

# Trauma, war, and disillusionment in T. S. Eliot's "The Waste Land"

Mohammad Ekramul Hassan<sup>1</sup>, Rubina Parveen Khan<sup>2</sup>

<sup>1</sup>Assistant Professor in English, Department of Foreign Languages, Faculty of Arts and Humanities, Jazan University, Saudi Arabia

[ekram.hassan@gmail.com](mailto:ekram.hassan@gmail.com) , [mohassan@jazanu.edu.sa](mailto:mohassan@jazanu.edu.sa)

<https://orcid.org/0009-0007-6655-788X>

<sup>2</sup>Language Instructor (English), Department of Foreign Languages, Faculty of Arts and Humanities, Jazan University, Saudi Arabia

[rperveen@jazanu.edu.sa](mailto:rperveen@jazanu.edu.sa)

<https://orcid.org/0009-0001-0153-8764>

Article Detail:	Abstract
<p>Received: 19 Jan 2026; Received in revised form: 22 Feb 2026; Accepted: 25 Feb 2026; Available online: 28 Feb 2026</p> <p>©2026 The Author(s). Published by International Journal of English Language, Education and Literature Studies (IJEEL). This is an open access article under the CC BY license (<a href="https://creativecommons.org/licenses/by/4.0/">https://creativecommons.org/licenses/by/4.0/</a>).</p> <p><b>Keywords—</b> waste land, war, disillusionment, trauma, spiritual, intellectual bankruptcy</p>	<p>T.S. Eliot's poem 'The Waste Land' is one of symbolic poems that reflect the hollowness and ambiguity of modern society. It is poem that reflects very soul of modern generation with all its horrors, moral, spiritual and intellectual bankruptcy, disillusionment and waste. It particularly exposes the horror of war and the waste and rigidity that accompany and follow the modern warfare. Life-in-death has been the theme of the poem. Modern man who loses faith in God and thus loss of vitality, both spiritual and emotional because of lose of faith in religion. All these disillusionment acquired after the second world war two. People lost morality and it was a situation of moral degradation. Thus T. S. Eliot like other poet of that time engaged himself writing poem that could mirror of the society that was passing through hollowness and disillusion.</p>

## Introduction

T.S. Eliot's epic Modernist poem, *The Waste Land*, published in 1922, arrived at a time of profound global turmoil, marked by devastating traumas of World War I. In many ways, this historical context mirrors our own contemporary experiences, further emphasizing the lasting relevance of Eliot's work. T.S. Eliot's poem 'The Waste Land' is one of the significant poems of modern world that published after 1<sup>st</sup> world war. The consequences of war witnessed far and wide in whole over the world. It left scared marked to the civilized society and people were traumatized. It was a lose of human souls, wealth and civilization as a whole. This war forever altered the geopolitical landscape and sowed the seeds of future global tensions.

After war, the world under gone to other calamity that was Spanish flue. It killed more human souls than the war itself. It also unleashed widespread fear, disrupted daily life, and left indelible scars on societies across the world. In the words of Bhagawati we can further notice that, in the poem *The Waste Land* Eliot did bring the essential tensions of the past history and also did refer some important mythical elements from both the western and eastern world. "contemporary malaise into an eternal problem of man"

All these catastrophic scenario not only ordinary people around the world rather its impact was seen in the poetic world too; and T.S. Eliot was one of them. He was a genius creative writer of modern world who started his writing from the early age of his life.

Present poem is a poem that reflects very soul of modern generation with all its horrors, moral, spiritual and intellectual bankruptcy, disillusionment and waste. It particularly exposes the horror of war and the waste and rigidity that accompany and follow the modern warfare. Life-in-death has been the theme of the poem. Modern man who loses faith in God and thus loss of vitality, both spiritual and emotional because of lose of faith in religion. All these disillusionment acquired after the second world war 1. People lost morality and it was a situation of moral degradation. Thus T. S. Eliot like other poet of that time engaged himself writing poem that could mirror of the society that was passing through hollowness and disillusion.

In this era of calamity and turbulent, , T.S. Eliot's *The Waste Land*, acted as a key of literary modernism that offered readers a complex, fragmented and often enigmatic portrayal of a struggling to make a sense of itself in the wake of dreadful events. The poem reflected the disintegration of traditional forms and the quest for new ways to express the fractured, disorienting experiences of the time.

When .S. Eliot's *The Waste Land* published, readers had mixed reactions. Mainly middle aged and old took it negatively and literary rejected it. To them, it appeared as a fragmented, chaotic, and challenging piece that defied the conventions of traditional poetry. But contemporary to this, young generation took it otherwise and enjoyed it. They accepted it and for them it a shift from traditional way to modernization. It was poem that the shackles of traditional way of writing poem.

#### **Trauma (psychological and emotional shock) in the poem:**

Eliot in *The Waste Land*, does not merely portray post-war Europe as spiritually barren; he dramatizes a consciousness fractured by historical trauma. The poem's structure itself mirrors psychological disintegration, moving abruptly between voices, languages, and cultural references without stable transition. Modern consciousness itself is shattered. As Cleanth Brook says that the poem presents a "world of broken images." Further Eliot declares, "I will show you fear in a handful of dust," fear is not presented as a temporary emotion but as a permanent condition of modern existence. Dust, traditionally

associated with mortality, becomes a symbol of both physical death and cultural exhaustion. In the same way the haunting image of crowds flowing over London Bridge "I had not thought death had undone so many" transforms ordinary urban life into a vision of the living dead, suggesting that survival after war does not equal vitality. Rather than offering consolation, Eliot intensifies fragmentation through disjointed imagery and allusion, implying that modern memory itself has become unbearable. In this way, the poem enacts trauma formally as well as thematically: its broken structure becomes the psychological landscape of a civilization unable to reconstruct meaning after catastrophe. O'Gorman said, the worries of modern times in a bold manner and explained the psychological journey of the human mind "to find significant meaning in this mental experience and to integrate it into acts of human moral choice and vision"

Eliot shows minds broken by