the aspects examined i.e. contextual reference and discourse type are thought to be with the context. The researcher uses the above-mentioned criteria to reach an understanding of the figures through the features given later in the study. The aim, thus, is to show the certain figures of speech and their contribution to making the poem's nature, the figures are valuable within the boundaries of the context of the poems.

1.4. Research Questions

Since this study focuses on the stylistic features of the poems, it uses the content analysis method. The research questions' aim is to find the certain figures of speech in question, then to classify them using certain criteria, finally reaching an understanding of the poems' aesthetic unity. The research questions are as follows:

1. What are the certain figures of speech in Eliot's poetry?
2. How might these figures be classified in terms of emotive function, along with literal and figural meanings, declarational function, discourse type and contextual and intertextual references?



CHAPTER TWO

2. LITERATURE REVIEW

Poetic language differs from everyday language in that it has different rules. For instance, Jones (2012) states that when examining a poem, people are busy with semantically paraphrasing the poem's tone, style and other literary devices to see what the poem is meant to the people encountering it. Jones (2012) expresses that these features contribute to the meaning of the poem and its interrelations with the other parts of the phrases. He argues that in poetic language there is a kind of probability and being not plausible which shows that the reader(s) encounter(s) a poem, different from, say, academic writing. As for the characteristics of the poetic language, Mukarovsky (1976) suggest that what gives poetic language its importance is the function and emphasis on the language itself, together with the aesthetic and poetic functions. Mukarovsky (1976) states that the poetic and aesthetic functions explore the man's relation to a linguistic sign to which it gives a meta-linguistic awareness. Jones (2012) claims that the aesthetic property of poetic language causes people to contemplate on how language works. Pratt (1977) argues that according to structuralist and speech act theory, poetic language is free from moral and everyday obligations of the worldly language. Walsh (1938) emphasizes that in poetic language precision is very significant and "poetry, more nearly than any other form of expression, says inclusively what it means and means exclusively what it says" (Walsh 1938: 74). Stating that the poetic language is essential because all language is symbolic. Walsh (1938) argues that in poetic language the artist can feel and think like a pictorial artist and a poem should be like a concrete and not transparent entity, which is indeed no easy task. This task can be achieved with continuous creativity which includes solid, strong and inevitably present language, which does not permit meanings the poet does not want to arouse and possible meanings s/he does not handle with. The poet should give the reader his intended meaning though this might change from reader to reader. However, as Walsh (1938) expresses that all these qualities must constitute one clear-organized picture on this issue, Jakobson (1960) suggests that in poetry not only sound scheme but also the semantic parts work to build an equation and they are somewhat parallel to each other to create a coherent view.

Such features have a lot to say on the language of poetry. Harap (1933) states that all poetry is metaphorical, and that the context of poetry is also non-verbal, which prevents the reader from being disinterested because of verbal habits and promotes their imaginative skills so as not to make the experience dull. Harap (1933) also expresses that the very thing which gives the real nature to a poem is not the words but the rhyme, euphony, meter, stating that poetry's language is

metaphorical means its language is never expressed but implied by the poet. Harap (1933) states that poetry is composed of emotional activity supported by rhythmic sequences to arrive at a positive effect on the reader.

The fact that the conceptual part of a poem outweighs its emotional part is a hot issue in criticism. Waugh (1980), accordingly, argues that in poetic language there must be a message to convey. He claims that poetic language has dominance given to message. Tsur (2010), referring to Shelley's poem "A Song" discusses the correspondence between the images, such as "widow bird, the wintry bough or the frozen lake" and the emotions aroused through the visual discourse rather than the message, and argues that there is a kind of emotional feature of poetic language and states the following poem (Tsur 2010:4):

*"A Song
A widow bird sate mourning for her love
Upon a wintry bough;
The frozen wind crept on above,
The freezing stream below.
There was no leaf upon the forest bare,
No flower upon the ground,
And little motion in the air
Except the mill-wheel's sound."*

Tsur (2010) expresses that the widow bird, the wintry bough, the frozen wind and the freezing stream make up a consistent view. In addition, they are considered parallel to each other, which suggests that the emotional aspects are in fact as crucial as the intellectual ones.

The chief poet who employs the qualities of poetic system is Eliot. His poetry demonstrates the collaboration of sense and emotion efficiently. He uses these devices successfully to reach an understanding of the entities on which he places emphasis. Numerous studies have been done to examine Eliot's poetry. Of all these, Prufrock is possibly the most examined poem. Irony is an aspect apparent in the poem. Prufrock has an ironic structure which is emphasized even at the very beginning as the title, for example, suggests a love song, but the poem proves otherwise. The poems have other linguistic elements, such as irony tone and so on. Winninger (1974) states that irony has a significant role in Eliot's early poetry such as Prufrock or La Figlia Che Piange; in Prufrock, for instance, the different parts of the consciousness of the narrator conflict with one another, creating a two dimensional medium. Furthermore, the rhythm, imagery and other devices in the poem suggest that the style is used to show the limits of ironies in the works of Eliot. Winninger (1974) expresses that using contrary entities has created a "double mood" which enables the reader to feel what the persona in the poem gets through, making an unequal state in which the protagonist has desire to fulfill his ambitions, but he can never achieve. Winninger (1974) found that the inequality of emotional and intellectual situation is what makes Prufrock ironic. He insists that the contraries are detected in every section of the poem, resulting in irony. These contraries create

very destructive effects on Prufrock himself, which emphasizes that there is opposition in him. Prufrock has opposite selves interfering with each other. What is the main reason behind such an enduring conflict? Winstanley (1974) claims that this comes from the epigraph above the poem. The self-consciousness of the people in the epigraph is responsible for this opposition of the two halves of Prufrock's persona. There are two people in the epigraph: Dante and Guido, who have polarities signifying "you and I" in the beginning of the poem. "You" is the heroic, wanted, demanding part of his personality. However, "I" signifies that there is a worldly, societal side, solely smaller and more personal self. On the one hand, the reader sees a healthier persona, on the other; a disintegrated self. Prufrock is doubting about himself. He is weak, as Shanahan (1955) expresses, he is afraid that his torment will be made known to the people around him. What everybody thinks of him makes Prufrock increasingly depressed. He is through a dilemma between "you" and "I." Eliot's images are the reflections of hopelessness and the secular view of the world which can be seen in the pin image of Prufrock. This image, although being in a combination of very elegant dresses, shows how feeble Prufrock is: Trevisan (2004) explains that there are some items depicting Prufrock's personality, such as a morning coat, pin, necktie etc. These items evoke an image of very fashionable gentleman's suit for morning in Edwardian age. The collar may be thought to give conformist sides of Prufrock as he never thinks to rebel against them. Trevisan (2004) argues that the rhyming scheme of *thin-chin-pin* might give the clues of Prufrock's character as he wants to stress them. She also maintains that Prufrock is thinking that people around him emphasizes his thinness which can be coupled the pin itself. Prufrock is obsessed with his appearance so he is thinking whether a pin has an effect on it. However, despite his efforts, the pin conquers him in the end, and he is at the hands of the pin as he is an insect tied to pin. She suggests that the pin comes from English saying "not worth a pin" which is artless, unaffected, and might mean free from "pride" or elaboration etc. Prufrock is not valued as a pin and maybe the pin is the "objective correlative" for Eliot, which suggests that his life does worth nothing.

Besides being worthless, Prufrock lives in a solitary confinement in which no one can save him, he speaks to his inner self because he knows that he will never be saved, and no savior listens to him as he is in a dark hell. Locke (1963) argues that the surroundings of Prufrock reflect Dante's Inferno in which he utters his song depicting how horrific his isolation is. He is talking to himself as he knows that no one hears his words, but him. Locke (1963) believes that titling this poem as a love song is also ironic in that Prufrock never expresses what he wants to say in and through the poem.

As a matter of fact, Prufrock is the depiction of the Modern society; a depiction which tells us the life of a society by focusing on certain individuals and it displays this with a special language. In this context, Haba (1977) says that Eliot has the reader keep in touch with the peculiar language the poem contains, he likens this to "the burglar and the house dog". he comments on Prufrock

“Eliot may help us to see that the alienation which is a hallmark of the twentieth century is perhaps only a misunderstanding a flawed perception, of ourselves and our experience” (Haba 1977: 54).

Modern society is in despair in Eliot’s poetry which is visible, as said earlier, in Prufrock. The poet makes Prufrock his spokesperson and tells the reader the situation the civilization is in. Unger and Thompson (as cited in Hakac 1972) state that the yellow fog in the poem “Love Song of J. Alfred Prufrock” signifies the poet’s decreasing “faith” towards civilization via ambivalence and Prufrock’s ineffective love towards entities was “dramatized” by Eliot through a network of “thick psychological” network and ellipsis.

These networks sometimes become hard to follow as the poet loads diverse meanings into the certain images such as the fog. Despite using vivid imagery, Prufrock is not a poem which is clear-cut: For instance, the yellow fog image is open to certain interpretations. Scholars does not agree on what the full stanza exactly means. Williamson (1998) states that the cat=fog image signifies the “suggestive” of an aspiration resulting in a disinclination to move. Williamson (1998) assumes that the result of a richly erotic nature of the stanza’s sentimental “activity” is a passivity that seems open to debate. In addition, there are some features of the fog which are striking indeed. For instance, Hakac (1972) suggests that the yellow fog is not an ordinary image; it has particular significance. Hakac (1972) explains that Prufrock is examining the fog of evening carefully as he has entered the “good mood” and feels disengaged from himself. He is not subjective in his decisions and not shy as he is in the beginning of the poem now, he readily looks for the thing he wants: love. Hakac then points out that the yellow fog becomes a male kitten, which reaches its highest point in action then slows down and yellow fog image has sensual and erotic connotations. The yellow fog does the following: "rubs its back," "rubs its muzzle," "licked its tongue," and "slipped by the terrace.", and having reached the climax, it goes to rest, which shows that the features of a loving-partner; sometimes active and sometimes passive in love. In addition, Drew (1949) contends that the fog might be counted as the most complete segment from a psychological viewpoint. She believes that the fog passage gives an entire picture of satisfaction compared to the other parts of the poem. Maybe it evokes a dream which Prufrock does not want to wake, but he fails to do so. As for the mermaids in last stanzas of the poem, Hakac (1972) argues that the significance of this last stanza comes from the idea that Prufrock searches for love and desire in a frustrated condition, which offers no hope of fulfillment. He understands that he will never find the love he seeks for in social life of the Modernity.

Speaking of Prufrock’s positive aspects, the poem has some striking figures of speech: Hrushovski (1984) gives certain data on Eliot. He states that for instance the simile “like” in “when the evening is spread out against the sky, like a patient etherized upon a table” is central to the poem because without the “like” phrase, “spread out” would be lame. He maintains that metaphor is not something which is attributed to mere words, we are constructing a dream in which we

compare the evening to a patient lying on a table who is etherized, which shows the status of the evening. In this sense, we apply metaphors to concepts.

Prufrock is searching for meaning in a meaningless world. In this respect, he reflects the state of the individual in today's world, his efforts are in vain as he will never succeed. Blum (1957) gives certain findings of Prufrock, suggesting "Prufrock, fretful and futile, is aware of the meaninglessness of his world-the world in which he measures out his life with coffee spoons (1. 51); the world whose eyes fix him in a "formulated phrase" (1. 56) and whose voices comment on the thinness of his legs (1. 44)" (Blum 1957:425). He uses irony to joke about the world, but it is too late to change it so he is aware that the death is awaiting him. Furthermore, Drew maintains that Eliot uses head motif several times in the poem: the bald spot in the head, in addition, John the Baptist's head, here the baldness in the head symbolizes death in Prufrock's life.

Some critics argue about the grammatical patterns of Prufrock. Jacobs (1954) underlines that Eliot deliberately uses the pronoun "I" instead of me in the opening lines of the poem in order to make a rhyme with "sky." It could be argued that the correct usage should be "Let us go then you and ME." However, Eliot expects us to imagine a world that is odd and wrong in the sense that the society Prufrock is a part of has an odd way of articulating the things they are encountering.

Language conveys thought and lets everyone understand each other; but sometimes this is not the case. Some philosophers argue that language is not adequate for people to comprehend one another, which can be called communicational skepticism, which reveals that language makes people feel lonely, instead of unifying them. In this sense, let us hear what Farrow says. Farrow (1996) argues that Eliot was aware of this idea, which is apparent in "The Waste Land" and has Wittgenstein sense. Farrow argues that language often does not correspond with thought, which Eliot also believes as he incorporates F.H. Bradley's views. Farrow (1996) considers the following lines (111):

"Dayadhvam: I have heard the key
Turn in the door once and turn once only
We think of the key, each in his prison
Thinking of the key..."

Farrow (1996) suggests that the people around us are caged in their own skins; which is a phenomenological realm leaving no way for escape. Farrow also states that "The Waste Land" is a poem designating desperateness in a vanished world, being a solipsistic poem as echoed by Wittgenstein. However, as put forward by Farrow, "Wittgenstein pushes communicational solipsism to its paradoxical conclusion: If language is an inadequate vehicle for the transmission of meaning, then how could such a skeptical doctrine ever be expressed?" (Farrow 1996: 110). Farrow also asserts that Wittgenstein sometimes puzzles his readers; if he is saying that successful

communication is a dream, then his ideas on his book are not to be understood correctly. This puzzlement, as Farrow reveals, continues with Eliot due to the fact that he changes the very nature of the concepts. For instance, April is often called the nicest month of the year and it gives life to the nature; but in his poem, April is called “the cruelest month” and “Winter kept us warm” is a paradoxical line. By the way, Farrow adds “Eliot may have intended the reader to be left with a vague sense of the significance of the poem's deeper, perhaps partially subliminal, themes of fertility, birth, death, and the Mystical” (Farrow1996 :113).

One of such themes is the issue of women in “The Waste Land.” Here, Eliot sometimes provides the bad aspects to the fair sex. He adopts a very bad approach to the women. Sicker (1984) emphasizes the woman figure in “The Waste Land.” He says, formerly, that the woman in “The Waste Land” might be compared to a wretched prostitute who has many sexual intercourses, but has not had a fetus in her womb or given birth to any baby and who is accompanied by “hysterical laughter” and afflicted with psychological illnesses. However, Eliot did not specify this features in the final draft of the poem; instead, he concealed the sexual life of the woman whose idea was originated from another poem named “Dans le Restaurant” in which there is a brothel scene, but Eliot uses infertility of April to connote this specialties. He explains that the first female figure we run across in the poem is Marie, who is “antithesis” of the prostitute woman in the poem mentioned earlier. She is “more precisely, the primal prelapsarian ancestor of that modern female” (Sicker 1984 :421). She is no a hyacinth girl, but she says that the girl is to be shown later in the poem. She is not so attractive as the hyacinth girl, yet she is “linked with the awful daring of a moment’s surrender”. Sicker (1984) also claims that Eliot’s archetype of the woman in the poem is no Marie, neither the hyacinth girl, but a prostitute who combines “predator and prey” roles, which Eliot calls a belladonna—a poisonous plant raised in the wastelands. However, Eliot’s attitudes towards women dramatically change in his later poems, such as “Ash Wednesday” in which he praises Mary for the devotion she has.

The poem is the depiction of war-torn Europe and the status of human psyche. Because of this, “The Waste Land” reflects how the people feel after the war and react to the effects of Modernity. Rhee (2012) investigates the way in which “The Waste Land” is used as a metaphor to designate post-war Europe. He expresses that “The Waste Land” offers a display of a medium of the modern world in which man hopelessly searches for his way and is puzzled by the society around him. Moreover, Eliot as a Modernist saw the “turmoil and transformation” in the postwar Europe. The disheartenment and uncertainty of the postwar era is visible in Eliot’s poetry. Kenner (1959) suggests that the poem is the metaphorical vision of Europe: the dead barren wasteland of the Continent signifies the poem’s atmosphere. Rhee expresses that one must understand this very nature of the poem to study it in terms of its nature. Bloom (1999) considers the poem as a “testament to the disillusionment of a generation, an exposition on the manifest despair and spiritual bankruptcy of the years after World War I”—a dead land of spiritual famine and drought”

(Bloom 1999:7) Rhee then continues by saying that this metaphorical nature of the poem is evident when one can imagine the ruins of Europe after the Great War. He stresses the fact that Eliot, instead of giving factual information, uses linguistic devices to arouse such an effect that he communicates this desperate situation poetically. The poem demonstrates the “social conditions” of the age and features of the Modernist era. Before the Great War broke out, almost everyone in Europe was happy. People thought that they would prosper via science, they were optimistic about the future. However, they soon realized that the conditions were changing drastically; the new era brought destruction, despair and devastation to Europe. (“This sense of disorientation and disorder is intensified by the obscure and allusive nature of the text. Eliot reflects this modernist perspective in his experimental and unique style, defying ordinary and traditional form, aesthetics, logic, and thought” (Rhee 2012:8) Schmidt (as cited in Rhee 2012) says that the poem is a representation of abhorrence of post-war conditions of humanity. In addition, Rhee suggests that there were references towards exotic places and people, which shows that the tendency to notice and become aware of the other contemporary societies. Eliot not only mentions the problem, but he also proposes solutions to it. Giving such images “crowds of people walking round in a ring, heap of broken images,” he compares Europe’s condition to schizophrenia and introduces the idea that the solution to this condition is turning back to the past. Eliot believed that to heal Europe’s wounds was to give Europe its former years before the War.

In his former poems, Eliot criticized religion and showed few signs of the salvation of humankind. He brought criticism to religion and its components. To exemplify, Jacobson (2014) argues that “The Waste Land” is a modernist masterpiece which deals with prophets in the history of religious belief. In “The Waste Land,” Tiresias is seen a type of a pagan prophet who balances the things revolving around the poem. Yet, Eliot examines Tiresias as someone who is a false prophet, having no religious potency. Tiresias is regarded as a Mock-Christ, serving as a bridge of human sins from the pagan antique times to the Modern present. He may be used to show that there is no redemption of humanity. Eliot gives Tiresias’ life to promote this idea. He achieves this by employing a modernist perspective. Eliot uses modernist devices, such as incantatory rhythm, fragmentary image and he brings the voices of the prophets into the modern world. Jacobson concludes that the western modern world is a hopeless medium for him, and no one expects a salvation. Nevertheless, some poems like “Ash Wednesday” suggest that the prayers may be fulfilled by the God.

In this sense, Eliot, though he seems that he is desperate in the world, believes that certain salvation will come in the end. One of such figures is that of “Cross” in “The Waste Land.” Singh (2001) explores the Cross figure in “The Waste Land.” He states that the meaning of “cross” as: make a sign of cross over oneself or others as a reverence to Jesus Christ (OED) has something in common with the colour brown which Eliot uses in his lines: the dry wind crosses the brown land. It does this without bringing fertility into the land. The colour brown symbolizes two things:

“spiritual death and rebirth.” By referring to the color brown, he means the two things, he says that Jesus crosses humanity’s sins which is compared to the barren earth.

While Eliot is giving a horrific picture of Europe in “The Waste Land” and Prufrock. Nevertheless, we see there is some hope lying within. “The Waste Land” and Prufrock may explain the destruction of humankind, but they do so in a poetic way and they may be thought as constructive; rather than destructive as Krockel points out: despite the “pessimism” of The Waste Land, it offers an integrity outlook of Europe, which mends the “wounds” it had from the wars that occurred in its history. Krockel maintains that Eliot’s achievement lies in turning the sufferance of the war into an art-loving beautiful experience. His skill was to be alive through war experience, protecting the cultural values with himself. He explains that the poem should be attributed to Weston’s from Ritual to Romance by which Eliot sees tradition as a destructed castle and the artist is the one who could rebuild it.

Many critics argued about The Waste Land’s imagery, but Bolton (2007) has something new. He argues that the image of bats and woman in the section “What the Thunder Said of The Waste Land is linked to sex causing death; baby faces of bats are regarded as horrors of sex desire and the bad situation of the newborn, the product of this union, leads to death. Bolton (2007) states that the reader is taken from the dressing room of the woman who brushes her hair “tight” to the place with bats. The scene invokes death instincts, which is a normal way of life in the poem. As this poem is not the one celebrating life, at least not as a way of a normal being could imagine: “In “What the Thunder Said,” however, the promise of sex does produce life: the swarming, bestial life of the bats.” (Bolton 2007 :27) The bats represent a broken vision of The Holy Spirit disguised as a dove; it brings life after death, but these bats bring death and no more life for the world the reader lives in: “A warm-blooded creature that lives in darkness, the bat might be taken as a symbol of original sin and of the fallen nature of man”. (Bolton 2007 :27) “The scene of crawling bats is a vitally important one because it gathers so many images and themes from earlier in the poem, redeploing them in a vision of sexual revulsion and spiritual damnation that serves as the poem’s nadir (Bolton 2007:28).

Similarly, “The Waste Land” has a different language of its own which is examined by scholars. Nevo (1982) examined the deconstruction strategies in the work. He suggests that the poem has no narrative, and as for the time and setting, there is no clear time or an exact place. Instead, there is a continual, surprising disordering and a complete confusion of time and places. There is no antagonist or protagonist either; there is not any lyric, epic but, there are moments suggesting these. Also, we see no trace of one point of view, no single idiom, style or constant linguistic item defining a dominant speaking person in the poem. In addition to all these factors, there is no clear sense of rhyme, meter, stanzas, either. On this issue, Nevo comments as follows (Nevo 1982:455-56):

It is totally, radically non-integrative and anti-discursive, its parts connected by neither causes, effects, parallelism, nor antithesis. It is a cinematographic melange or montage of glimpses, gestures, images, echoes, voices, phrases, memories, fragments of speech, song, quotation, appearances, and disappearances.

He states that the poem as a whole is a combination of contrasts; its disorder is its order, its presence is created by its absences, its gaps and ellipses are its efficacy. There are persons and stories to be told and figure and ground in Eliot's other poems, but we cannot see an example of them in "The Waste Land." "we see at once the radicalization of the irrational and the incoherent which has taken place" (Nevo 1982:456) in the other poems, but we do not see these in "The Waste Land." As for symbols, they do not function properly, they blow up and begin to multiply, "They turn themselves inside out, diffuse their meanings, and collapse back again into disarticulated images" (Nevo 1982:456). When we talk about the pearls that were his eyes in the poem, we are not sure enough to confirm that the eyes connote life or death, or the water and the sea recalls life or death image. Moreover, we are not certain whether the fire displays erotic desires or an emblem of pure soul. City, garden, desert, river; they are all multi-faced and unclear. For instance, the river image; is it the Thames or Ganges, Euphrates? "Thick with accretions and supplements, are they opaque with the opacity of the concrete, or transparent lamps around a spiritual flame, unified, abstract, conceptual?" (Nevo 1982: 456). The text does not contain a clear beginning and end, having no exposition or resolution, either.

Eliot's skill comes from his ability to combine different things with different entities. Monroe (1990) gives certain information on idiom and cliché in Eliot's poetry. He states that Eliot uses idioms in a quite separate juxtaposition to each other. He also expresses that the poet's use of "Notes" on the head of any of his poems reflects that there is an ambiguity in his poetry. He specifically notes that Eliot makes use of high and low discourse idiom to suggest that there is a class struggle in "The Waste Land." Furthermore, "A Game of Chess" poem suggests that the poem is divided into upper and lower classes, between aristocratic and working classes. He asserts that;

In allowing a mere half-line less between the end of the first paragraph and the beginning of the fragmented middle paragraphs than he does between the end of the middle paragraphs and the beginning of the concluding paragraph, Eliot delicately suggests where his allegiances ultimately lie (Monroe 1990:22).

These allegiances include a worried syntax, evasive allusions and a middle-class speech that uncovers that the girl and the man are talking to each other in a class-oriented way.

As a pioneer of Modernism, Eliot applies certain techniques echoed by other artists of different movements. Korg (1960) suggests that the fragmentation of "The Waste Land" is encouraged by the Cubists, Dadaists and Surrealists as well. He maintains that "The Waste Land"

perceives the world of its own as an epic having spiritual features. By combining Weston, Holy Grail, Tresias with each other, he creates a medium which terminates their separate identities.

Eliot's poetry has a significant effect on the other Modern era poets. Sugiyama (1961) examines the modern Japanese poetry with "The Waste Land." The idea of "waste land" image appears in post-war Japan, i.e. the destruction of Hiroshima and Nagasaki. Eliot's use of wretched city life reflects the image of destruction in certain Japanese Poetry, namely Koichi Kihara;

In that one moment
When the flow of all the rivers was dammed up,
In that one moment
When the sun kept away from the soil of Me (Sugiyama 1961:255)

As for the poetic allusion and fragmentation, one can often give examples of Eliot. As a forerunner of Modernism, Eliot uses fragmentary images and allusive words in his poetry which has references to other sources. As for fragmentation, Kinney (1987) suggests that the poem "offers the reader fragmentary, half-buried glimpses of a goal-directed plot" (Kinney 1987: 275). Eliot strategically and purposefully succeeds in portraying the agony of the modern man, but the modern man does not see the falling down of the city and does not notice the structuring of the "Unreal city" before his eyes, as McGann (1976) argues that the poem displays a very chaotic and fragmentary nature of the world in which the narrator finds puzzlement rather than understanding and feels that the world has no order and is very chaotic with the images the poet uses. As for the significance of fragmentation, Johnson (1985) expresses that fragmentation plays a central role and in fact help it elevate its meaning. These come as "cracks" when someone expects for the normal continuum of the poem "to ensure intelligibility or unimpeded first-level decoding" (Johnson 1985:399). Pugliatti and Zacchi (as cited in Johnson 1985) suggest that fragmentation consists of three levels: a) on the morpho-syntactic angle of cohesion, b) on the pragmatic level of coherence, c) on the level of synergy. Eco (as cited in Johnson 1985) states that these techniques might elevate the text's openness. Johnson continues that the reader participates actively in reading process by filling the gap(s) through moving from these stages aforesaid to (re)construct the textual unity. Since internal fragmentation disorders digressive unity, it, without exception, reflects the readerly attention away from text's discursivity. "These may occur through paradigmatic linkage - often at a distance - working on an in absentia ("exponential") plane or through signifier referentiality based on signifier "echoing"(Johnson 1985:400). To understand these concepts, Johnson gives examples from "The Waste Land." For example, let us take the illustration of the rat figure in the poem; Serpieri (as cited in Johnson 1985) says that the rat figure represents bestiality and erotic desires. Johnson expresses that in the poem the rat is having difficulty with dragging his belly which is loaded with babies. There are also bats with baby-like faces. There is something in common with rats and bats; bats are flying rats and they are also equivalent of rats. The paradigmatic linkage system verifies that there are two illustrations, two reworking of paradigm of female fertility; first,

as an evil threat of giving birth, then we see it as a visual caption in its nightmare form: bats' faces. In addition, the choice of word, "babies" demonstrates that the author uses no borders between the animal and human species. In order to understand the signifier referentiality, let us consider the following lines: "Under the brown fog of a winter dawn" Falling towers / Jerusalem Athens Alexandria / Vienna London / Unreal; all these show that there are signifier units which absolutely mark the reader's attention to earlier segments and declares that there is a development or "working through of a paradigm." Furthermore, the reader constructs the unities and looks for breaks by examining the literary tradition- e.g. allusion, genre and genre register, and stylistic register. "Thus, in *A Game of Chess*, it is the allusiveness and the tragic register of "Good night, ladies, good night, sweet ladies, good night, good night" (1. 172) that signal the ironic yet despairing tone of Eliot's interruption of the previous (unconsciously tragic) discourse, by a deeper authorial consciousness" (Johnson 1985:402). In this context, it is beneficial to give an example from *Hamlet* and "The Hollow Men." As Tearle (2012) points out, "The Hollow Men" has allusions to *Hamlet*. Tearle (2012) expresses that *Hamlet* speaks of his mother, Gertrude, meaning that she has eyes without feeling and sense and these eyes are echoed in Eliot's poem which speaks of eyes the narrator does not dare to see in his dreams. Tearle (2012) argues that the implied and historical reader(s) should compare and contrast the lines of both Eliot and Shakespeare: First let us see what Shakespeare says;

"Eyes without feeling, feeling without sight, Ears without hands or eyes, smelling sans all,"
(3.4.79–80)

Then Eliot;

"Shape without form, shade without colour, Paralysed force, gesture without motion;" (11–12)

Tearle (2012) maintains that the pattern of Eliot reflects Shakespeare clearly: "The chiming of "Shape" with "shade" and the way "form" begins to reform in "force" unites Eliot's visions—sightless though they may be—of the hollowness of feeling. Yet, they also unite with *Hamlet*'s vision of failing senses and of a world "without colour" and "without sight" (Tearle 2012:92). The reader sees that Eliot echoes Shakespeare in both pattern and rhythm. In addition, the very use of words of *Hamlet* is fragmentary and disjointed, a characteristic of "The Hollow Men," "a poem which describes a world containing a "broken column" (line 90), "broken stone" (91), and a "broken jaw of our lost kingdoms" (91), where the poetry is itself broken into fragments" (Tearle 2012 : 93). Tearle also suggests that there is a kind of "withoutness" in *Hamlet* which Eliot renders as lacking the objective correlative, which Eliot tries to demonstrate in "The Hollow Men." Howard (2012) suggests that there is a sort of different kind of imagery style in Eliot's "The Hollow Men" saying that Eliot uses different kinds of opposed imagery. Howard notes that the image of the hollow men praying for a "broken deity" reveals that even though they see themselves as gods, they seek for an additional help and, showing that they are weak and "impotent," their

prayers will be returned. His quoting Fleissner's words that the main issue "is whether the 'stuffed men' of Eliot's lament is symbolic of a nihilistic attitude or whether their hollowness mainly represents an emptiness waiting to be filled." He reveals that the first option demonstrates that the hollow men find nothing other than death and perish, but the second alternative shows that they eventually find the truth and become knowledgeable. The images show that the men are seen "leaning together" (Eliot Part 1); they create a medium in which they consider themselves as prophets without being a real one. Harvey (1959) indicates that their leaning together and back to back means that they resemble Janus, the Roman god of beginnings, whose faces reflect wisdom, the past and future.

This evidence takes the reader to antique times and theology of Christianity. One of the works combining the two concepts is *Divine Comedy*, written by the Italian poet, Dante. Dante had a vital place in Eliot's works; it is said that Eliot had to pay for the copyright fee for citing Dante's words, since Dante's souls and the Modern Man have parallels, which are the theme of Eliot's miscellaneous works and examined by several researchers in the field. One of these critics might be given as Lowe. Lowe (2004) identifies certain similarities between Dante's cursed people and Eliot's protagonists, such as Alfred Prufrock. He argues that Prufrock lives in a torture-like setting, a prison of self-consciousness and isolation and is not capable of doing anything- most notably, Eliot called this as a conscious impotence. The epigraph at the beginning of the poem reveals that the readers- The Modern Civilization – are also entrapped within Hell and are damned like Prufrock. The implied and historical reader(s) might refuse his invitation to go with him; but his words echo in the reader even after they part. The reader might wonder about whether there are some people like Prufrock around or they are familiar to the reader. Likewise, Dante is an observer of the damned in the Hell. In *Gerontion*, Lowe (2004) states, the protagonist complains of doing nothing to evaluate his life productively; "Gerontion's state is not, at face value, one of torment. It is, however, a state without hope of change - an old man driven 'to a sleepy corner', from where he remains vaguely aware of things going on without him, but inactive, while the other 'residents' of his draughty house move around him without any personal contact. Furthermore, he is cut off from union with God and this, in Dantean terms, is torment enough." (Lowe 2004 :329). These words reveal the condition of the Modern Man in a Modern World, considered a form of torture by Dante who said that such souls are in neither Hell nor Heaven-a place called Limbo. Lowe (2004) suggests that this situation is the same as "the Waste Land," which is a depiction of the Hell in the Modern World and Eliot asserts that damnation is not necessary for Modern World as it does not have the capability to sin actively; "Like Gerontion, the people in "The Waste Land" look back not so much on sinful acts as on failures to act at all, and their 'torment' often lies in a stifling, empty routine, with the troubling awareness of lacking something that they cannot fully define" (Lowe 2004 :330). Lowe expresses that the torment inside is hidden in society and everyone is trapped in their own solitary confinement and lives in his individual hell; there is not any possibility of their being saved from there. Furthermore, "The Waste Land," there is no purgation of their souls and

their sins brought them from hell and they disappear in the people in the street. However, when Eliot converted to Anglicanism successfully, his ideas changed in accordance as well. For instance, in “Ash Wednesday,” he believes that such torments become a way to the salvation; by way of such sufferings, one can reach redemption, which is clearly in Little Gidding in which Eliot uses the Dantean imagery with Christian doctrine.

“Ash Wednesday” has direct references to Purgatory of Dante, which is a reflection of the poet’s allusive capabilities. Rodgers (1970) provides significant information about “Ash Wednesday,” emphasizing that the poem’s structure is like Dante’s Purgatory in the *Divine Comedy*. He suggests that Eliot asserts that he was influenced by Dante very much and Eliot made his poem by exploiting the *Divine Comedy*. However, he warns the readers that the two poets are different in the way they treat language and he states;

Eliot speaks in symbolic terms of a spiritual voyage in which impressions merge in the consciousness, in which figures overshadow and impinge upon each other, in which redemption requires a total renunciation of the flesh. For Dante, whose world is affixed with a larger measure of reality, reason assumes a positive role in the pilgrim's journey; the affirmation of the spirit does not exact a total rejection of the self or of the material world. (Rodgers 1970 :98)

Still, myth is the cosmos where the two poems occur. Like *Divine Comedy*, “Ash Wednesday” is interested with the movement itself and progression towards Heaven is an example. As for “The Hollow Men,” another major work of Eliot, Gillis (1961) gives certain data on the spiritual status of the men in the poem. He accepts the view, like Rodgers, that the opening parts of the poem are shaped with the *Divine Comedy*. Like the souls in Inferno, the people in “The Hollow Men” are empty of any real emotion connected to spirituality. They have never known good or evil. The chairman of the hollow men is considered as a modern Dante or contemporary man in the modern world. Day (2008) states that in “The Hollow Men,” the thought is also hollow and he-the narrator- must stand without it; the poem is considered as a post-“Waste Land,” an anticlimax happening after it.

Eliot’s poetry is sometimes regarded as autobiographic, let us hear what Daumer says: Daumer (1998) suggests that Eliot’s symbolization of maternal love is related to conflicts with the poet’s own mother Charlotte S. Eliot. She proposes;

that the mother's feminist effort to come into voice by (re)defining motherhood as a creative, spiritually and culturally productive force provided a model for Ash-Wednesday's dramatization of divine maternity which propels and guides the male speaker's conversion. (Daumer 1998:480)

She also states that the poem explores the maternal subjectivity in a rich way, suggesting that the poem becomes a moving but complicated prayer of maternal love. She also notes that the speaker of the “Ash Wednesday” is not happy about the past and present as the persona just waits

hopelessly; there is a continual hopelessness in the poem. She also believes that the poem is a conversion from the worldly delights to the essence of God. There are references to things which distract the poet's imagination to reach the divine being and to women whose life are unclear and who invites the poet to promise of memory a new life, sometimes earthly, sometimes spiritually, also there is a

fear of maternal abandonment, the need to individuate and thus to separate from the maternal, and a profound longing to be reconnected with a mother whose pervasive silence symbolizes a disconcerting otherness even as it promises access to a wisdom beyond common speech and understanding (Daumer 1998:486)

Dante, as stated earlier, has an important place in Eliot's writings. Several of Eliot's poems have direct references to Dante's works, particularly the *Divine Comedy*. For instance, "Ash Wednesday," Eliot's conversion poem, might be considered referencing towards Dante's Purgatory in which the soul seeks salvation from the sins they committed. There are images and allusions directly related to Purgatory. In this context, Ellis (2009) found out certain factors contributing to the structure of "Ash Wednesday." He starts with the word "turn" in the opening lines-Because I do not hope to turn again: This ordinary verb becomes a key point in the poem's course, asserting that the narrator wants to give up worldly pleasures and strive towards God's acceptance, but at the same time, this turn can imply the danger of "turning back" to earthly pleasures which are visible in the narrator's surroundings and the mind's turning with such topics, being a very complex meaning. Ellis (2009) explores that the image of stairs in the opening of the Part Three of the poem has a very complex structure: the stairs are the indicators of the movement towards God's realm; however, they are the signs of the soul's lingering with sins not to reach God, too. He also maintains that there is an invisible journey image in the poem in which the souls try to get somewhere and nowhere, constituting a paradox. We are told to start a journey, and, in the end, we restart the same journey, like a never-ending incident. "Ash Wednesday" is a ritual which indicates Christ's overcoming of the Devil, but there is no possible way of completely defeating the Satan in the poem of the same name. On the issue of what makes things worse, Ellis (2009) argues that the tempting moments of Satan does not only include material things but spiritual ones as "hope and despair", making the narrator's deed far more difficult as well as the renunciation of "the blessed face." However, the descent and temptation of Satan can be a way of salvation as this is a way of reaching God's approval. This descent and the bad quality of spiritual weakness continues through the Part One of the poem, leaving its place to desire God's blessing in Part Two. Part Three represents ascent and Part Four, struggle towards God respectively. Taken together, these findings verify that "Ash Wednesday" might be regarded as an inspiration from Purgatory.

Eliot finds his salvation when he converts to Anglican church; his ideas of renewal might be examined in his later poetry. Sawyer (2010) deals with the ideas of religious nature in "Ash Wednesday" and argues that the main points of "Ash Wednesday" are repentance and renewal,

maintaining that conversion is a continuous process which reminds us that Eliot himself is a newly convert by the time the poem was written. He tells us that Eliot's earlier poems such as "The Waste Land" and "The Hollow Men" show us a destructed, meaningless world away from religion, always secular. Now the poet recognizes the essence of God and he admits that he is completely weak before Him. The "Ash" in the title refers to the purification, mourning, sin and death which underline the poet's asking for forgiveness of God. He emphasizes the verb "turning" as a way of conversion.

At times Eliot uses non-human imagery to represent the divine spirits. In this way, he places a special meaning on the ordinary objects around us. Yet, it is sometimes hard to relate very high feelings on divine spirits through everyday objects. As a prominent poet, Eliot seems tackling this problem in *Four Quartets*. He makes use of non-human imagery to show the divine message successfully in the poem with the images he employs. Penny (2015) examines the non-human imagery in Eliot's *Four Quartets*. He argues that the poems are rich in such a linguistic device, as one thinks the "objective correlative" of Eliot, which clearly means that "a set of objects" must be used to arouse certain emotions on the reader. He argues that the poem has a medium which represents things that are hard to be expressed and are indeed transitory. He then contends that such a medium is puzzling, pervading all four poems, making ironic frames to reference points. Despite this dilemma, Eliot uses animate and non-animate imagery to demonstrate the qualities with which he achieves the aesthetic unity of the poem. Such imagery uses the entity in the normal environment around us and pays attention to the inner elevated meaning within. This is the ideal form the historical author addresses and the very abstract matter lies behind the things around us. With the help of these imagery, Eliot might link the past with the present through religious faith, investing divinity, into the objects surrounding our presence; the poet is in a position to communicate the inexpressible world.

Emotions are crucial in Eliot's poetry as he is the supporter of the objective correlative and underlines the thought-provoking features of the poetry in general. Reibetanz (1969) argues certain key points in Eliot's poetry. She suggests that in *Four Quartets* the aim is about the emotions we have forgotten but we rediscover through poetry. She believes that the aim is to give the old words new robes and new spirit to give them meaning and understanding. She thinks that the medium of language for generating thought is essential in Eliot's own thinking. She also adds that the landscapes are symbolic in that they are not evil, but they distract the narrator's aim in life to reach the divine spirit.

Like "Ash Wednesday," Eliot's conversion poem, *Four Quartets* reflects religious inspiration to the reader. Reibetanz (1969) argues that the poem is a quest for eternal being and the pain experienced through life can help people find the meaning of life. *Four Quartets* is the expression of the need to say that there is a God, which is the essence of religious poetry. The faith and hope

call for direct illumination to God whose presence is beyond time and must be thought as real. Reibetanz (1969) expresses that Eliot wrote this poem in an age in which religious experience was diminishing. The aim of the poem is to arouse the emotions of faith, hope and the like to bring back the forgotten elements of our age. Eliot, here, uses language to convey feelings, a vehicle for transporting emotions. He reflects the emotions which are forgotten but rediscovered by faith and God.

Social relations and human interaction are apparent in Eliot's poetry, as he is interested in the human psyche, its reaction to the world and others around them. Eliot examines this in his poetry to express that successful communication is of crucial importance. Unger (1961) suggests that there is a problem of communication between the man and woman in *Prufrock*, meaning that the failure of communication is a notable aspect of his poetry attached to images of "rose garden" found in "Ash Wednesday."

CHAPTER THREE

3. METHODOLOGY

This study deals with the figural language in Eliot's poetry and explores the emotional function of the figures. To achieve this, Eliot's poetry is broken down to categories to ascertain its features, such as imagery and metaphor. Finding out such items is best established via considering the exact words in the text, so the focus of examination is on the word level (this does not mean that the researcher takes the words in a solitary way; rather he accepts the bond between them and the context in which they are presented). The procedure is as follows: the literal meanings of the words are consulted via an advanced lexical source that is used as a tool for the literal meanings and related functional estimations of the verbal data derived from the texts. The researcher, therefore, can look up in the acknowledged source for the literal meanings and predict the potential discrepancy between the figural meanings and the literal ones. The figures of speech within this context are identified via content analysis, which provides the researcher with the conceptual and imagery usage of the verbal data upon which the discussion of carrying a message through the conceptual aspects of the poetic discourse and arousing a certain feeling or emotion in the receiver is carried out.

3.1. Stylistic Aspects

The features are examined in a scientific way; stylistics. Norgaard et al (2010) defines stylistics as "the study of the ways in which meaning is created through in literature as well as in any other type of texts" (Norgaard et al, 2010:1). Stylistics, as a matter of fact, is, as Alonso (1942) puts forward, concerned with studying the language of the authors along with the idiomatic expression of them and the language they employ. Simpson (2004) expresses "stylistics is a method of textual interpretation in which primacy of place is assigned to language" (Simpson 2004:2). This is visible in the current study, as it examines the language of Eliot. In stylistic studies, linguistic features of texts, such as metaphor or other devices, are revealed through analysis, which might be generalized to literary texts. Alonso (1942) states that stylistics deals with poetic construction of literary texts, including two aspects; a) the system in which they are developed and b) the aesthetic arousal of delight they produce. Leech and Short (1981) assert that stylistics is, indeed, how writers or poets establish the artistic affects they produce through language. They argue that linguists are concerned with the description of linguistic structure and critics with aesthetic properties of the work; the task of stylistics is to combine the two mentioned branches. With these elements,

stylistics reveals how authors perceive the world from an aesthetical-poetic angle. Applied into the current study, the patterns, figures namely, are examined to reveal how Eliot establishes his message and what devices he applies to reach this aim. The words, devices or style more generally show what emotions he would like to create emotions on readers.

3.2. Qualitative Analysis

As this kind of study focuses on meaning and interpretation, it naturally entails the concept of qualitative analysis (QA). In the analysis, meaning and interpreting the results are given more attention to than simply counting certain frequencies of word clusters. With the help of this analysis, researchers engage in various tasks of revealing conceptualization of different understandings of certain stimuli to ascertain their essence in mediums. As the text of Eliot is under study, which includes the meaning and interpretation of poetry, qualitative research is applied to examine the figures in this study whose focus is on the very words of the poems as they are the sole meaning carrying objects of them. On this issue, Miles et al (2014) state that most of the qualitative research is performed by means of words which might be assembled, collected and broken into segments, as shown in the present study. As the researcher uses the words of the poet in question, he elaborates them to reach a grasping on them to conclude a final word. However, words alone cannot supply enough material without intervention of other mediums, such as context. Dey (1993) expresses that contexts define the social medium where action happens. He also suggests that “the time frame within which action takes place; the spatial context; the network of social relationships, and so on”. (Dey 1993:33) With the help of context, figures can gain meaning without which the figures seem irrelevant to the topic. Due to the reasons stated earlier, QA is selected for the present study.

3.3. Content Analysis

This study applies content analysis as a method that is summarized by Krippendorff (2004), who provides significant information on the term. He says that the term has been in use since 1941. He gives the definition of Webster’s dictionary: “the analysis of the manifest and latent content of a body of communicated material (as a book or film) through classification, tabulation, and evaluation of its key symbols and themes in order to ascertain its meaning and probable effect”(Krippendorff, 2004:xvii). Likewise, content analysis is explained by Huckin (as cited in Bazerman and Prior 2004) in a way that reflects its methodology: “content analysis is the identifying, quantifying, and analyzing of specific words, phrases concepts, or other observable semantic data in a text or body of texts with the aim of uncovering some underlying thematic or rhetorical pattern running through these texts” (Bazerman and Prior 2004:14). CA can be used for the purpose of identifying features of fiction as well as other types of genres. With the help of it, researchers indicate the similarities or distinctions of authors’ word usage, lexical items etc. Most

importantly, they give a sense of what the writer would like to say to the reader as every artwork requires and addresses to audience. That a work of art communicates its message effectively is of high importance which has a place in content analysis. Content analysis studies how this effect is achieved through meanings and contexts. The point that is emphasized here is that there is a shift towards meaning-namely qualitative procedures-from mere quantitative ones counting certain words, which constitutes the main instrument of the present study. As the reader perceives, meaning is created with a person understanding the message, bringing to the mind the idea of communication. Communication is defined by Holsti (as cited in Lindzey and Aronson 1968) as who says what to whom with what effect; whose definition of communication shows a frame consisting of a sender, message, channel, receiver respectively and a content analyst generally is preoccupied with the message itself. Through this, Holsti (1969) suggests that he stresses obtaining inference from the message. He focuses interpretation as well as literal meaning. Adapted from Berelson (1952), the table below gives the characteristics of communication in CA:

Table 1: The Purposes of Content Analysis

Purpose	Questions	Research problems
to describe the characteristics of content	What? How? to Whom?	<p>to describe trends in communication content. to relate known characteristics of sources to the messages they produce.</p> <p>to check communication content against standards to analyze techniques of persuasion</p> <p>to analyze style to relate known characteristics of the audience to messages produced for them.</p> <p>to describe patterns of communication.</p>
to make inferences about the causes of content	Why?	to infer aspects of culture and cultural change
to make inferences about the effect of content	With what effect?	<p>to measure readability</p> <p>to analyze the flow of information.</p> <p>to assess responses to Communication.</p>

Resource: Berelson, 1952

3.4. Interpretive Content Analysis

On this communication issue, CA generally has different approaches out of which the researcher counts three views: Qualitative, Interpretive and Quantitative approaches. Rather than

the last one, the researcher focuses the first two being compatible with the results. As the aim is more on the interpretation than the sole literal definitions of the figures, interpretive content analysis is given much more emphasis. Interpretive Content Analysis is generally beyond the surface meaning as defined by Ahuvia as “interpretive content analysis is specially designed for latent content analysis, in which researchers go beyond quantifying the most straightforward denotative elements in a text” (Ahuvia 2001:139). Going beyond these features requires the researcher to pay attention to other components as Maschi and Drisko (2016) maintain that this kind of analysis entails taking into account the other mediums, such as context, and assigning more qualitative techniques to the items that are being studied. Supporting this argument, Krippendorff (2004) suggests that texts become meaningful in their contexts which present the data outside. Although the data may come from outside, the context makes them relevant to the researcher. Context gives the researcher the ability to do with the texts, what the texts mean to us and what they can tell us.

The features mentioned above imply that interpretive analysis is more interpreter-centered as this analysis is suitable for researchers who aim to approach the data with their own ideas. Ginger (as cited in Maschi and Drisko 2016) expresses that this type of analysis enables the researcher to reach inferences related to the intentions and thoughts connected to the type of communication. He claims that interpretive analysis relies on thoroughly examined data of communication, which is not manifest, requiring the researcher to go into more detailed account of the text in question that can have the interpreter’s own views. Maschi and Drisko suggest that this is presented by the ideas and cultural background of the researcher processing the information via their own views. Krippendorff (2013) makes similar comments, saying that meaning does not have to be inside of words on the page; it might change in accordance with the aims and intentions of the interpreter. By the way, there must be some evidence corroborating the meanings -words - the researcher encounters. However, since the focus is on meanings or emotions, there may be more than one interpretation, because the process is a never-ending one. Still, the researcher pays attention to a verifiable system as Miles et al (2014) state that “many interpretations of this material are possible, but some are more compelling for theoretical reasons or on grounds of credibility and trustworthiness” (Miles et al 2014:28).

Interpretive Content Analysis collaborates with Qualitative Analysis in the present study as there are correspondences between them. Mayring (as cited in Maschi and Drisko 2016) argues that the researcher is preoccupied not only with the surface elements, but the items hidden in depth in QA. QA aims to find mainly not numerical data, but interrelation of meanings embodied in texts. Likewise, Kracauer (1952) claims that in qualitative analysis, meaning is not one-dimensional which necessitates different angles of thought. In addition, that a researcher does find a word once or twice in a body of text does not imply that it is unimportant. Next, the meaning is not shown in a simplistic manner; instead, it is contextualized. Dey (1993) suggests that with the help of context,

the figures might gain meaning without which the figures seem irrelevant to the topic. The context as well as content enable, as Maschi and Drisko (2016) argue, QA to explore the key points of meaning and examine the delivery of the message embodied in texts of any kind, making the method a companion to CA.

In view of these items, It is argued that CA has a more meaning-based side which can be termed as Qualitative Content Analysis (QCA), paying attention to, as Mayring (as cited in Maschi and Drisko 2016) expresses, the systematic analysis of core ideas making use of them as primary content rather than the ones on the surface. Maschi and Drisko (2016) suggest that the latent content and contextual clues are made use of in this analysis. They state that this analysis takes intriguing aspects of communication into account, which may not be detected via quantitative procedures as statistics. QCA analyzes the very nature of communication beyond numbers and enlarges the meaning.

However, this does not mean that QCA totally ignores the manifest features of the texts themselves. Instead, Maschi and Drisko (2016) argue both manifest and latent content are interrelated. The authors compose their works by keeping in mind that literal and figural meanings complement each other, and the job of analyst is to indicate the themes and categorize the material both inductively and deductively in all data set. With these in mind, the researcher of the present study not only considers the figural meanings, but the literal or dictionary meanings in the data, although the focus is mainly on latent content. He combines them to contextualize the data to reach an understanding of the material as much as possible, which he does by emphasizing the words reflecting the poet's message effectively.

3.5. Criteria for Interpretative Content Analysis

Having an important place in poetry from these reasons, emotion might be regarded as a foundation of literary texts. Johnson-Laird and Oatley (as cited in Pokrivcak et al 2016) argue that emotion is perhaps such a striking aspect of literary texts that no other element has power as it has. They say that emotion is what readers obtain when encountering texts. Likewise, Pokrivcak et al (2016) suggests that emotion is the entity which enables the readers to appreciate the artwork, thus, being crucial. They also maintain that every age has its own handling of emotion, for instance, Romantics favored the nature's beauty and longing for the past and the landscapes. Modernists emphasized impersonal emotions, one striving for feeling; the other trying to evade it. Being a prominent Modernist, Eliot has different views on the employment of emotion; he suggests that poetry should abandon emotion as Pokrivcak et al emphasize. Emotion should not reflect the personality of the poet; it shows that the author forgets his own self when creating work of art, "He/she only works as a "transforming catalyst" to which emotion and feelings enter and are

changed into artistic emotion having nothing to do with the ordinary ones” (Pokrivcak et al 2016:131).

3.5.1. Metaphors

Not only our speech system, but also our mental system run according to metaphors. They maintain that our conceptual system of what we do and how we act depend on metaphors; our conceptual system acts metaphorically¹. Dancygier and Sweetser (2014) argue that authors use metaphors and figures to convey authorial message on an aesthetic level. By using it, the poets benefit from asserting thought beautifully and nicer than literal meanings. Not only do they express authorial ideas, but also underline the emotional effect-a topic directly related to the current study. From this perspective, it can be argued that figurative language often involves in decorating the texts and ornaments for works. Dancygier and Sweetser (2014) think otherwise; they state that figurative language or figures of speech (metaphors hereafter) are pervasive in cognitive system as they are the foundation of linguistics, comprised of both literary and everyday language. This is because they have roots in human cognitive apparatus that is the same medium for both literary and everyday usage of them. Consequently, Lakoff and Johnson (2003) share the view that metaphors can generally make abstract entities more concrete. Srzednicki (1960) contends that metaphor is used to turn the abstract thing into material reality. He exemplifies the issue as with the sentence “silence is golden” and he states that silence is an abstract term, whereas gold is a material thing to be touched and felt. With the help of the material thing, the new meaning emerges: silence is precious. In addition, Gibbs (1992) explains that according to metaphor as anomaly view, deviant forms like ‘the stone died’ turns into non-deviant forms, like ‘the stone like person died’ in human brain. Verifying this, Kövecses states that most of our poetic language is made up of conventional conceptual metaphors as exemplified by Gibbs.²

Kövecses (2010) summarizes the features of metaphors in five items:

¹ For instance, in ARGUMENT IS WAR metaphor, we take argument in terms of war-like situations: we defend our positions, we fight against ideas, we protect our ground etc., we do this unconsciously, which emphasizes that our mental system is metaphorical. Lakoff and Johnson (2003) suggest that the art of arguing is shown in terms of war; in fact, they are different concepts -argument and war- they are united to establish a conceptual metaphor, which reflects our thinking way. We think arguments by associating them with war-like situations.

² Consider the poem of C.G. Rossetti:
“Does the road wind up-hill all the way?
Yes, to the very end.
Will the day’s journey take the whole long day?
From morn to night, my friend.
.....
Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.”

The poem treats life as a journey and it is expressed as LIFE IS A JOURNEY conceptual metaphor. The lines “from morn to night...” also suggest another conceptual metaphor LIFE IS A DAY

1. Metaphor is related to conceptual system, not verbal,
2. Metaphors are firstly for understanding mental system not for aesthetic purposes,
3. Metaphor is not directly linked to similarity,
4. Metaphor is used by almost every person,
5. Metaphor is a direct consequence of human thought

As a result, the researcher considers the metaphorical concepts not as an elevated entity which is out of touch; instead, he conceives them as a conceptual thing, shaping ordinary man's mind system.

To establish a conceptual act, the people constructing it must be aware of the act. Black (1955) gives significant information on metaphors, stating that for a metaphor to be effective, the person receiving this must be aware of the analogies between the two things that are being compared. It really entails the deliberate effort of the person involving here. He states that people use metaphors as sometimes there is no literal equivalent of a word to express it. He states that we do not have enough literal words, so instead we say 'cherry lips' to talk about the beautiful lips of a woman. He says, "Metaphor plugs the gaps in the literal vocabulary (or, at least, supplies the want of convenient abbreviations)" (Black 1955: 280).

The receiver's awareness is not enough for a metaphor to be comprehended. Mortimer (1927) expresses that the metaphors which are isolated cannot be processed as their significance is never truly appreciated. They must be made meaningful via the presence of contextual phenomenon in which they are more easily comprehended.

Together with context, metaphors make discourse, the use of language in social context as underlined by Mortimer, assuming certain positions in the spatial string of discourse. Steen (1999) emphasizes the distinctions in metaphor, suggesting that there are three kinds of different discourse functions of metaphor representations; "linguistic, conceptual, communicative" respectively. He states that linguistic means the grammatical patterns of stimuli, conceptual means having ideas, communicative means having a message to deliver;

As a result, metaphors must be analyzed as expressions, by investigating their vocabulary and grammar; as ideas, by analyzing their propositional content and knowledge structure; and as messages, by examining their pragmatic structure and function in terms of co-text and context (Steen 1999:501).

3.5.2. Imagery

This study also deals with imagery, a device described as follows: Cuddon (1998) suggests that imagery is related to feelings and thought-provoking ideas, objects, actions in a poem. It is

associated with sensory and extra-sensory states. Cuddon states that the imagery can be broken down to three types; literal, perceptual, conceptual; literal means that no figurative usage is attached, perceptual is related to the metaphorical use of language, and conceptual means the imagination of an idea of an experience. Imagery can be visual, olfactory, gustatory, kinesthetic and abstract. Baldick (2001) expresses that imagery is different from “abstract arguments and exposition” in that they are less concrete qualities of human and applicable to senses. Baldick suggests that imagery is important in New Criticism as it gives much importance the work’s being concreteness other than abstract argumentation or construction issues.

Being an important figure in Modernist circle, Eliot made use of stark imagery in his works. His images were sharp and designed to portray the exact sensation before the eyes of readers. His idea of objective correlative assumes such purpose, aiming not to tell but to show. Preston (1967) suggests that Eliot’s images reveal the very concreteness of physical objects. However, they are not solely the descriptions of material objects. They are a combination of idea and emotion, merged into each other with the past, present and future and are articulated from the tongues of people/characters in the poems. Preston believes that Eliot assumed that thought equals emotion in poetry; hence, images must be associated with meaning, which should be his objective correlative. This implies what Eliot thinks on his poetry; he aims to express his thoughts on an urban environment by using vivid, solid imagery on the details of life he (re)presents. Preston asserts that Eliot’s success comes from the fact that he juxtaposes these urban setting details in a way that he gives the awareness of their significance. He gives greater appreciation of the poem as it contains combined images rather than solitary ones. They are often embodied in characters whose mental activity is also examined. Preston maintains that this activity is revealed through the images Eliot uses, asserting that it is only through imagery that the conscious self becomes aware of herself. Moreover, apart from being aware of the self, the imagery he proposes acquires sensuality intensified by perception and experience. As the explanation of other figures –symbol, personification, metonymy-are given in operational definitions section, they are not presented here.

3.6. Data Collection

The researcher investigates poetry of Eliot as an examination medium in which the issue of figures of speech is dealt with. There are three poems to be analyzed in the course of the study: “The Love Song of Prufrock,” “The Hollow Men” and “Ash Wednesday.” The reason why these poems are selected for the study is that these texts exemplify Eliot’s use of emotion with respect to the issue. This study focuses on the emotive function of the figures. The researcher considers the fact that emotive function denotes the effect and the emotion the poet would like to create on the reader by using poetic devices. The researcher, thus, drawing on the task of emotion rather than conveying information, brushes up the text in line with content analysis procedures to identify figures and objective correlatives. To achieve this, the researcher finds and figures out emotion-

arousing elements, such as imagery and metaphor to have readers feel what poets feel when creating the work of art, which gives critics a hint of the poem's success. The researcher tries to shift the focus from "traditional and organic" to "uprooted and mechanical," regarding the terms and elements pertaining to 'emotion' in the guise of 'emotive' function in Eliot's poetry. He tries to find out how Eliot establishes his message by employing phrases containing emotive aspects and deals with what effect Eliot wants to arouse on the reader by using such devices, such as imagery and metaphor, when he conveys his ideas on a subject, which shows how the entire poetry in question creates a sphere of meaning revolving around emotive function.

Looking for such a function in Eliot's poetry, the researcher considers the structure and foundation of emotional aspects Eliot discusses on poetry. As known before, Eliot wants the poet to create an emotional medium whose effect is understood in the same way by different readers, showing how successful the poem is. As this sentence indicates, Eliot seeks for a type of 'objectivity' in poetry who develops his 'famous principle in art, the objective correlative, stating as follows;

The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked (Eliot, 1997:58).

The researcher is of the opinion that here Eliot implies that the poet should not tell directly the emotion; instead, he advocates certain employment of concrete materials to evoke that emotion (the most famous example, perhaps, is 'like a patient etherized upon a table' in Prufrock) and that emotion is shared by all humanity reading the line, in the same way.

Objective correlative has its roots in Eliot's understanding of art. Griffiths (2018) suggests that the term, coined by Washington Allston in the 19th century, has Platonic and Kantian origins. Allston (as cited in Griffiths 2018) expresses that objects are perceived by the mind as ideas are proclamation of objective reality, or reflexes. The world outside is an objective reality in human mind, as the mind has a pre-existing idea of it before. This is also valid in pleasure and satisfaction as the correlation between mind and reality are located on the fixed place of Truth, reflecting Kantian ideas. Eliot made use of this term in literature as he thought that when the mind perceives and grasps the external in a suitable way, this correlation develops out of Truth whether it is aesthetic or transcendent. Eliot (as cited in Griffiths 2018) in fact states that emotion is linked with an object and should be objective in nature; thus, this attachment relies on physical entities with psychological ones. On this issue, Hanief (2000) asserts that by using this formula the literary work turns into definite and relevant to the readers, the absence of which makes the literary piece confused. Eliot states that poetry should be impersonal, paying attention to poetry itself rather than

the one writing it. In addition, some critics agree that Eliot, like French Symbolists, claims that emotion is conveyed in a way that is evoked, not directly addressed. Griffiths (2018) also suggests that Eliot underlines how the poet transcends their thoughts-which are related to an emotion in question- to the reader effectively via objective correlative using above-mentioned relationship. Incidentally, Objective correlatives identified by the researcher were crosschecked by another researcher who was specialized in the field.

3.7. Operational Definitions

The data presented below are brought by examining certain figures in the three poems mentioned earlier. Certain figures in the poems, such as their figural meaning, declarative and emotive functions, discourse types and intertextual and contextual references, are detected via content analysis method. It is necessary to give a brief definition of each first:

A-Figure: The very word which is being examined, features of which are disclosed.

B-Figural Meaning: The figures' imaginative meaning, other than their basic meaning

C-Declarative Function: The figures' having declarative, interrogative, imperative or exclamatory structure.

D-Emotive Function: The figures' arousal of emotion which is the effect of emotion on the reader.

E-Discourse Type: Discourse is any written or spoken communication. Discourse can also be described as the expression of thought through language. There are types of discourse which are:

Argument: A form of communication meant to convince an audience that the writer or speaker is correct, using evidence and reason.

Narration: This form of communication tells a story, often with emotion and empathy involved.

Description: A form of communication that relies on the five senses to help the audience visualize something.

Exposition: Exposition is used to inform the audience of something with relatively neutral language, i.e., it's not meant to persuade or evoke emotion. (<http://www.literarydevices.com/discourse/>)

F-Intertextual and Contextual References: The event or text the figure addresses or alludes to.

A-Metaphor: Cuddon (1998) defines the term as “a figure of speech in which one thing is described in terms of another. The basic figure in poetry. A comparison is usually implicit” (Cuddon 1998: 507).

B-Metonymy: Cuddon (1998) defines the term as “a figure of speech in which the name of an attribute or a thing is substituted for the thing itself. Common examples are 'The Stage' for the theatrical profession; 'The Crown' for the monarchy; 'The Bench' for the judiciary; 'Dante' for his works” (Cuddon 1998:510).

C-Simile: According to Cuddon (1999), simile is an explicit comparison -metaphor implicit-between two entities using the propositions as ‘like’ or ‘as.’ An example might be provided from Ted Hughes (Cuddon, 1998:830):

...Nibelung wolves barbed *like* black pine forest

D-Personification: Cuddon (1998) defines the term as “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects” (Cuddon 1998:661). This example is from Sylvia Plath's “The Moon and the Yew Tree:”

“The moon is no door. It is *a face* in its own right, /White as a knuckle and terribly upset.”

E-Imagery: Baldick (2001) defines imagery as “a rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literal or figurative reference to perceptible or 'concrete' objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition” (Baldick 2001:121).

F-Symbol: Baldick (2001) identifies symbol as “anything that stands for or represents something else beyond it—usually an idea conventionally associated with it. Objects like flags and crosses can function symbolically; and words are also symbols” (Baldick 2001:251).

CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Poem One: “The Love Song of J. Alfred Prufrock”

Table 2: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Let us	Then	You	The evening
Literal Meaning	“Something that you say when you are making a suggestion”	“At that time”	“Subject pronoun”	“The part of the day between the afternoon and the night”
Figural Meaning	The speaker wants to do the deed immediately and to get rid of it.	The speaker says this to a situation which may precede the narration, there may be an event before the poem	It is the reader or the narrator’s alter ego	The evening is the most suitable period of the day for a visit
Emotive Function	Boredom	Helplessness	Discomfort	Comfort
Declarational Function	Imperative	Suggestive	Declarative	Declarative
Discourse Type	Dramatic	Narrative	Dramatic	Descriptive
Linguistic Type	Verb	Adverb	Pronoun	Noun
Intertextual Reference			Possibly a reference to Bible, a form of <i>thee, thou</i>	
Contextual Reference	The speaker emphasizes the decay of modern world	The context recalls a shameful event	The split of personality is a modern effect	The evening, like entities, is lifeless, without senses

4.1.1. Description of Table 2

In Table 2, the reader can see that the figure “Let us” whose Literal Meaning is “something that you say when you are making a suggestion,” whose Figural Meaning is “the speaker wants to do the deed immediately and to get rid of it.,” whose Emotive Function is “Boredom”, whose Declarational Function is “Imperative”, whose Discourse Type is “Dramatic,” whose Linguistic

Type is “Verb.” It has also Contextual Reference which states “the speaker emphasizes the decay of modern world.” The second figure is “then” whose Literal Meaning is “At that time,” whose Figural Meaning is “the speaker says this to a situation which may precede the narration, there may be an event before the poem,” whose Emotive Function is “Helplessness,” whose Declarational Function is “Suggestive,” whose Discourse Type is “Narrative,” whose Linguistic Type is “Adverb,” whose Contextual Reference is “The context recalls a shameful event.” The third figure is “you” which has several meanings; the Literal Meaning is “Subject pronoun,” the Figural Meaning is “The narrator’s alter ego,” the Emotive Function is “Discomfort,” the Declarational Function is “Declarative” the Discourse Function is “Dramatic,” the Linguistic Type “Pronoun,” the Contextual Reference is “the split of personality is a modern effect” the Intertextual Reference is “Possibly a reference to Bible, a form of *thee, thou.*” The fourth figure is “evening,” it has six features: The Literal Meaning is “the part of the day between the afternoon and the night, the Figural Meaning is “The evening is the most suitable period of the day for a visit,” the Emotive Function is “Comfort,” the Declarational function is “Declarative,” Discourse Type is “Descriptive,” Linguistic Type is “Noun,” Contextual Reference is “the evening, like entities, is lifeless, without senses.”

4.1.2. Commentary of Table 2

Before starting the explanation of figures, it will be beneficial to say something about the epigraph above the poem. It will be better to examine the figures in the light of this information. In the epigraph, Guido reportedly tells Dante about his “shame” honestly, as he believes that no one is able to return the earth again and his incident will be told to no one other than people living in the hell. This reveals Prufrock’s situation: he believes that no one will listen to him. Banerjee (1972) tells the readers that Prufrock is confined within the poem; his existence is only limited to boundaries of the language in the poem. He also argues that Prufrock is in a modern hell maintaining that his confession is heard by people without his awareness of it. He states that Guido’s affirmation that his story will be told to no one is what makes “love song” ironic. He suggests that;

What had seemed to be a unique set of words and events in the poem threatens to become ordinary, a matter of ritual and habit. Our identification with Prufrock is judged and valued at the same time that Prufrock is. There is a great deal of moral toughness underlying Eliot's presentation of Prufrock's slight lyric disgrace (Banerjee, 1972:966).

Bearing these in our minds, it is time to interpret the figures in question. Starting with the first figure, the reader can see “**Let us**” whose features are as follows: The narrator starts with this to make a suggestion on the surface, but he is not interested in the response he will get. He does not care about his companion’s answer to his offer, making us suspect if he is selfish or not. Reading

“Figural Meaning,” the reader can see that the narrator is not willing to perform the “duty,” he sees it as a burden on his shoulders and would like to do the deed and get rid of it, which reflects Emotive Function: Boredom. The narrator is fed up with the deed and does not want to do the duty, but in the end, he will have to do it anyway. The reader can see that the declarational function’s aim: It is designed to make a suggestion; however, its structure shows that it is an imperative, which implies that the narrator performs pressure on his other self or his/her companion, disguised as an offer. Its Linguistic Type is verb, stating that the narrator tries to perform an action, a visit to some place, to do the action. The reader sees that Discourse Type is Dramatic, suggesting that we see that there are two personas speaking. When it comes to Contextual Reference; one sees that the context says that the Modern World is crawling under decaying conditions and the reader or speaker’s alter ego is invited to make a visit under such circumstances when the reader can recall the epigraph. The context shows that this “action” is done in an unpleasant setting, arousing irritating emotions on the part of the reader. Let us take the second figure “**Then**” whose literal meaning implies that the reader can understand this in view of the epigraph: the line is said to describe a situation which may precede the narration of the poem itself, recalling that the line is a response to a situation. Emotive Function suggests that the narrator is a helpless creature, s/he simply obeys the situation described in the epigraph. Declarational Function asserts that it is suggestive, meaning this: If there is a situation like that in the epigraph “**THEN** Let us go.” The context shows these are said to a shameful situation before the poem. Next comes the third figure “**you**,” a very controversial figure in the poem. Who is “You” addressed to? Is it the reader, the narrator’s companion or his alter ego? These questions are open to debate in the contemporary world; however, several critics agree that it is the narrator’s other self accompanying him over the course of the poem. Smith (1956) is of the same opinion, maintaining that Prufrock looks in a mirror, on which he sees himself and his personality. His aim is not compatible with himself, not doing his will. The researcher has left this to the reader, assuming that the reader will decide which sounds more probable. So, the researcher has chosen to give the two figural meanings in the table in question. Since two meanings are possible, it is time to refer to Haba: Haba (1977) argues that the “you” in the poem may be the reader, in other words, us. He says that if the “you” are the reader, which makes the poem more than ironic. Because the alienated Prufrock now has successfully put forward his love song to the reader, revealing his own love to others. Yet, the readers are caught in a situation which makes things a bit difficult; on the one hand, a person literally wants to confess his own love to them; on the other, the person hides his first name from them, such a great dilemma. The researcher has preferred to include “Discomfort” for Emotive Function as “you and I” will make a visit in an unpleasant setting. On this point, one recalls what Ackerley says:

Prufrock perhaps does not leave his room: the poem may be an imagined journey through certain half-deserted streets, towards the room where women come and go, to that moment of truth when he will turn and descend the stair, an object of mockery to all... the setting says more about Prufrock’s desolation than about the city (Ackerley 2007 :13).

In addition, the Emotive Function suggests Discomfort as the journey narrator and companion take is not a pleasant one. Sawdust restaurants and cheap hotels validate the emotive function the researcher finds. The journey evokes the feelings of filth and disgust on the reader however improbable it is. Intertextual Reference may imply an echo of the Bible, like an address from God to Man, a form of thou, thee. Maybe, it was Satan who used “you” in Biblical terms, as we think of the epigraph. Contextual Reference shows that neither the narrator nor his companion wants to travel through the streets that are half deserted because the way the narrator explains the medium in which the action occurs reveals that it is an unwanted action. In addition, the reader can see that the split of personality recalls the Modernist approach to human psyche and the inner complexities of human mind are similar to that of stream of consciousness technique. Another figure is “**evening**” whose qualities are discussed below: As known well, the literal meaning of this figure asserts that the part of day between noon and night is called evening. The reason why evening, not afternoon or night, is chosen might be explained as: first, the figural meaning of evening suggests that this period of the day is probably the most suitable time for a visit in Western tradition. Furthermore, as Videnov (2009) suggests that the use of “evening” is a theme inherent in the poem linked to “cheap hotels,” “sawdust restaurants” to intensify the importance of the figure. It may be chosen since the narrator desires evening as he wants people not to see his actions; evening hides his deed. The Declarational Function is descriptive: It describes the evening’s qualities. Ironically, Emotive Function shows Comfort as its motive: If the reader especially considers the second part of the poem, there is a comforting scene on mentioning “evening”, i.e. the yellow fog’s behavior in the evening. In this way, the evening has opposite emotions; on the one hand, comfort and on the other, lifelessness, as the Contextual Reference suggests. The evening is likened to an etherized patient which tells the reader that the evening is emotionless as well.

Table 3: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Spread out	Etherised	Half-deserted	One-Night
Literal Meaning	“To arrange for something to happen over a period of time and not at once”	“Anaesthetize (a person or animal) with ether:”	“Uninhabited and desolate”	“Used only one night, once”
Figural Meaning	This suggests that the evening is made gradually to wait for the visit.	to make something lifeless, without emotion	Comparing to the real deserts, showing no human or animate thing.	Suggesting unfaithful sexual activity, often with a prostitute
Emotive Function	Gloom	Paralysing	Alienation Loneliness	Depravation
Declarational Function	Declarative	Declarative	Declarative	Declarative
Discourse Type	Narrative	Dramatic	Dramatic	Lyric

Table 3: (Continue)

Figure	Spread out	Etherised	Half-deserted	One-Night
Linguistic Type	Verb	Adjective	Adjective	Adjective
Intertextual Reference	Time and Free Will by Henri Bergson			
Contextual Reference	The evening is not “aware” of itself	The evening is lacking feelings	The narrator emphasizes the streets’ being desolate	The narrator says this to show that the setting is awful, corrupted

4.1.3. The Description of Table 3

In Table 3 the reader can see the figure “**Spread out**” which has different characteristics; the Literal Meaning is “to arrange for something to happen over a period of time and not at once,” the Figural Meaning is “this suggests that the evening is made gradually to wait for the visit.” Emotive function is “Gloom,” Declarational function is “Declarative,” Discourse type is “Narrative,” Linguistic Type is “Verb,” Contextual Reference is “The evening is not aware of itself.” Intertextual reference is “Time and Free Will by H. Bergson.” As can be seen from the table, there is now the figure “**Etherised**” whose Literal Meaning is “anaesthetize (a person or animal) with ether,” whose Figural Meaning is “to make something lifeless, without emotion,” whose Emotive Function is “Paralysing,” whose Declarational Function is “Declarative,” whose Discourse Type is “Dramatic,” whose Linguistic Type is “Adjective.” The Contextual Reference is “The evening is lacking feelings.” Another figure is “**Half-deserted;**” its Literal Meaning is “Uninhabited and desolate,” its Figural Meaning is “Comparing to the real deserts, showing no human or animate thing,” its Emotive Functions are “Alienation and Loneliness, its Declarational Function is “Declarative,” its Discourse Type is “Dramatic,” its Linguistic Type is “Adjective.” The Contextual Reference is “The narrator emphasizes the streets’ being desolate.” The next figure is “**One-Night**” which has seven features, the Literal Meaning is “Used only one night, once,” the Figural Meaning is “Suggesting unfaithful sexual activity, often with a prostitute,” the Emotive Function is “Depravation,” the Declarational Function is “Declarative,” the Discourse Type is “Lyric,” the Linguistic Type is “Adjective,” the Contextual Reference is “the narrator says this to show that the setting is awful, corrupted,” the Intertextual Reference is “Macbeth by Shakespeare.”

4.1.4. Commentary of Table 3

The first figure of this commentary is “**Spread Out.**” The narrator compares evening to a person waiting for an operation, lying on a surgery table. It (the evening) is *spread out* which emphasizes objective correlative Eliot uses to enhance the sensory stimulation the poem proposes. With the help of an image of a person to be operated, Eliot can make the “evening” which is spread

out, more noticeable. In addition, Ackerley (2007) argues that this is a reaction to Romanticism which pays great attention to Nature. Eliot tries to limit Nature's influence on literature, which proposes a Modernist view on Nature signifying that the evening is nothing, but the certain emotions the narrator has. Childs (1988) suggests that the evening is not the entity spread out; it is Prufrock, the self or I, that is waiting for contemplation. The reader can find that Eliot suggests that Prufrock is examined rather than evening. The Emotive Function reveals that the figure has a gloomy atmosphere suggesting that *Spreading Out* connotes an entity made unconscious to be studied upon. Contextual Reference implies that to be spread out is being in a state in which an unemotional setting arises. The line "*When the evening is spread out against the sky...*" says that the evening is waiting for the deed, it is motionless and emotionless. Intertextual Reference shows that there is a direct reference to French philosopher Henri Bergson's *Time and Free Will*. Childs (1988) suggests that Bergson argues that the problem of our century is to transfer what is external and material into internal and immaterial, that is to count the unquantifiable phenomena. The unextended is comprehended as if it is extended, the unextended *spreads out* in space in this way. The object's being external *spreads out* into consciousness, Bergson states that consciousness is a pure duration which does not have a plurality of states if it is not spread out. Childs (1988) concludes that the reality is a single and pure phenomenon which does not have specific time and distinction; a pure duration. Prufrock's problem comes from the distinctions of category he uses; e.g. *you and I*, the reader does not observe a "pure duration" here.

The second figure is "**etherized**" whose characteristics are shown below: it is used with a simile, a kind of metaphor. It describes the evening's situation; the evening is compared to a patient who is on medications not to feel pain. The researcher is of the opinion that Eliot wants evening to stop witnessing what will become of Prufrock. The protagonist of the poem commits a sin and feels ashamed; so, he wishes no one to find out this. He is so embarrassed that he does not even consider the evening as his witness. As it is known, Prufrock is on the way for a visit and the evening is a suitable time for paying someone a visit. However, the researcher thinks that Prufrock uses evening as his cover, few people notice him going somewhere, which shows that he is shy and lacks self-confidence, which might be regarded as the indicator of inferiority complex as well. A question arises here then; what effect does Eliot exactly pursue by comparing evening to a patient? As for this issue, Childs (1993) provides significant information: He says that Eliot echoes his dissertation on F.H. Bradley and emphasizes the idea of pain as a result of social interaction, as there is the differentiation between self-not self, objectivity and subjectivity. Childs (1993) suggests that even the patient is "etherized," s/he is an inhabitant in the evening which Eliot places after and before self-consciousness. For Eliot, Childs asserts, being etherized is a kind of nostalgia and an escape from conscience because if we wake up, we drown in the end. In addition, this explains how the world is; the world is self, and the self is shaped by the world. The idea of such system reveals democracy as Eliot said that sacrificing self in the name of society brings the people into fascism and the like, so there must be a balance between self and society, which can be

achieved by religion itself presenting harmony into mankind, another theme employed by Eliot in his poems, like *Four Quartets*. He also states that in *Four Quartets*, the Christ is the “wounded surgeon,” he is wounded for the people on Earth, but at the same time, the surgeon is Eliot, who is damaged by the Modern World, another medical metaphor Eliot uses in his poetry. Childs (1993) concludes that Christian society is on the table; what is worse, it is dying and needs a revival.

The third figure is “**Half-deserted**” whose features are described as follows: Its literal meaning stresses the city’s being desolate, while the figural one compares the streets to real deserts where no plant or animal (except some rare species) exists. The Emotive Function suggests the social estrangement of Prufrock. It is Prufrock who is, like the former figure, alienated, not the streets. Prufrock is lonely and seems to have few friends, in addition to being shy. Here Eliot uses a Modernist approach; he implies that Modern cities are like deserts; loneliness and alienation spread into every corner of them. The cradle of civilization and the nest of human progress; the city is now “deserted.” The Modern city was an indicator of human development. A city is meaningful when one thinks of the people living within. Readers understand that the thing that makes a city deserted are its inhabitants; here, Eliot emphasizes, not the city, but the loneliness people share there. Modern city alienated humans from each other, resulting decay among humans.

The final figure of this table is “**one-night**” which has sexual implications. Here, Eliot comes to imply that the hotels are used one nightly. What does this mean? The reader understands that this is a possible reference to sexual union. Being shy, Prufrock is unable to love; he just tries to satisfy his carnal desire. He wants to have sex, possibly, with a prostitute whom he will never see again. Because Prufrock has no self-esteem, he does not reveal his love to a woman. He is clustered up in his shell, he is the Modern Man caught up in his emotions. In addition, there is personification in restless nights and retreating of muttering; it is people not the streets which are restless and muttering, one may think of the “*one-night cheap hotels*” as a person’s last shelter. He has no home, residing in cheap hotels, being forlorn and desolate. Eliot shows the bad sides of the city life as well. Here, it should be noted that Prufrock, like Eliot, may be viewing sexual intercourse as a form of “copulation,” a derogatory term which underestimates the essence of sex in humankind. In the course of the poem, the reader sees how problematic Prufrock’s relationship with women is.

Table 4: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Sawdust	Oyster	Tedious	Yellow
Literal Meaning	“Powdery particles of wood produced by sawing.”	“Any of a number of bivalve molluscs with rough irregular shells. Several kinds are eaten (especially raw) as a delicacy and may be farmed for food or pearls”	“Too long, slow, or dull; tiresome or monotonous:”	“Of the colour between green and orange in the spectrum, a primary subtractive colour complementary to blue.”
Figural Meaning	Dirty, gloomy places that the narrator visits	The narrator uses this in order to show indecent sexual activity	The narrator says this to underline the tiresomeness and sameness of the streets	The narrator uses this word to show the dirtiness of the fog and cowardice of himself on the road
Emotive Function	Disgust	Depravation	Wearisome	Cowardice disgust
Declarational Function	Declarative	Declarative	Declarative	Declarative
Discourse Type	Dramatic	Narrative	Dramatic	Dramatic
Linguistic Type	Adjective	Noun	Adjective	Adjective
Intertextual Reference				
Contextual Reference	The context implies a dirty setting			

4.1.5. Description of Table 4

In Table 4, the reader sees the figure “**Sawdust**” which has a Literal Meaning, “Powdery particles of wood produced by sawing,” a Figural Meaning; “Dirty, gloomy places that the narrator visits,” an Emotive Function; “Disgust,” a Declarational Function; “Declarative.” It has a Discourse Type; “Dramatic,” a Linguistic Type; “Adjective,” whose Contextual Reference is “The Context implies dirty setting.” As it is seen from the table, there is another figure “**Oyster**” whose Literal Meaning is “any of a number of bivalve molluscs with rough irregular shells. Several kinds are eaten (especially raw) as a delicacy and may be farmed for food or pearls,” whose Figural Meaning is “the narrator uses this in order to show indecent sexual activity,” whose Emotive Function is “Depravation,” whose Declarational Function is “Declarative,” whose Discourse Type is “Narrative,” whose Linguistic Type is “Noun.” Another figure is “**Tedious**,” the Literal Meaning is “Too long, slow, or dull; tiresome or monotonous,” the Figural Meaning “the narrator says this to

underline the tiresomeness and sameness of the streets,” the Emotive Function “Wearisome,” the Declarational Function “Declarative,” the Discourse Type “Dramatic,” the Linguistic Type “Adjective.” The next figure is “**Yellow**” its Literal Meaning is “of the colour between green and orange in the spectrum, a primary subtractive colour complementary to blue.”, its Figural Meaning is “The narrator uses this word to show the dirtiness of the fog and cowardice of himself on the road”, its Emotive Functions are “Cowardice and disgust”, its Declarational Function is “Declarative,” its Discourse Type “Dramatic,” its Linguistic Type is “Adjective.”

4.1.6. Commentary of Table 4

The first figure of this commentary is “**Sawdust**” whose characteristics are explained as follows: Here, the narrator talks about the restaurants he visits. The restaurants are dirty, gloomy places as the Emotive Function suggests. As for *sawdust*, it means that wood powder sprinkled on the floor is used to absorb dirty liquids in a place. Like the other figures mentioned, this figure also stresses the decay of urban life, suggesting that the city is in ruins. Like elsewhere, Eliot is criticizing the bad aspects of city life and Prufrock is deliberately made to visit such places by Eliot. As we all know, the city is not the place where only development grows. The city has many problems, including crime, prostitution which degrade the reputation of it. Eliot, as a matter of fact, is saying that human improvement and development is a failure disguised as civilization. The people made a remarkable progress as to build modern cities, which, however, did not prevent them from falling apart.

The second figure is “**Oyster**” which is directly linked to the figure above. It will be remembered that oysters are used a kind of aphrodisiac from ancient times to present age. The researcher is of the opinion that Eliot is using this figure as to suggest indecent, unfaithful sexual activity. Prostitution is a major problem in big cities. Here, Eliot says that Prufrock is an immoral person who satisfies his sexual impulses by using indecency. He will spend the night by performing adultery with a sex worker. In this way, it can be said that the Modern Man is depraved however intellectual he may be. In addition, one may talk about how lost Modern Man is. Modern Man has no trust for himself, he thinks that does not deserve to love, he tries to behave as if he loves someone. Lacking self-esteem, he does not dare to tell his “love song” to anyone. The researcher thinks that Eliot, here, echoes “the Lost Generation” emphasizing that the Modern individual is lost in the world of Modernity, he does not find the power to uncover his feelings.

The next figure is “**tedious**” which might be explained as follows: This figure is closely linked to “*insidious intent*” in the following line. Here, like the figures above, the corruption and decay of the city is discussed. The streets are like tedious argument; they are boring and repeat themselves over and over. When they irritate someone like quarrel, they also have *insidious intent* which stresses that this kind of argument is both futile and harmful. The streets wear the observer

out by following like tedious argument, they are monotonous and dull. Unlike Romanticism, Modernism criticizes, not praises Nature, like the figures above indicate.

The last figure of this table is “**Yellow.**” As it is known, it is used to describe the evening fog. It has figural meanings and connotations. Here, the colour yellow emphasizes dirtiness and unclearness of the fog in question. As can be seen from the entire poem, the setting is unwelcome. Yet, why yellow? Prufrock makes his visit through dirty and bad surroundings. This colour of fog might be compared to Prufrock’s personality as well. Yellow has a slang denotation stating that the word means cowardice. Here, one can conclude that Prufrock might be considered as coward. He is an introvert person who is shy and lacks self-confidence. One consequence of this situation is that Prufrock digresses so often that it is sometimes difficult to follow his love song thoroughly. He does not have the courage to state what he intends to mean. Having no self-confidence is a major problem. In addition, the colour yellow connotes pollution which is regarded as the chief problem in modern cities. It means that it is the yellow smoke that is brought about by the factories’ chimneys. Factories are advances of civilization, which mark the start of mass production. However, these advances have side-effects, since they destroy the Nature. Here, Eliot warns the reader that s/he should think wisely about the consequences of the products of Modernity. Eliot expresses this in order to show how Modernity has transformed the human psyche by converting it into a new shape by the new means Modernity employs. It diminished the trust of humans for themselves.

Table 5: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Fog/smoke	Soft	Face
Literal Meaning	“A thick cloud of tiny water droplets suspended in the atmosphere at or near the earth’s surface which obscures or restricts visibility”	“Easy to mould, cut, compress, or fold; not hard or firm to the touch:”	“The front part of a person’s head from the forehead to the chin, or the corresponding part in an animal””
Figural Meaning	The narrator uses this to show that the situation is unclear, giving cat’s features to the fog evokes emotions of unsociability and carnal love.	The night is warm and comfortable	Here, the narrator uses an organ of the human body to refer the entire personality of humans
Emotive Function	Alienation	Relaxation	Insecurity
Declarational Function	Declarative	Declarative	Declarative
Discourse Type	Narrative	Lyric	Narrative
Linguistic Type	Noun	Adjective	Noun

Table 5: (Continue)

Figure	Fog/smoke	Soft	Face
Intertextual Reference			
Contextual Reference	The fog resembles a cat		

4.1.7. Description of Table 5

In Table 5 there are three figures, the first is “**Fog/smoke.**” The Literal Meaning is “a thick cloud of tiny water droplets suspended in the atmosphere at or near the earth’s surface which obscures or restricts visibility,” its Figural Meaning “the narrator uses this to show that the situation is unclear, giving cat’s features to the fog evokes emotions of unsociability and carnal love,” its Emotive Function “Alienation,” its Declarational Meaning “Declarative.” Its Discourse Type is “Narrative,” its Linguistic Type “Noun,” its Contextual Reference “the fog resembles a cat.” The second figure is “**Soft**” which has a Literal Meaning; “easy to mould, cut, compress, or fold; not hard or firm to the touch” and has a Figural Meaning; “The night is warm and comfortable,” and has an Emotive Function; “Relaxation,” and has a Declarational Function; “Declarative,” has a Discourse Type; “Lyric,” finally, it has a Linguistic Type; “Adjective.” The last figure in the table is “**Face**” having a Literal Meaning which is “the front part of a person’s head from the forehead to the chin, or the corresponding part in an animal” and a Figural Meaning; “here, the narrator uses an organ of the human body to refer the entire personality of humans,” and an Emotive Function, “Insecurity,” and a Declarational Function; “Declarative” and a Discourse Type; “Narrative,” and finally it has a Linguistic Type; “Noun.”

4.1.8. Commentary of Table 5

In this table, the reader sees three figures. The first figure is “**Fog/smoke**” which has significant importance in the course of the poem. The yellow fog is personified as an animate thing to enhance its significance in the stanza. Hakac (1972) suggests that the fog symbolizes the diminishing faith of Prufrock for civilization, and stresses that Prufrock is inactive through shyness. Hakac (1972) describes that Prufrock observes the fog; he is so objective as to tell what he sees clearly despite his shyness. Prufrock compares the fog to a cat which shows his most desired thing; love of which he is devoid. This love, Hakac suggests, is physical and sexual love which is not absent in human flesh. In addition, Eliot compares the fog to a cat to show the activity of the feline animals. Cats are adept animals which inhabit places difficult to enter. The fog covers the entire setting; it reaches any place it enters. Also, the cats depicted here are street ones which live in ghettos, signifying the loneliness of Prufrock. Although cats are social creatures and very close to humans, the type of cat mentioned here is not a companion of humans; but rather a wanderer, going

from one place to another, being lonely at all. Also, cats are used to designate carnal love which shows that Prufrock feels some emotions but never discloses them evoked by Emotive Function as alienation.

The second figure is “**Soft**” which describes the evening. As the readers understand from the poem, the evening is an October one which has Emotive Function of Relaxation. Being warm and comfortable, the evening relaxes Prufrock. The researcher is of the opinion that there is a sort of ambiguity here, because Prufrock is in Hell right now and trapped by it; but why does Eliot use such a word for the night? It may be because of the ironic tone of the poem; this is a sort of “love song” which should evoke not bad feelings but sometimes good ones. In addition, Prufrock is digressing, again, to get rid of the “overwhelming question” to describe the evening.

The last figure of this table is “**Face**” whose features are described now: Its Figural Meaning asserts that it is used to refer to entire human personality, a metonymic device. The Emotive Function of this figure shows that insecurity is what arouses emotion on the reader. By using such a word, Eliot says that Prufrock is a coward, he does not reveal his identity to the public and to the people around him. This figure also connotes the hypocrisy of mankind in Modern Society. Prufrock is hypocritical who wears a mask to hide his true self, so does everyone in our society. He is insecure, and he does not disclose his feelings to anyone. Moreover, he talks of time in this stanza, but as Kumral (2009) states, he does not understand that time flies and only deceives himself, believing that time is not a temporary entity.

Table 6: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Tea	Descend	Spot
Literal Meaning	“A hot drink made by infusing the dried crushed leaves of the tea plant in boiling water”	“Move or fall downwards”	“A small round or roundish mark, differing in colour or texture from the surface around it”
Figural Meaning	The narrator refers to tea parties, an occasion in which tea is served	The narrator descends the earth into the hell or a place like that.	The narrator is growing old; thus, he is mentioning this.
Emotive Function	Discomfort	Destruction	Insecurity
Declarational Function	Declarative	Declarative	Declarative
Discourse Type	Narrative	Narrative	Lyric
Linguistic Type	Noun	Verb	Noun
Intertextual Reference			
Contextual Reference			

4.1.9. Description of Table 6

In Table 6, the reader sees three figures. The first of them is “**Tea**,” its Literal Meaning is “a hot drink made by infusing the dried crushed leaves of the tea plant in boiling water,” its Figural Meaning “the narrator refers to tea parties, an occasion in which tea is served,” its Emotive Function is “Comfort,” its Declarational Function is “Declarative,” its Discourse Type is “Narrative,” its Linguistic Type is “Noun.” The second figure is “**Descend**” whose Literal Meaning is “Move or fall downwards,” whose Figural Meaning is “the narrator descends the earth into the hell or a place like that,” whose Emotive Function is “Destruction,” whose Declarational Function is “Declarative,” whose Discourse Type is “Narrative,” whose Linguistic type is “Verb.” The third figure is “**Spot**,” the Literal Meaning is “a small round or roundish mark, differing in colour or texture from the surface around it,” the Figural Meaning is “the narrator is growing old; thus he is mentioning this.” The Emotive Function is “Insecurity,” the Declarational Function is “Declarative,” the Discourse Type is “Lyric,” and the Linguistic Type is “Noun.”

4.1.10. Commentary of Table 6

The first figure is “**Tea**” which has certain characteristics: Prufrock is now referring to tea-parties in which some tea and snacks are served (Figural Meaning). Its Emotive Function is “**Discomfort**” which stresses how Prufrock feels about tea-parties. As it is known, tea-parties are an important social event in daily life in England. People are gathered in such occasions to chat and discuss daily matters. Prufrock is uneasy about such parties because he must wear his mask to talk to people. He cannot show his real feelings to anyone due to being hypocritical. In such gatherings, people try to speak about themselves, which Prufrock finds it difficult to talk about himself. He does not want to reveal his identity to anyone because he is too coward to show his emotions to the crowd around him.

In addition, as Güven (2015) argues, the people at tea-parties generally speak about unimportant matters; they do petty talking, which reflects how Prufrock corrupts his life by going to such trivial occasions. Güven (2015) states that Prufrock needs to affect the other people around him by wearing a mask as he has inferiority complex. Eliot reveals that the two-faced world the Modern people live in.

The second figure of this table is “**descend**” whose Literal Meaning denotes going down stairs in a place. Its Figural Meaning implies that Prufrock is going *downwards*; he is descending into inner parts of the Hell in his life. Prufrock is lost in life and has no ambition to pursue; he does not even reveal his true feelings; instead, he always conceals them wearing masks. He does not have enough courage to dare, which indicates Emotive Function: Destruction. He lives in a

destructured world. As for the poem’s message to the general public, the individual does not rebel against the status quo because of lacking self-confidence.

The last figure of this table is “**spot**” whose denotation implies a round mark different from the place it belongs to. This mark has a Figural Meaning implying that Prufrock is getting older and does not have any charm. Kumral (2009) suggests that he is tormented by the strict bourgeoisie culture and an approach of slavery, of which he is immediately aware. It may be said that Prufrock introspects himself. What is more, as he has no self-confidence, he pays great attention to what people around him seem to say and think of himself. In addition, Prufrock is self-conscious being aware of what is happening before him; the spot in his hair reminds him of the fact that he is getting old and death is approaching more and more with each day. This fact hurts Prufrock a great deal. Maybe, Prufrock is a completely paranoid person who gives too much attention to what people think of himself; people seemingly do not think about him as Prufrock supposes that they do. As for his age, Hayman (1994) believes that Prufrock is not a man of forty years old who is going bald; instead, he argues that because of having no memory in the poem, he has a fresh mind and happens to be a young one.

Table 7: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Pin	Coffee-spoon
Literal Meaning	“A thin piece of metal with a sharp point at one end and a round head at the other, used for fastening pieces of, paper, etc.”	“An implement consisting of a small, shallow oval or round bowl on a long handle, used for eating, stirring, and serving food”.
Figural Meaning	The narrator is unclear on his actions s/he has a changing lifestyle	Here the narrator is expressing that he is precise and exact he does things with careful thinking
Emotive Function	Irresoluteness	Preciseness
Declarational Function	Declarative	Declarative
Discourse Type	Lyric	Narrative
Linguistic Type	Noun	Noun
Intertextual Reference		
Contextual Reference		

4.1.11. Description of Table 7

In Table 7, there are two figures; the first is “**Pin,**” the Literal Meaning is “A thin piece of metal with a sharp point at one end and a round head at the other, used for fastening pieces of cloth,

paper, etc.,” the Figural Meaning “the narrator is unclear on his action s/he has a changing lifestyle,” the Emotive Function is “Irresoluteness,” the Declarative Function is “Declarative,” the Discourse Type is “Lyric,” the Linguistic Type is “Noun.” The second figure is “**Coffee-spoon**” whose Literal Meaning is “an implement consisting of a small, shallow oval or round bowl on a long handle, used for eating, stirring, and serving food,” whose Figural Meaning is “here the narrator is expressing that he is precise and exact he does things with careful thinking,” whose Emotive Function is “Preciseness,” whose Declarative Function is “Declarative,” whose Discourse Type is “Narrative,” and whose Linguistic Type is “Noun.”

4.1.12. Commentary of Table 7

There are two figures in this table: **pin** and **coffee-spoon**, let us take the first one, pin: Here, Prufrock is describing his appearance. Emotive Function is irresoluteness as Prufrock is irresolute and shy as he is thinking of what people talk about him. In that stanza, he repeatedly articulates what others think of him. Here, Trevisan (2004) argues that neckties and collars are very fashionable ways of clothing accompanied by pins, indicating the status of Prufrock in society. He seems to be a middle-aged bourgeois man trying to show his status because of the society; but at the same time, he suspects their quality. That the pin is simple may mean that he is confused; he does not find his place in society, is he a bourgeois or a man in the street? Trevisan (2004) expresses that the pin has a rhyming scheme with *thin* which suggests Prufrock’s failure to be a part of society, making him the same as the pin, a personification example. Trevisan (2004) goes on to say that there may be two meanings associated with the pin: the first is that Prufrock’s situation is not *worth a pin* as the saying goes; secondly, his life is worth a pin because all his life depends on it.

The second figure is “**Coffee-spoon**” which suggests how precise Prufrock is. He is calculating every bit of his life and seems careful about what he is doing. Prufrock has a life which avoids the unexpected circumstances, as his life is handled carefully and well-balanced. At the same time, this shows a repetition of highly monotonous daily life e.g. mornings, evenings, afternoons in the lines just above it, which shows that there is a constant time span; *his life with coffee-spoons* and uncertainty; *revisions and decisions which time will change*; uncertainty becomes a repeated action for Prufrock. Furthermore, time is an ambiguous entity in the stanza, as the readers are not sure if he will change his attitudes or if he will continue *measuring out*. Moreover, coffee-spoons symbolize the social gatherings Prufrock sincerely hates. Prufrock does not want to attend such parties because he loves sawdust restaurants, half-deserted streets and cheap hotels, all suggesting isolation. Also, this shows that Prufrock is just joining these occasions, doing nothing more. Another interpretation is that coffee-spoons are very dull images that show how Prufrock spends his life unwisely. They show how Prufrock is unimportant in the world which

is not meaningful to Prufrock himself. They are the signs of how Prufrock wastes his life by attending such mediocre occasions.

Table 8: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Eye	Pin	Butt end	Arm
Literal Meaning	“Each of a pair of globular organs of sight in the head of humans and vertebrate animals:”	“Attach or fasten with a pin or pins:”	“The stub of a cigar or a cigarette.”	“Each of the two upper limbs of the human body from the shoulder to the hand:”
Figural Meaning	The narrator treats the eyes to refer to entire human self	The narrator thinks himself as an insect to be studied upon	The narrator thinks that his lifetime is worn out, finished	The narrator refers to women he recognizes
Emotive Function	Insecurity	Irritation	Deprivation	Indifference
Declarational Function	Declarative	Interrogative	Declarative	Declarative
Discourse Type	Lyric	Narrative	Lyric	Lyric
Linguistic Type	Noun	Verb	Noun	Noun
Intertextual Reference				
Contextual Reference				

4.1.13. Description of Table 8

In Table 8 there are four figures; the first is “**Eye**,” its Literal Meaning is “Each of a pair of globular organs of sight in the head of humans and vertebrate animals,” the Figural Meaning is “the narrator treats the eyes to refer to entire human self,” the Emotive Function is “Insecurity,” the Declarational Function is “Declarative,” the Discourse Type is “Lyric,” the Linguistic Type is “Noun.” The second figure is “**Pin**,” the Literal Meaning is “Attach or fasten with a pin or pins,” the Figural Meaning is “the narrator thinks himself as an insect to be studied upon,” its Emotive Function is “Irritation,” its Declarational Function is “Interrogative”, its Discourse Type is “Narrative”, its Linguistic Type is “Verb.” The third figure is “**Butt end**” its Literal Meaning is “The stub of a cigar or a cigarette.”, its Figural Meaning is “The narrator thinks that his lifetime is worn out, finished,” its Emotive Function is “Deprivation,” its Declarational Function is “Declarative”, its Discourse Type is “Lyric,” its Linguistic Type is “Noun.” The fourth figure is “**Arm**,” its Literal Meaning is “Each of the two upper limbs of the human body from the shoulder to the hand,” its Figural Meaning is “the narrator refers to women he recognizes,” its Emotive

Function is “Indifference,” its Declarational Function is “Declarative,” its Discourse Type is “Lyric,” its Linguistic Type is “Noun.”

4.1.14. Commentary of Table 8

The first figure of this table is “**eye**” which symbolizes the entire human form. Prufrock speaks about the eyes or the gaze which scrutinize himself, making him feel insecure, which is considered as Emotive Function. Prufrock is disturbed by the gaze of the people around because he has paranoid inclinations and thinks that he is constantly observed. He states that the eyes “fix” him, so he means that he is caught by the staring of people, which is irritating. A formulated phrase may mean turning something complex into something simple which suggests that the people reduce Prufrock’s status through watching and talking of him. The phrase may mean that the people around him want to put him into a cluster, template in which he cannot move, which shows his way of thinking. He knows them all; they are the people he recognizes, they are around, criticizing and judging him. It is not clear what the phrase is; but it does not have a surprising effect as Prufrock is tormented by the judgements the people make about himself. In addition, it can be asked the question of why the eyes, not the people are used to refer to such a thing in the poem. The researcher is of the opinion that Eliot tries to stress Prufrock’s being under control of the people around him, they observe him, they judge him, they talk about what he has done –at least that is what Prufrock speaks about them. Also, Ackerley (2007) states that these eyes are surreal ones like beings in the Part II of the Waste Land. It may be that Prufrock makes up a story that he is judged by the personas, the eyes have no importance at all, people have no such attitudes towards him.

The second figure of the table is “**pin**” which has been referred to earlier within the study. This time it is used to arouse irritation as Emotive Function. To start with the stanza, the readers grasp that there is a change in the tenses, which is significant for the whole context. At the beginning of the stanza, Prufrock states that he has known the eyes, but now he speaks as if the “formulated phrase” event has not accomplished yet, which shows how Prufrock feels confused. It is not clear what Prufrock really knows or is aware of at all. The poem gives a true depiction of how the Modern individual’s mind strives in chaos. Next, Prufrock compares himself to an insect which is taken from the nature and put in a glass container to be studied upon. The insect is half-dead desperately struggling for life. What aim does Prufrock pursue by comparing himself to a situation like that? Indeed, Prufrock means that the eyes follow him like a scientist examining a specimen. The eyes follow each one of his movements carefully and separately. He is under examination of the gaze of people, at least he thinks and believes so. He should pay attention to his behavior as he is being examined now. Furthermore, the insect is wriggling, suggesting that he is so obsessed with the gaze that he supposes that his life is in danger. As it can be discerned, the situation of other people is extremely important for Prufrock as well. Griffiths (2009) suggests that this reflects a Heideggerian sense of the word “they.” Heidegger argues that the word *they* implies

everyone and no one at the same time, as “they” reflects a society without a face, a mass in general. “They” particularly connotes the expected norms and conformist views of society. “They” makes the individual do society’s rules. This word can be counted as an example of people living together. However, the word or idea poses a problem: the individual starts to forget his own essence with the implementation of the word. The word “they” means a lot to Prufrock; as he has a fashionable dress, but he still wonders what other people say and think about it. The most irritating feature of this pressure is that Prufrock is increasingly aware of the fact. He knows the pressure but cannot get rid of it. He sees this but he does make excuses, blaming the abyss he himself obeys.

The next figure is “**Butt-end**” by which the narrator describes his days and ways. As it is known, it describes the stub of a cigarette which is thrown away after it is finished. Here, Prufrock means that his days and his life are useless entities which should be loathed and reflect how other persons around him recognize Prufrock or how he recognizes himself. Prufrock has spent his life in vain. His life is a *butt end*, worn out, finished event with a sad ending.

The other figure is “**Arm**” describing the women he thinks that he has loved. By employing such a technique – to recall one figure by mentioning a part of it, arm for women- Eliot uses a fragmented view of the fair sex, decreasing the importance of women in the poem. One controversial issue of the arms reveals that there is an ambiguity on how they are defined. Prufrock says that the arms have a slight layer of hair, which possesses both positive and negative explorations. For instance, the arms’ having light brown hair may show that this a suitable thing for women as it shows their femininity; however, it may show that this is a disgusting thing as hair in body parts of women may not be a welcomed thing. This reveals that there is an uneasy sexual approach to women. Prufrock gets bored with women because he has known them and does not find what he looks for in women, who are presented merely as “arms” for him. Emotive Function points out that Prufrock is indifferent on these women. It may not be clearly known if these arms are meaningful to him. Another ambiguous thing is that he has known them all, but what action can he take for them? He feels he is ready but is somewhat paralyzed to do something.

Table 9: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Claw	Footman	Pillow
Literal Meaning	“The pincer of a crab, scorpion, or other arthropod.”	“A liveried servant whose duties include admitting visitors and waiting at table.”	“A rectangular cloth bag stuffed with feathers or other soft materials, used to support the head when lying or sleeping”.
Figural Meaning	The narrator thinks himself that he himself is isolated	The narrator says this to show that the ferryman of the death, he thinks death	The narrator uses this to show that women never understand what he is saying to them

Table 9: (Continue)

Figure	Claw	Footman	Pillow
Emotive Function	Aspiration	Fear	Shyness
Declarational Function	Declarative	Declarative	Declarative
Discourse Type	Lyric	Narrative	Definitive
Linguistic Type	Noun	Noun	Noun
Intertextual Reference	Hamlet by Shakespeare		
Contextual Reference		Chadron –the ferryman of Hades	

4.1.15. Description of Table 9

In Table 9, there are three figures. The first is “**Claw**,” Literal Meaning is “the pincer of a crab, scorpion, or other arthropod;” Figural Meaning is “the narrator thinks himself that he himself should be more daring;” Emotive Function is “Aspiration;” Declarational Function is “Declarative;” Discourse Type is “Lyric;” Linguistic Type is “Noun;” Contextual Reference is “*Hamlet* by Shakespeare.” The second figure is “**Footman**” whose Literal Meaning is “a liveried servant whose duties include admitting visitors and waiting at table,” Figural Meaning is “the narrator says this to show that the ferryman of the death, he thinks death;” Emotive Function is “Fear;” Declarational Function is “Declarative;” Discourse Type is “Narrative;” Linguistic Type is “Noun;” Contextual Reference is “Chadron –the ferryman of Hades.” The third figure is “**Pillow**” whose Literal Meaning is “a rectangular cloth bag stuffed with feathers or other soft materials, used to support the head when lying or sleeping;” Figural Meaning is “the narrator uses this to show that women never understand what he is saying to them;” Emotive Function is “Indifference;” Declarational Function is “Declarative;” Discourse Type is “Definitive;” and Linguistic Type is “Noun.”

4.1.16. Commentary of Table 9

The first figure of this table is “**Claw**” which is regarded as an example of synecdoche. Here, claw refers to a kind of sea insect, possibly a crab, especially one living in the depth of seas. The crab reveals Prufrock’s character: Prufrock thinks of his options and wants to talk about the “overwhelming question,” but does not how to put it, so he is a failure on starting a conversation. He still fears how people treat him and how his thoughts are examined by the others in his social milieu. So, he is afraid of being ridiculed by people. Then, he should be a crab going backwards, as he should evade the questions of other people. He has no courage to stand tall before the people. As

it is known before, a synecdoche may decrease the value of something, so Prufrock imagines himself less than a crab. He is so unconfident that he has no ability to confront something. The reader possibly pities him since he is unable to suit into a world whose people despise him. On the one hand, he is lonely and conscious of what is happening around him; on the other hand, he wants to get rid of this consciousness, as one sees that he is referring to not the crab, but the claws of it. Moreover, one will notice that the claws has no mind, either. In the previous figures, arms are taken this way which suggests that Prufrock “decomposes” the bodies implying that his sexual instincts are lame. Consequently, Unger (1961) argues that there is an estrangement and isolation between sexes, which shows itself in the opening of the lines; *a patient etherized* and at the end; *the mermaids will not sing to me*. The claws’ being ragged implies that there is a sort of tiredness, a worn-out situation arising here. Prufrock may be tired of this world and depart from there by being a distant creature in silent seas. If one pays attention to the lines, he can see that he mentions floors of silent seas which confirms Prufrock’s isolation as the floors are dark and not be seen from outside. Silence may imply Prufrock’s not being understood by others.

Apart from these, Emotive Function is selected as “aspiration” because of the reasons mentioned above. The researcher suggests that Prufrock is longing for a place to be understood or a place where his consciousness is gone. He may want to get away from this world because he is never understood by the people around him. There is Contextual Reference to *Hamlet* by Shakespeare, which may imply that the poet might set up parallels between the two characters. As for the poetic technique, crabs are creatures eating rubbish materials of the seas, which confirms Eliot’s aim to make something good out of something bad, echoed in “Tradition and the Individual Talent” in which Eliot implies that art could heal the scars of Modern world.

The second figure of this table is “**Footman**” which describes Death in the poem. The narrator suggests that the footman is taking his dress. As it is known, a footman is a sort of butler who helps a gentleman to arrange things in his household, holding his coat when he enters the house. However, this Footman is depicted as eternal, signifying Death himself. If he holds one’s coat, that one is about to go somewhere from which there is no return in any way. Prufrock says that he is afraid of the Footman, describing Emotive Function, Fear. He is frightened that he is going to die while Death snickers at him which signifies his worthlessness as he says that he is no prophet. He leads an ordinary and simple life in which there is not anything significant except his commonness and a balding head. Time is running out and Prufrock wants to do something, but the reader is not hopeful that he will ever succeed. In short, Prufrock is in a hopeless situation and aware that Death is probably waiting for him.

The last figure of this table is “**Pillow**” which describes the attitude of Prufrock towards women. Here, Prufrock is worried if it would be worth talking to a woman. Within this context, the Emotive Function turns out to be shyness, an indicator of Prufrock’s position: He implies that he is

shy and cannot start a relationship with women, which is what makes this love song so ironic. Prufrock is so timid and aghast that he does not feel the strength to be in a romantic affair. He repeatedly asks if it would be worth starting a relationship, which shows his lack of confidence and low self-esteem. He is trapped within his anxious soul and flounders in vain. He thinks that the woman does not understand his proposal after he proposes to her and utters confusing irrelevant things about his situation. The researcher believes that the pillow image implies to the historical and implied reader(s) that Prufrock is of the opinion that the woman will not be interested in his comments as she solely settles the pillow and approaches the window in an indifferent and reckless fashion.

Table 10: The Figures of “The Love Song of J. Alfred Prufrock”

Figure	Peach	Voice
Literal Meaning	“A round stone fruit with juicy yellow flesh and downy pinkish-yellow skin.”	“The sound produced in a person’s larynx and uttered through the mouth, as speech or song”
Figural Meaning	The narrator would like to do what young men do, peach is associated with youth, virility	The narrator says the daily life the people who distract the dream he has.
Emotive Function	Aspiration	Irritation
Declarational Function	Interrogative	Declarative
Discourse Type	Narrative	Definitive
Linguistic Type	Noun	Noun
Intertextual Reference		
Contextual Reference		

4.1.17. Description of Table 10

In Table 10, there are two figures. The first is “**Peach**,” the Literal Meaning is “a round stone fruit with juicy yellow flesh and downy pinkish-yellow skin;” the Figural Meaning “the narrator would like to do what young men do, peach is associated with youth, virility;” the Emotive Function “Aspiration;” the Declarational Function “Interrogative” and the Discourse Type is “Narrative” whereas the Linguistic Type is “Noun.” The second figure is “**Voice**” whose Literal Meaning is “the sound produced in a person’s larynx and uttered through the mouth, as speech or song;” the Figural Meaning “the narrator says the daily life the people who distract the dream he has;” the Emotive Function “irritation;” the Declarational Function “Declarative;” the Discourse Type is “definitive” and the Linguistic Type is “noun.”

4.1.18. Commentary of Table 10

There are two figures in this table, the first one of which is “**Peach.**” This figure is described as a round fruit which has a hard pit and symbolizes various things. One possible explanation on why Eliot uses such a figure might be that Prufrock is longing for youth which he has already lost. The Emotive Function shows that this is an idea of aspiration for being young. As it is known, fruits are juicy things, which signify that they are fresh and full of life. Through referring to this characteristic of the peach, Prufrock wants to return his old days- at the same time, he does believe that he is destined to die in the end- and he is still, like the previous questions of him, unsure if he accomplishes the action in question. In addition, peaches are generally associated with female genitalia and are said to be symbols of fertility and immortality in Chinese folklore. Prufrock appears to have a wish for these two things and his obsession with this fruit may be a sign of his sexual impotence which earned him the reproach of women, accompanied with his balding head and lack of self-confidence. He sometimes, later in the poem, imagines what the result will be if he may succeed in declaring his love song to a lady he falls for. The peach may be a form of the forbidden fruit which has sexual connotations. Prufrock wants to eat the peach-the forbidden fruit to feel the desires of the flesh. The peach may symbolize a nice plump girl whom he desires but never reaches and satisfies himself. Another explanation is that Prufrock feels frightened that he cannot eat a peach because he is too old to gain a woman’s love, which, again, reveals his sexual inadequacy.

The second and last figure of this table and poem is “**Voice**” which refers the people outside, who are depicted by Prufrock stress the daily life, distract the act of waking up and consequently cause Prufrock to die. This figure reveals something important about the dream to which Prufrock refers. With this figure, the implied and historical reader(s) understand(s) that it was all Prufrock’s dream that he tells and retells us throughout the poem, which is indeed a weird specialty of it. This also indicates that there are serious problems with Prufrock’s sanity; he is dreaming the thing which the reader understands only at the end of the poem while the voices are irritating him; referring to the Emotive Function of the word. This is an anticlimax in which Prufrock tells his love song to the reader, ending the poem with the beautiful sea-girls. However, it can be perceived that this is a dream, not a real thing which proves that Prufrock is incapable of succeeding in doing any of the things he talks about. Prufrock lives in a society who judges him for his actions and his looks. When he says that he drowns, he also asserts that he comes to real life back and dies, which confirms that his life is a futile activity, accompanied by his inner psychology. Just before this stanza, the narrator talks about sea-girls, which may be a direct reference to *Odyssey*, an epic in which beautiful Sirens call *Odyssey*’s men to themselves and the men, enchanted by their music, cause the ship to crash into the rocks. Another important feature of the figure or the line is the use of the word “we” pronoun instead of you or I. Why does Eliot use such a word at the end of the poem? It is because Eliot wants to include the readers, the civilization, as the pronoun “we” refers

to the entire humankind. Before the poem, it is “you” and “I” which restricts the poem to Prufrock and his companion; now, however, this line extends the scope of the poem from two people to the civilization itself. “We” means that Prufrock is everyone, and the ordinary citizen experiences the same pain and agony Prufrock goes through. It might also be interpreted that Prufrock desires to decrease his loneliness by mentioning this pronoun. However, he makes himself more alienated and estranged. So far, the issue revolves around very pessimistic conditions, but not so many critics have reached a consensus about it, one of whom might be referred to as Haba (1972). He argues that many people regard the poem as a form of alienation, but the poem might be read as an integration into community. Haba (1972) suggests that if the “you” the implied and historical author refers to within the context is a real person, then, Prufrock successfully shares his love song with the readers and others. He had a contact with community itself and might realize his love song. It is indeed Prufrock, who breaks the silence and makes an invitation, not “you” or “the reader.” Haba states that, for Eliot, to live is similar to die, as one remembers Eliot’s enigmatic concepts; here Eliot implies a new form of life and a baptismal into a new world. Haba also suggests that there are human voices in the poem, namely the women talking of M. Angelo, and Prufrock says that he has heard them all, which, however, Prufrock does not recognize as a human. Now he has woken up from his dream to get rid of self-consciousness he explains in the course of the poem, for being only an “ear.” Through the word ear, he explains that Prufrock wants to be saved from the hands of the self and becomes a part of community. In this sense, to drown means to be woken up from etherized drowsiness Prufrock goes through. The poem is a sign of the idea that no one is alone in this world for Haba. He states that “Eliot has provided us with the occasion for what can be the shattering experience of belief, of love, of community, without which we cannot live, but with which our very lives are in mortal danger” (Haba 1977: 59).

4.2. B-Poem II: “The Hollow Men”

Table 11: The Figures of “The Hollow Men”

Figure	Hollow	Stuffed	Lean	Dry
Literal Meaning	“Having a hole or empty space inside”	“Fill (a receptacle or space) tightly with something”	“Be in or move into a sloping position”	“Free from moisture or liquid; not wet or moist”
Figural Meaning	Without real significance or value:	It is filled with junk; no meaning is attached	The narrator says the hollow men unite as friends	Unemotional, undemonstrative, or impassive
Emotive Function	Emptiness	Emptiness	Loyalty	Impassivity
Declarational Function	Declarative	Declarative	Declarative	Declarative
Discourse Type	Lyric	Lyric	Dramatic	Lyric

Table 11: (Continue)

Figure	Hollow	Stuffed	Lean	Dry
Linguistic Type	Adjective	Adjective	Verb	Adjective
Intertextual Reference	Heart of Darkness by Conrad			
Contextual Reference	Guy Fawkes day	Effigies or scarecrows		

4.2.1. Description of Table 11

In Table 11, there are four figures. The first is “Hollow,” the Literal Meaning is “having a hole or empty space inside,” the Figural Meaning “without real significance or value,” its Emotive Function “Emptiness,” its Declarational Function is “Declarative,” its Discourse Type is “Lyric,” the Linguistic Type is “adjective,” the Intertextual Reference is “*Heart of Darkness* by Conrad,” its Contextual Reference is “Guy Fawkes Day.” The second figure is “Stuffed” whose Literal Meaning is “fill (a receptacle or space) tightly with something,” the Figural Meaning is “It is filled with junk; no meaning is attached,” the Emotive Function is “Emptiness,” the Declarational Function is “Declarative,” the Discourse Type is “Lyric,” the Linguistic Type is “Adjective,” the Contextual Reference is “Effigies or scarecrows.” The third figure is “Lean” whose Literal Meaning is “Be in or move into a sloping position,” the Figural Meaning is “the narrator says the hollow men unite as friends,” the Emotive Function is “Loyalty,” the Declarational Function “Declarative,” the Discourse Type “Dramatic,” whose Linguistic Type is “Verb.” The fourth figure is “Dry” whose Literal Meaning is “free from moisture or liquid; not wet or moist,” the Figural Meaning “unemotional, undemonstrative, or impassive,” the Emotive Function “Impassivity”, whose Declarational Function is “Declarative,” the Discourse Type “Lyric,” and the Linguistic Type is “Adjective.

4.2.2. Commentary of Table 11

Before beginning to analyze the poem, it is helpful to consider the epigraph of the poem which enables the reader to grasp the idea of it. On the issue, Worthington (1949) states that the first epigraph- *Mistah Kurtz, he dead*- is taken from Joseph Conrad’s *Heart of Darkness*. In the novel, the sailor Marlow explains to his mates about a man named Kurtz, an ivory tradesman in the forests of Africa. Marlow says that Kurtz has a harsh man who is in a myriad of pride, terror, despair, love and lust. He has a dark side of humanness. He is even worshipped by native tribes of the jungle. Worthington says that Kurtz’s death is so extraordinary that he faces the death with direct eyes which is echoed in the poem, the message of the poem is that there are no men like Kurtz anymore, the words emphasize the very idea of it: “Even the deaths of such men are longer

understood, for now men avoid "that final meeting/In the twilight kingdom" (Worthington 1949:15).

As for the other epigraph- *A penny for the Old Guy*, it suggests that children collect money and purchase firecrackers to burn effigies on Guy Fawkes' Day; they want to get rid of Fawkes for another year. Worthington expresses that "with deadly seriousness the lines refute the children's chant: the old Guy, a lost and violent soul, is not at all the straw man. No, *we are the hollow men, we are the stuffed men*" (Worthington 1949 :15).

Now, let us take the first two figures together: "**Hollow**" and "**Stuffed**" which describe the status of the hollow men. The men are hollow people possessing no value, which indicates the Emotive Function; emptiness. They are also stuffed which shows its Emotive Function; filled with junk, no meaning attached. The researcher is of the opinion that this reflects the status of Western civilization on Eliot. The men of Western civilization create no meaning since they caused wars against each other, destroying their cultural habitat. The hollow men are less than the savages of *Heart of Darkness* who have some spiritual sense anyway. In addition, being stuffed means that they are like scarecrows, and their fullness implies nothing important, which may also confirm the fact that Western culture seems "full" on the surface even though it implies nothingness. Urquhart (2001) suggests that these men are looking for an absolute meaning in a barren surrounding, but they fail to recognize that there is no balance among the worlds of abstract and physical ones. Their searching for meaning causes frustration in opposing forces of mobility and motion as no one can get an outcome from it. The images associated with movement are immobile which gives no satisfaction to the narrators and causes psychological instability and these spiritless men are chanting together to inform us that they are somewhat alive, maybe they want the reader to help them from the situation they are in. Several commentators argue the source of these "hollow" men: For instance, Southam (1990) gives significant information on the term. He argues that the source of these men comes from three flows: the effigies burned on the Guy Fawkes Day, the marionette in a Russian work of art and the images of fertility divinity or Fisher King burned on the celebration of the death of either one. Of these, the researcher tries to focus on Guy Fawkes which, he thinks, is the most relevant explanation for the interpretation of the poem. As it is known, Fawkes was accused of being one of the conspirators of the notorious Gunpowder Plot and was arrested before exploding the Parliament of England, which is celebrated in the country. Fawkes is depicted as a traitor to democracy. The researcher believes that Eliot makes use of irony which he uses in poems, as through comparing hollow men to Fawkes, Eliot may be implying that Westerners are in such a disappointing situation that they are against the democracy established before. The Great War, industry of arms and the new diseases shook the well-being of the 20th century men. Benson (1967) also affirms that the hollow men were the majority of white people in Africa, exploiting the continent. The hollow men were in a helpless situation, which explains their location in the universe. Gillis (1961) points out that the hollow men's location is in Limbo where

they are neither rewarded nor punished but living in an eternal abyss. Their position is uncertain, as echoed by Dante in *Divine Comedy*. As said before, they are men without spirit, being neither good nor evil and having no spiritual value. Gillis also states that the spokesperson of the hollow men is a Dante of the modern age. However, Dante finds Paradise but the hollow men do not do so; they are trapped in the desolate place of the poem, that might be regarded as a reflection of the Modern society.

The second figure of the table is “**Lean**” which shows the unity of the hollow men. The figural meaning shows that they are united as friends to support each other. The Emotive Function explains that they are loyal to each other. The researcher is of the opinion that the hollow men are saying that as, because of being loyal to each other, they prepared their own destruction. The Western society collapsed, the wars perished them and the remnants of them lean together to be stand up due to being so weak. Otherwise, they would not stand alone, and they may be representations of worn-out soldiers of the Great War. Urquhart (2001) argues the “we” in the poem supports the idea, signifying that they contribute to each other, or it may be that the speaker has an alter ego as it happens in *Prufrock*. He suggests that ‘to lean’ means a direct use of force towards somewhere. However, there is no force here as the situation shows that they are only supporting themselves and their position is unpredictable. If one of them ceases to support the others, they will fail to stand together. Urquhart (2001) maintains that if the use of “we” suggests different parts of a single character, then, the reader understands that psychological balance is maintained through the use of different voices.

The last figure of this table is “**Dry**” which explains the situation of the hollow men’s voices. Their voices are unemotional as they cannot communicate with each other, being impassive signifying the Emotive Function. Their voices are without meaning. Here, Eliot uses irony as he emphasizes an unemotional state by using emotion; he says that they have no emotion, however, he gives one.

Table 12: The Figures of “The Hollow Men”

Figure	Whisper	Eye
Literal Meaning	“Speak very softly using one’s breath rather than one’s throat, especially for the sake of secrecy”	“Each of a pair of globular organs of sight in the head of humans and vertebrate animals”
Figural Meaning	Whispers are indicators of destiny and they can imply conspiracy, a theme among the hollow men(in <i>HoD</i>)	The speaker believes that the eyes represent people and spirits going to Heaven
Emotive Function	Distrust	Fear
Declarational Function	Declarative	Declarative

Table 12: (Continue)

Discourse Type	Narrative	Narrative
Linguistic Type	Verb	Noun
Intertextual Reference		The divine comedy
Contextual Reference		

4.2.3. Description of Table 12

In Table 12, there are two figures. The first is “**Whisper**.” The Literal Meaning is “speak very softly using one’s breath rather than one’s throat, especially for the sake of secrecy,” the Figural Meaning “whispers are indicators of destiny and they can imply conspiracy, a theme among the hollow men,” the Emotive Function “Distrust,” the Declarational Function “Declarative,” the Discourse Type is “Narrative,” the Linguistic Type “verb.” The second figure is “**Eye**” whose Literal Meaning is “each of a pair of globular organs of sight in the head of humans and vertebrate animals,” the Figural Meaning is “the speaker believes that the eyes represent people and spirits going to Heaven,” the Emotive Function “Fear,” the Declarational Function is “Declarative,” the Discourse Type is “Narrative,” the Linguistic Type is “Noun” and, last of all, the Intertextual Reference is “*The Divine Comedy*.”

4.2.4. Commentary of Table 12

In this table, there are two figures; the first of them is “**Whisper**” describing the voices of the hollow men. The hollow men’s voices are dry, which emphasizes the meaninglessness of the hollow men when they *whisper* together. Why Eliot uses the word *whisper* lies within the references Eliot benefited from. As it is known, Eliot makes use of two main sources for this poem; *The Divine Comedy* and *Heart of Darkness*. The use of the word *whisper* might imply that whispers connote destiny in *The Hollow Men* as there is a direct reference in *Heart of Darkness* to whispers. In *Heart of Darkness*, Kurtz says that the whispers given to him are the qualities of his mind which he does not know before. Why does Eliot prefer to use such a word? It may be that destiny means fate here. As it is known, when one uses the word-fate, they imply that one cannot preside over the events around us which are beyond one’s control. They are arranged by, say, a divine being or nature itself. The hollow men are helpless when it comes to fate. Their situation, their position and the environment they are in are beyond their interference. They are caught in a place which is barren and deserted over which they have no control. Their cries and lamentations are futile as the hollow men are not permitted to depart from where they are. In addition, fate has an important place in *Heart of Darkness* in which the reader sees that Marlow remembers seeing two old women

knitting black wool and he departs for the black continent. Such events verify that things happen without our interference. Apart from these, the word whisper implies that the hollow men are too coward to speak loudly to tell their concerns. Moreover, the word also signifies that the hollow men conspire against each other. As they are hollow and stuffed, meaning that they have no elevated feelings such as honor or morality, they can easily betray each other which stresses the Emotive Function; Distrust.

The second and last item of this table is “**Eye**” whose features are described below: Here, the eyes represent real people and spirits on the way of Heaven, a metonymic device. The hollow men feel deadly frightened of the eyes, because they have no courage to, even, look at them directly, signifying Emotive Function, Fear. At the same time, the men envy them as the owners of the eyes can enter *Death’s Kingdom* with direct staring. Here, the poet reveals the intertextual reference, that is, the *Divine Comedy* by Dante. In the book, there are notable personas, including a well-known poet, Virgil and a maiden named Beatrice, an angel-like girl whom Dante is deeply fond of. Dante visits Heaven with this young lady who is the representation of utmost platonic love. Like hollow men, Dante does not have enough courage to look into eyes of Beatrice when he first meets her. Then, he regains his courage when he is cleaned by the waters of River Lethe. Now, Dante feels no disturbance from the eyes of her when they are in Heaven. However, the hollow men’s environment, as Gillis (1961) points out, has nothing to do with the eyes of her. As it is said before, the hollow men cannot directly look at the eyes of Beatrice. Gillis goes on to say that there are no eyes in Limbo, the eyes are either in the Hell or Heaven. Dante is impressed by the eyes of Beatrice; however, the eyes are nothing more than illusion for the hollow men. As Dante is, firstly, purified to gaze at Beatrice’s eyes, the hollow men need such salvation. In addition, that the image recalls Christ in Beatrice’s eyes turns out to be *sunlight on a broken column*. This suggests that Christ’s illumination is a mere reflection of sunlight in a broken mirror for the hollow men. Additionally, the column implies the golden age of Greek civilization which has foundational essence over Western civilization. That the column is broken means that the good old days of Western world are in the past. Furthermore, in the section two of the poem, there is a mention of *tree-swinging* signifying Tree of Knowledge of Good and Evil. As Gillis points out, the version of this tree in the poem is illusory since the hollow men are helpless in distinguishing good or evil due to being in Limbo. As for *Heart of Darkness*, there are various references of eyes concerning the adventures of Marlow and Kurtz. As a matter of fact, as Foster (1945) points out, the salvation of World depends upon returning the values of ancients, i.e. Magna Mater, virtue, Greek spirit since this poem is a bridge to Eliot’s later poetry.

Table 13: The Figures of “The Hollow Men”

Figure	Jaw	Shadow
Literal Meaning	“Each of the upper and lower bony structures in vertebrates forming the framework of the mouth and containing the teeth”	“A dark area or shape produced by a body coming between rays of light and a surface”
Figural Meaning	This figure shows the decay of modern man	The shadow serves like a separation device among abstract entities.”
Emotive Function	Fear	Quirkness
Declarational Function	Declarative	Declarative
Discourse Type	Lyric	Narrative
Linguistic Type	Noun	Noun
Intertextual Reference	The Golden Bough and the Bible	
Contextual Reference		

4.2.5. Description of Table 13

In Table 13, there are two figures in this last table of the poem: The first is “**Jaw**,” the Literal Meaning is “each of the upper and lower bony structures in vertebrates forming the framework of the mouth and containing the teeth,” Figural Meaning is “this figure shows the decay of modern man,” Emotive Function is “Fear,” Declarational Function is “Declarative,” Discourse Type is “Lyric,” Linguistic Type is “Noun” its Intertextual Reference is “The Golden Bough and the Bible.” The second figure is “**Shadow**” whose Literal Meaning is “a dark area or shape produced by a body coming between rays of light and a surface,” Figural Meaning is “the shadow serves like a separation device among abstract entities,” Emotive Function is “Quirkiness,” Declarational Function is “Declarative,” whose Discourse Type is “Narrative,” Linguistic Type is “Noun.”

4.2.6. Commentary of Table 13

The first figure has considerable ambiguity as its source is open to debate. Some critics agree that it signifies the slaying of Philistines by Samson while the others believe that it connotes primitive African tribes’ rituals for the dead. Nevertheless, the figure has negative implications for today’s world. First, it emphasizes death, a theme not welcomed by mankind since the creation of the earth. Secondly, Frazer (1900) states that the allusion implies magical powers of the jawbone. It is said that the jawbone of the dead king of the traditional African tribe suggests that the talisman of the bone hides the spirit of their king and is protected at their temples. In the poem, the speaker mentions that this jawbone is broken, suggesting that the magical powers are lost. Here, Emotive

Function suggests “Fear” since the hollow men fear because they are helpless before their fate. As it is known, the hollow men’s land is not fertile and offers no hope of improvement. Here, Eliot wants to say that the environment is a signifier of destruction, images like *dying stars*, *hollow valley* imply that the place is in a hopeless situation, as the hollow men’s surroundings are uncertain. They are in Limbo; no one knows what will happen to them.

The last figure is “**Shadow**,” the concluding figure of this section. The Emotive Function suggests “quirkiness” as it is a rather funny one. This is generally caused by the Figural Meaning which explains that it is a separation material between opposite entities. The shadow in the poem comes between idea and reality, creation and conception, spasm and motion and so on. The researcher is of the opinion that Shadow represents religion within this context as religion might be a regulatory device between the opposite concepts. Additionally, religion might be considered as a bridge of these concepts; such as, idea and reality. The researcher, as noted earlier, suggests this to attract attention to the fact that this poem serves as a bridge to Eliot’s conversion poems. These concepts might solely be in harmony with the intervention of religion. However, whether the shadow is a bridge or a medium which cuts off the tie between concepts is open to debate. It may be that there is a conflict between materiality and spirituality in which the hollow men are captured within. Apart from these, the children sing the song before the figure reminds of a fertility song, which is ironic as hollow people are in a barren land, suggesting a total confusion among the men.

4.3. Poem III: “Ash Wednesday”

Table 14: The Figures of “Ash Wednesday”

Figure	Turn	Eagle
Literal Meaning	“Move or cause to move in a circular direction wholly or partly around an axis or point”	“A large bird of prey with a massive hooked bill and long broad wings, known for its keen sight and powerful soaring flight.”
Figural Meaning	The narrator tries to turn to heavenly matters and abandon worldly affairs	The narrator thinks himself as someone who had power once but not now
Emotive Function	Repentance	Sublimation, helplessness
Declarational Function	Declarative	Interrogative
Discourse Type	Narrative	Narrative
Linguistic Type	Verb	Noun
Intertextual Reference	Of return to Tuscany by G. Cavalcanti and Shakespeare Sonnet 29	
Contextual Reference		

4.3.1. Description of Table 14

In Table 14, there are two figures. The first is “Turn,” the Literal Meaning is “move or cause to move in a circular direction wholly or partly around an axis or point,” Figural Meaning is “The narrator tries to turn to heavenly matters and abandon worldly affairs,” Emotive Function is “Repentance,” Declarational Function is “Declarative,” Discourse Type is “Narrative,” Linguistic Type is “verb,” Intertextual Reference is “of return to Tuscany by G.Cavalcanti.” The second figure is “eagle” the Literal Meaning of which is “a large bird of prey with a massive hooked bill and long broad wings, known for its keen sight and powerful soaring flight,” Figural Meaning is “the narrator thinks himself as someone who had power once but not now”, whose Emotive Function is “Sublimation, helplessness,” Declarational Function is “Interrogative,” Discourse Type is “Narrative,” and Linguistic Type is “Noun.”

4.3.2. Commentary of Table 14

“Ash Wednesday” is Eliot’s conversion poem. Having religious imagery and allusions, this poem reflects Eliot’s “turn” in his poetic career. Commentators and critics agree that Eliot shows how the world seeks salvation to become a better place. The world is devastated and futile in Prufrock and “The Hollow Men,” yet salvation from God might occur this time. As for the philosophic background, the reader can find traces of F. H. Bradley in this poem. Terry (as cited in Moody 1994) counts the poem as a prayer of faith and argues that a sort of verification lies within “Ash Wednesday.” He explains that the soul of a human being must leave its surroundings to the world of others. As there is no one who is self-sufficient, the soul must unify the world of others. Within this framework, unification means inclusion and a change in form, so the soul makes use of what is other, belonging to himself now, and becomes an entity who is beyond time and space. The point the reader gets in this process is that the event starts with a person’s solitary experience, then, turns into a sort of “verification” through unification, leading to the solid Truth. Moody suggests that this is not a scientific truth, only related to faith which can be verified after this process, not the objective truth. The implied and historical reader(s) are to evaluate the poem in view of this information. As for the title of the poem, “Ash Wednesday” is the first day of Lent, a forty day of fasting and abstaining from certain things before Easter in which Christians are required to carry the sign of cross on their forehead from ashes and seek for repentance and penitence to celebrate the resurrection of Christ.

Now, let us return to the figures of this table. The first figure is “**Turn**” which is of vital significance in the whole poem. The narrator wants to turn his back to earthly delights and towards the World. He, in a way, admits that he is sinful; he expects forgiveness and mercy from God. As a matter of fact, he seems to believe that God will never forgive him, so he begins “*Because I do not hope to turn again...*”. At the same time, it might be understood that although he does not hope to

turn towards God on the surface, he is willing to gain God's hand. The word "again" shows that he at least once tried to turn towards Holy Divinity and was unable to do so. The word "turn" has double meaning here; one is related to approaching the God, the other renouncing the world. Terry (as cited in Moody 1994) states that the narrator means that he is ready for death as he is done with the world. Similarly, Sawyer (2010) argues that Eliot now tries to turn away from the world he previously talked upon. Eliot, now, turns away from the wasteland and spiritless men of hollowness whose futile lives are described by "prayers to broken stone" and being empty men. Sawyer (2010) goes on to say that the previous poems depict a rather secular view of the world while this one offers the poet's dead bones to the God and explains his state of helplessness as in the line beginning with "these wings...". In this poem, the reader is invited to be a part of a better country than the wasteland which is temporal and now tries to find the city of God of Augustine. Thus, the Emotive Function is repentance and the Intertextual References mean the hopelessness of people for worldly things. Moreover, the opening lines reminds the reader of the words in a confession sequence. In one of the Epistles- the letters of apostles of Christ- the author of the letter advises the believer to turn towards God with all his heart and here, Eliot's opening lines may be an answer to this advice- *Because I do not hope to turn again*. He does not find enough strength to go in God's direction as he feels sinful, shameful and overwhelmed by his sacrilegious acts.

The second and last figure of this table is "**Eagle**" a bird of wildlife which defines the narrator here. This is an instance of metaphor which reveals that the persona compares himself to this creature. Various reasons might be provided to interpret Eliot's choice of this animal. First, the eagle is a wild animal and has a predatory nature. The implied and historical author means that he was harsh and wild once, but he is calm and social now. He knows that he performed bad things and acted savagely; however, those days are over, he will be a good person now. Secondly, the eagle is a free bird, not a caged one and the poet uses this bird to stress that he is fond of his freedom as an individual and this freedom will ultimately take him to God. Another reason may be that the eagle gazes at the Sun without dazzling, which implies that it has strength to "see" God. Next, the eagle is associated with Zeus, the supreme god of Greeks which hints that the poet tries to use godlike powers in the poem and the eagle flies very high, thus close to Heaven, that is, God. The researcher also thinks that the eagle may be Satan whose temptation the narrator dismisses in the end, like Christ's story in the New Testament. The researcher also suggests that the poet, comparing himself to an eagle, spent his life in vain, and now he does not want to reach worldly things, they are not important for him anymore. Taking all these points into account, the findings show that there is a degree of ambiguity on the meaning of the figure.

Table 15: The Figures of “Ash Wednesday”

Figure	Drink	Judgement
Literal Meaning	“Take (a liquid) into the mouth and swallow”	“The ability to make considered decisions or come to sensible conclusions”
Figural Meaning	The narrator does not want to enjoy earthly delights	The narrator expects that the God’s valuing the deeds is not harsh
Emotive Function	Purification	Hope
Declarational Function	Declarative	Declarative
Discourse Type	Narrative	Lyric
Linguistic Type	Verb	Noun
Intertextual Reference		
Contextual Reference		

4.3.3. Description Of Table 15

In Table 15, there are 2 figures. The first is “**Drink**”, its Literal Meaning is “Take (a liquid) into the mouth and swallow:”, its Figural Meaning is “The narrator does not want to enjoy earthly delights”, its Emotive Function is “Purification”, its Declarational Function is “Declarative”, its Discourse Type is “Narrative,” Linguistic Type is “Verb.” The second figure is “**Judgement**” whose Literal Meaning is “The ability to make considered decisions or come to sensible conclusions” Figural Meaning is “the narrator expects that the God’s valuing the deeds is not harsh”, whose Emotive Function is “Hope”, Declarational Function is “Declarative,” Discourse Type is “Lyric,” whose Linguistic Type is “Noun.”

4.3.4. Commentary of Table 15

The first figure of this table is “**Drink**” which explains that the narrator renounces all kinds of worldly pleasures. The narrator gets rid of worldly issues. He does not want to drink waters of springs on Earth. He seeks eternal happiness which he thinks that he can obtain in the end. As the reader knows well, the word “to drink” has certain implications in both Bible and mythology. In Bible as well as Koran, the Garden of Eden is depicted as having rivers flowing under it and fountains which satisfy thirstiness of the dwellers for a hundred years. In mythology, the gods have the nectar which makes the drinkers immortal and is considered the beverage of gods. By using such a word, Eliot suggests that he exchanges the worldly entities for the eternal ones. He gives them up to unite with the real essence of all matters. With the word “essence,” the researcher states that Eliot may use this word figuratively to reveal that he seeks for the real wisdom. To drink means grasping the core of all knowledge-remember the Tree of Knowledge in the Bible, but there

is a question left unanswered in the poem. If Eliot uses the word “drink” to attract attention to the fact that he is thirsty for knowledge of eternity, then what would he do when the incidents happened to Eve and Adam? The reader might easily understand that there is an ambiguity here.

The second figure of this table is “**Judgement**” which has certain features but, the researcher asserts that the reader should take the lines just above this line containing the figure into account because they are interrelated. To exemplify, the stanza begins with *Pray...* The narrator abandons using “I” for some time, coming close to the act of liturgy. The narrator’s using this form of speech suggests that he is doing a Christian prayer within the lines, reminding the reader(s) of verses in the Holy Bible. Moreover, the narrator refers to “us,” *not I* here, which implies that he means all humanity; he is indeed praying for all of us. The narrator is aware that he is sinful. However, he feels that he will ultimately find salvation. Correspondingly, the narrator says “*For what is done....*” the researcher believes that Eliot is making a direct reference to his former poetry and his ideology. The reader knows well that Eliot depicts a sinister type of World in Prufrock and “The Hollow Men,” subjects of this study. As for Modernism, the technological advancements in human civilization did not bring happiness to humanity; instead evil, wickedness, wars and hopelessness. The human beings have already caused enough trouble on Earth. Furthermore, the figure implies Judgement Day in which divine justice is to be done and the good are to be rewarded and the bad to be punished. Eliot prays that God has mercy on humankind at that hard time. Perhaps, Eliot says this line to imply that humanity should not focus on what they did in the past and approach God now to get rid of their sins. The line referring to the very figure of the current study encompasses the meaning of the whole stanza and the Emotive Function sums up the rest of it: Hope. Eliot wants to stress his hope that humanity is saved by God, so he utters these words.

Table 16: The Figures of “Ash Wednesday”

Figure	Wing	White
Literal Meaning	“(In a bird) a modified forelimb that bears large feathers and is used for flying.”	“Of the colour of milk or fresh snow, due to the reflection of all visible rays of light; the opposite of black”
Figural Meaning	The narrator thinks himself not having power to act	The narrator speaks of leopards’ color to suggest that they are without sin and clean
Emotive Function	Helplessness	Purgation
Declarational Function	Declarative	Declarative
Discourse Type	Lyric	Narrative
Linguistic Type	Noun	Adjective
Intertextual Reference		
Contextual Reference		

4.3.5. Description of Table 16

In Table 16, there are two figures. The first is “**Wing**” the Literal Meaning is “(in a bird) a modified forelimb that bears large feathers and is used for flying,” Figural Meaning is “the narrator thinks himself not having power to act,” Emotive Function is “Helplessness,” Declarational Function is “Declarative,” Discourse Type is “Lyric,” Linguistic Type is “Noun.” The second figure is “**White**” whose Literal Meaning is “of the colour of milk or fresh snow, due to the reflection of all visible rays of light; the opposite of black,” Figural Meaning is “the narrator speaks of leopards’ color to suggest that they are without sin and clean,” Emotive Function is “Purgation,” Declarational Function is “Declarative,” Discourse Type is “Narrative,” and Linguistic Type is “Adjective.”

4.3.6. Commentary of Table 16

The first figure of this table is “**Wing**” which describes the narrator himself. In the earlier lines, as one remembers, the persona in the poem compares himself to an eagle, meaning that he is aged and not having enough power to accept God’s hand. Accordingly, the narrator says that he was strong before but not now as he is helpless; the Emotive Function. As it is discussed earlier, the eagle possesses symbolic qualities. Besides being a noble bird, the eagle represents the Justice that God has. The narrator uses this bird to reach the divine creator’s justice in a purely religious atmosphere. Rodgers (1970) argues that Eliot implies that all the efforts he has made is designed for urged purgation. The subject shows some advancement; he feels humble and believes that he should do something to get God’s favor. The persona’s temporal world does not satisfy his thirst for knowledge of God. The secular reason is unable to help him on this quest and his disguise as an eagle is very weak compared to Dante’s eagle in *Divine Comedy*- it is well-known that Dante has a major influence on Eliot and Rodgers argues that the current poem reflects Dante’s Purgatory in many respects. The narrator does not find the divine truth in reason or in his culture as discussed earlier in the previous table. Rodgers concludes that in order to find the knowledge, he must acquire strong wings which will carry him to God, or he thinks that his wings are not suitable for this world which has crude air, he focuses on afterlife.

The other figure is “**White**” which describes the three leopards’ color. As it is known, the color white connotes purity, a sign embodying the Emotive Function, Purification. White is associated with spiritual and religious cleanliness, being the color of angels and God. Three white leopards, thus, may be a reference to Holy Trinity; Father, Son, Holy Spirit, which are sitting under a juniper tree. Juniper trees are believed to have magical powers, such as their wood and fumes of burned branches were thought to protect the household from evil and foretell the future. Here, Eliot creates an atmosphere of religious ceremony and believes that humans will have a bright future, as the reader remembers that Eliot finishes the first part of the poem by praying for humanity. Sawyer

(2010) provides significant information about these beasts. He suggests that the white leopards may be an allusion to Dante’s three beasts in Inferno and being beautiful, their color is what makes them spiritually good. He maintains that there was blood on their necks and body –in Dante’s version- which are described as pure white by Eliot to show that they are without evil. He argues that there is repentance and desire for death in the whole poem as it is seemingly interested with the Heavenly World. Furthermore, the poet wants these animals to eat his heart and brain which may imply that he wants to unite with God totally, intellectually and emotionally as the brain is an indicator of intellect and the heart of emotion.

Table 17: The Figures of “Ash Wednesday”

Figure	Cool	Bone	Desert
Literal Meaning	“Of or at a fairly low temperature”	“one of the hard pieces that make the structure inside a person or animal”	“A waterless, desolate area of land with little or no vegetation, typically one covered with sand”
Figural Meaning	The narrator states this to attract attention to joyful atmosphere	The narrator refers to thinking processes which enable him to get the divine spirit	A promise for Heaven.
Emotive Function	Enjoyment	Enlightenment	Hope
Declarational Function	Declarative	Interrogative	Declarative
Discourse Type	Lyric	Lyric	Narrative
Linguistic Type	Adjective	Noun	Noun
Intertextual Reference	The Bible	The Bible	The Bible
Contextual Reference			

4.3.7. Description of Table 17

In Table 17, there are three figures. The first is “**Cool**,” the Literal Meaning is “of or at a fairly low temperature,” Figural Meaning is “the narrator says this to attract attention to joyful atmosphere,” Emotive Function is “Enjoyment,” Declarational Function is “Declarative,” Discourse Type is “Lyric,” Linguistic Type is “Adjective,” the Intertextual Reference is “The Bible.” The second figure is “**Bone**” the Literal Meaning of which is “one of the hard pieces that make the structure inside a person or animal,” Figural Meaning is “the narrator refers to thinking processes which enable him to get the divine spirit,” Emotive Function is “Enlightenment,” Declarational Function is “Declarative,” Discourse Type is “Lyric,” Linguistic Type is “Noun.” The third figure is “**Desert**” Literal Meaning is “a waterless, desolate area of land with little or no vegetation, typically one covered with sand,” Figural Meaning is “a promise for Heaven,” Emotive

Function is “Hope,” Declarational Function is “Declarative,” Discourse Type is “Narrative,” Linguistic Type is “Noun.”

4.3.8. Commentary of Table 17

The first figure is “**Cool**” describing the religious aura of the poem. It emphasizes the condition of day. The poet is happy and optimistic about the situation. He refers to the lady, possibly Beatrice or Virgin Mary, the leopards, the tree, all suggesting a joyful atmosphere and a warm environment. Thus, the figure shows enjoyment, the Emotive Function. Eliot is alluding to the Bible, which is a source he mostly benefits from. Possibly, Eliot implies that the verses are containing The Fall of Man. In those verses, before Adam and Eve ate the fruit, God had been there in the *cool* day and they were enjoying the day. However, they concealed their bodies with the leaves of the tree, as they committed a sin. In the end, they were sent to Earth in which they suffered from the consequences of disobedience. However, this sad story does not end here. Jesus Christ, the Savior of humanity, sacrificed his body for the humans and was brought back to life. By using a positive word, cool, Eliot desires readers to remember that salvation is to come, so they should not give up hope.

The second figure is “**Bone**” which has, like most of the figures, origins in Bible. In Bible, Ezekiel 37 and Koran, the last verses of surah Yassin deal with the resurrection of humans from dead bones. Eliot refers to this fact in the line because he is enlightened by the information that the dead bones shall be restored to life, thus, the Emotive Function is selected as Enlightenment. At the same time, Eliot confirms his belief that humans shall be reunited with God after Earth. On this point, Rodgers (1970) argues that this emphasizes that humans are depended on God because solely He can bring those bones back to life. Eliot shows that he has known this fact and let other people hear it.

The third figure is “**Desert**,” having the Emotive Function of Hope. Its sources in the Bible suggest that it is related to the promise of God to Israelites and Jesus’ resistance to temptation of Satan. Eliot uses this figure to suggest that humans will be united with God after life on Earth. Deserts are important in holy books as nearly all of them are revealed in desert regions, such as Arabia, Egypt, Israel. They can offer spiritual awareness because they are vast in a way that humans may question their lives: Humans are away from the pleasures of the world, so they try to weigh the good or bad things in their lives to seek God’s favor. As an example, the pagan Israelites turned into faithful Jews by living in desert for forty years, they had nothing to do except doing their religious duties. So, Eliot does not use this figure in a negative way as in “The Hollow Men,” but in a positive sense.

Table 18: The Figures of “Ash Wednesday”

Figure	Lady	Stair	Lilac
Literal Meaning	“A polite or formal way of referring to a woman.”	“A set of steps leading from one floor of a building to another, typically inside the building”	“A Eurasian shrub or small tree of the olive family”
Figural Meaning	Possibly, a reference to Virgin Mary or Beatrice.	The narrator here indicates a paradigm of salvation and destruction; the upward movement; salvation; the downward movement destruction	Sawyer (2010) argues lilacs symbolize loves lived in the past
Emotive Function	The sentiment of love	Enjoyment; despair	Aspiration
Declarational Function	Declarative	Declarative	Declarative
Discourse Type	Lyric	Narrative	Lyric
Linguistic Type	Noun	Noun	Noun
Intertextual Reference	<i>Divine Comedy</i>	<i>Divine Comedy</i>	
Contextual Reference			

4.3.9. Description of Table 18

In Table 18, there are three figures. The first is “**Lady**,” its Literal Meaning is “a polite or formal way of referring to a woman,” the Figural Meaning of which is “possibly, a reference to Virgin Mary or Beatrice,” the Emotive Function is “the sentiment of love,” Declarational Function is “Declarative,” the Discourse Type is “Lyric,” the Linguistic Type is “Noun,” the Intertextual Reference is *Divine Comedy*. The second figure is “**Stair**” whose Literal Meaning is “a set of steps leading from one floor of a building to another, typically inside the building,” the Figural Meaning is “the narrator here indicates a paradigm of salvation and destruction; the upward movement; salvation; the downward movement destruction,” the Emotive Function is “Enjoyment; despair” the Declarational Function is “Declarative,” Discourse Type is “Narrative,” the Linguistic Type is “Noun.” The third figure is “**Lilac**,” Literal Meaning is “a Eurasian shrub or small tree of the olive family” Figural Meaning is “Sawyer (2010) argues lilacs symbolize loves lived in the past” Emotive Function is “Aspiration,” the Declarational Function is “Declarative,” the Discourse Type is “Lyric,” the Linguistic Type is “Noun.”

4.3.10. Commentary of Table 18

The first figure of this table is “**Lady**.” The poet shows his great gratitude to the lady whom he does not provide the implied and historical reader(s) the exact identity of this woman, but he

implies that she is possibly Mary or Beatrice in *Divine Comedy*. The reader understands that the poet has deep sympathy towards this female character bearing certain traits. Rodgers (1970) argues that this lady is the representation of eternal beauty and she reflects heavenly love. Thanks to her, the bones can shine and sing causing the poem to continue. In the rest of the poem, this lady is associated with the flower rose, a flower which has a symbolic value in Christianity, the emblem of Mary and Jesus, consequently, salvation and atonement. Rodgers (1970) suggests that Eliot juxtaposes contradictory concepts, such as conclusive and inconclusive ones, memory and forgetfulness to suggest that these concepts can only be in harmony with each other by the intervention of lady. The rose, thereby Virgin Mary, symbolizes Garden of Eden; a single flower for the entire garden. This lady takes different names through the poem; sister, mother, garden's spirit. Sawyer (2010) states that this is because Eliot wants the readers to personalize the poem. Eliot uses people as symbols to explain concepts, conflicts, intellectual matters to help readers grasp universal values. Sawyer also argues that the poem may be written to Eliot's wife, Vivienne for whom Eliot feels despair and sorrow because he could not help her overcome her psychological symptoms and he failed to continue his marriage with her. Earlier, the reader can see that we counted the reasons why Eliot used people as symbols and juxtaposed different ideas to convey meaning. It may be that Eliot might be living in a paradox, he is confronted with such ideas mentioned earlier and he does not find the exit, so he simply prays for the lady to save him from this difficult situation. As for juxtapositions, Sawyer further says that Eliot tries to show the reader that there is not a sole possibility for the things in the environment and readers should recognize that they know little about the world around them.

The second figure is "**Stair**" which has meanings in Eliot's former poems. In Prufrock, for example, the narrator says that it is time to descend the stair. Eliot uses the stair image negatively, going downwards, possibly to Hell. In "Ash Wednesday," the figure has a dual meaning. As Rodgers suggests, this poem generally reflects Dante's *Purgatory* in which the protagonist walks between Heaven and Hell, trying to purge his sins. Through descending the stairs, Eliot means that he is approaching Hell and by ascending to Heaven. Sawyer (2010) also argues that the climbing of the stairs means a new kind of "turning." Eliot suggests that he saw Satan in an awful setting, the researcher believes that Eliot wants to get rid of Satan's temptation to turn to God. Eliot wants to go up to approach God, the stair means a pathway towards salvation. Sawyer also argues that Eliot uses two contradictory terms; hope and despair, the reason why he does that is to suggest that the steps of the stairs represent any kind of sentiment from one's own heart such as despair and hope to get divine power. Those emotions may seem contradictory to each other on the surface; however, they go hand in hand to achieve God's gratitude as humans are a whole of those emotions. Up to this point, the stairs are said to be turning entities to God, a common theme of the poem in question. This recalls "The Hollow Men's" ending stanza, beginning with 'For Thine ...'; Eliot, as Sawyer suggests, gives the way to turn to secularized people of hollow land in "Ash Wednesday"

by using liturgical words. In short, Eliot’s purpose is to reach Eden without being tempted by humanly desires in this stanza.

The third figure is “**Lilac**” which has a symbolic value as a flower. Here, Eliot describes a pastoral place concerning possibly Heaven. Just before this stanza, he tries to struggle against the temptation of Satan. Now, he is ascending towards Heaven, just like Dante, who writes about a heavenly garden blooming the lilacs. Lilacs have such symbolic meanings as love, innocence and death. The researcher thinks that Eliot uses lilacs, pasturage, flute to arouse spiritual atmosphere in which a total joy of love for God is achieved. Possibly, he is referring to Pan, Greek god of pastoral beauty, when using the flute. He combines ancient Greek ideology with Christianity, cornerstones of Western culture. As for the flower, Eliot does two things according to the researcher; the first is that he shows his love and innocence towards God or Mary, and secondly, he wants death to unite with God, so the Emotive Function is selected as aspiration. Lilacs also represent one’s first love by which Eliot may imply that one’s first and true love should be God. That some cultures consider lilacs magical due to their strong odor and they bring wisdom to the person who collects them can be counted as additional reasons why Eliot uses the flower in a religious setting.

Table 19: The Figures of “Ash Wednesday”

Figure	Violet	Yew	Word
Literal Meaning	“A herbaceous plant of temperate regions, typically having purple, blue, or white flowers.”	“A coniferous tree which has red berry-like fruits, and most parts of which are highly poisonous”	“A single distinct meaningful element of speech or writing”
Figural Meaning	Violet means repentance and resurrection	The narrator links this to death.	The narrator refers to this to show the verses in the Bible
Emotive Function	Repentance	Worry, Hope	Faith
Declarational Function	Interrogative	Declarative	Declarative
Discourse Type	Narrative	Narrative	Narrative
Linguistic Type	Noun	Noun	Noun
Intertextual Reference			
Contextual Reference			

4.3.11. Description of Table 19

In Table 19, there are three figures. The first is “**Violet**,” the Literal Meaning is “a herbaceous plant of temperate regions, typically having purple, blue, or white flowers,” Figural Meaning is

“violet can mean repentance or resurrection of the narrator (Sawyer, 2010)” Emotive Function is “repentance,” Declarational Function is “Interrogative,” Discourse Type is “Narrative,” its Linguistic Type is “Noun”. The second figure is “**Yew**” whose Literal Meaning is “a coniferous tree which has red berry-like fruits, and most parts of which are highly poisonous” Figural Meaning is “The narrator links this to death,” Emotive Function is “Worry and Hope,” Declarational Function is “Declarative,” Discourse Type is “Narrative,” Linguistic Type is “Noun.” The third figure is “**Word**” whose Literal Meaning is “a single distinct meaningful element of speech or writing,” Figural Meaning is “the narrator refers to this to show the verses in the Bible”, whose Emotive Function is “Faith,” Declarational Function is “Declarative,” Discourse Type is “Narrative,” whose Linguistic Type is “Noun.”

4.3.12. Commentary of Table 19

The first figure is “**Violet**” which can be a color or a flower of certain type. It has certain characteristics in Christianity, having an important value. The violet generally is related to Virgin Mary, showing the humility and devotion she has. In the biblical stories, when Gabriel brought the news of Jesus’ coming birth, the violet came into flower. Furthermore, the violet was used by priests in medieval times to indicate spiritual potency. In addition, the violet is said to help people who search for meaning of life and spiritual awareness. It also is seen as an escape from the struggles of daily life, leading the person imagining it to dream-like setting. It connotes harmony and stability in life, along with peace and comfort. Furthermore, violets mean an unconditional and egoless love devoted to humanity. Wisdom, sensitivity are emotions attributed to the violet color which are employed by artists, musicians and so on. The reader can see traces of the above-mentioned ideas in the poem. For instance, in the whole course of the poem, the reader perceives that the speaker is in a dream like situation; he mentions eagle, stairs, leopards as if he is wandering in a dreamy atmosphere. As for spiritual awareness, the speaker now recognizes that there is a being behind all these he explains. He is aware of eternal dolor on which every human has a share. He knows that there is someone making the fountains and springs strong and fresh. He may be implying here the Holy Trinity combining God, Jesus with Mary. He is wise enough to understand this. Furthermore, the narrator speaks of knowledge, ignorance- juxtapositions Eliot usually employs-triviality, which suggests that violet is the entity that keeps these in harmony with each other. Sawyer (2010) argues that violet may imply repentance and resurrection here. Maybe, that the narrator speaks of his regrets towards humanity when mentioning eternal dolor and Jesus’ atonement and coming back to life can be counted as examples of resurrection in this stanza. Last but not the least, violet is a mixed color, composed of blue; Word of God and red; the blood of Jesus meaning that a devout person should follow this color or whatever it connotes.

The second figure is “**Yew**” having significance in the poem. As a tree, it is generally associated with death and revival. Eliot mentions that there are at least two yew trees in the poem,

one of which may be Tree of Knowledge, forbidden one. The other tree may be a 'good' one giving goodness to mankind. Another juxtaposition arises here as Eliot used antonyms to give a picture of harmony in religion. It may be that one yew tree stands for death; the other, revival. In addition, Eliot may imply Far Eastern philosophies such as ying-yang to show that antagonistic values can live together in a well-structured medium, say, religion. The Emotive Function is selected in this way to suggest Eliot's view. The sister represents, possibly, Mary who saves mankind in this difficult situation between life and death.

The last figure is "**Word**" which represents the sentences of God and Jesus within the framework of the study. As it is known, the gospel of John stresses this Word saying that the Word is and comes before everything. The Word can be a reference to Logos, a Greek word concerning the truth so there is a solid ground of this figure in the Western culture. On this issue, Sawyer (2010) suggests that Eliot tries to attract attention to the fact that Word is not understood by the people on Earth and not conquered by the world either. The important thing is that the world is circling-*whirling*- around the Word, which reflects the divine part of it and shows that it is still active. Figuratively, it may mean that God controls the world as He is the owner of the Word. In addition, the word *whirling* seems like *turning* in that there is a movement towards divinity in both cases, which keeps the parts of the poem together intellectually. Furthermore, Sawyer adds that there are cosmologic and redemption-giving aspects of the term *whirling*: For instance, cosmologically speaking, God lets the planets revolve around each other through the Word, as for redemption, God makes his love clear for humanity via Jesus through the Word, that is, the Bible. Sawyer concludes that the phrase *silent word* may be a reference to the silence of Jesus when he is tortured according to the Bible, meaning that no one is able to eliminate the Word as Christianity flourished rapidly after those hard times.

CONCLUSION

This study has dealt with the figures' emotive functions in the poetry of Eliot. At the start of the study, the researcher introduced the key concepts of the study such as the poet, the poetry used, the main tenets of study, namely the figures' status. S/he said some words about the poet's beliefs, the literary movement, and the effects of the movement on the poet, the items being examined and the focus of the study: Emotive Function. Next, s/he gave the reasons why the study was necessary for research purposes and had significance etc., to inform the reader what s/he would encounter in the next pages. Then, the researcher outlined who could get benefit from this study, to what extent it contributed to understanding of researchers worldwide. S/he commented the background lying under the study that contributed to the introduction. Completing the section, the researcher moved on the literature review which contains the related literature on Eliot's poetry and his employing of language. In the section, the researcher cited the most relevant material pertaining to the study, s/he spoke of the documents explaining main characteristics of Eliot's works, and how these help readers of the study grasp the findings. In addition, the researcher provided different commentators' voices as s/he tried to give the portrait of different views of a wide spectrum of insights on the topic, focusing on language exclusively. Each of the authors in the review considered different aspects of Eliot's works, emphasizing features of language he uses. Next, the researcher introduced the methodology chapter in which the methods were discussed. The general components of this study consisted of the explanation of operational definition such as metaphor and analyses of qualitative and content were addressed. How the results would be adapted to study was discussed in view of content analysis. As for results chapter, the figures' traits were considered, such as literal meaning, figural meaning etc. and most importantly emotive function. In the discussion section, what emotional effects were produced by all these results from the former chapter was discussed along with contextual and intertextual references such as epigraphs. What emotions Eliot aroused on the reader was explicitly expressed in the course of the chapter. The items linked to emotions such as images, similes and metaphor were discussed to find all these contributing to the development of emotive function, including objective correlatives of Eliot.

Therefore, this study uses the emotive function as focus and other components should be considered in a way that they are thought to enhance the emotive function. Thus, the main aim of the study is to demonstrate the status of emotive function while other items are developing it. To illustrate, the researcher provides certain examples to corroborate his findings on the issue. The figure 'Let us' in the opening stanza of Prufrock does not seem to have emotional qualities on the surface, however, taken within the context and other figures, it implies an emotional quality:

Boredom, as the narrator wanted to do the deed as a way of getting rid of it. Likewise, the declarative function suggests an 'imperative' type which connotes the implication of not taking the other person's idea, being unsympathetic to him/her, which also has emotive features, like lack of sympathy. Furthermore, discourse type is seen as 'Dramatic,' which implies that there is a tension affecting the senses of the reader. Contextual reference suggests the decay of urban life as thought with the entire stanza, so that the main action of the imperative 'Let us' turns into something the narrator does to get the burden out of himself in a disgusting circumstances as he feels that it is an obligation he needs to obey. As can be seen, context plays here a major role as it interweaves the figures into a sensible whole, thus it achieves a continuum between the lines not bearing them in isolation. An example of intertextual reference can be given in 'The Hollow Men' where the first figure of the poem (hollow, namely) shows the reference relating to a novel: *Heart of Darkness* by Conrad. In this reference, the reader sees that Eliot would like to say that such reference intensifies the effect of the figure as it has parallels with hollow men, thus it evokes the decay of Western Civilization. Linguistic type shows the figure as 'Adjective' which has direct bonds to an image 'man' thus is intensifying the quality of emotion.

A significant point made in the study is that Eliot makes use of figures in order to give the impression that the reader can animate the scene in front of their eyes and grasps what the message of the poet is. This technique is very useful in poetry as Mark Twain says, 'Do not say 'the lady screamed' bring her on and make her scream', which emphasizes the importance of objective correlative.

To conclude, this study investigated emotional effects figures in T. S. Eliot's poetic discourse and highlights the centrality of emotive function in dealing with these figures. Each figure can be characterized with emotive function or experience as well as certain attributes such as declarative function, discourse type, intertextual and contextual references. The study explores the meanings of figures with their functions in context, implied or conveyed, aroused or portrayed.

As a stylistic study, the research adopts a design of content analysis using interpretive qualitative analysis of the texts. The texts are provided by the author's poetry and put under enquiry in terms of the certain categories of the figural attributes. Upon identifying the figures and classifying them regarding functions the study has shown that Eliot's poetry, prevalently because of his particular interest in images and objective correlatives, is more concerned with emotive experience rather than critical speculations. Therefore, the study has shown that the figures in Eliot's poetry can be understood through their emotive function.

So much can be said to use the current study's significance with pedagogical aims: In language teaching classrooms, particularly in EFL settings, the instructors are supposed to teach

emotions as well as words. So, in the case of vocabulary development, the teachers should not restrict themselves with lexical denotations or connotations, rather they should extend their syllabus to the teaching of images as carriers of certain emotions. The teacher, therefore, can develop some classroom activities including students' emotional receptions and responses of the words or phrases.

As for limitations; even though the texts are analysed in terms of emotive function that is determined and regulated by the very poetic device of 'objective correlative', the readers' emotive reception and response can still be independent of the author's intention and can give way to or pave the way for affective fallacy, which is due to further investigation.



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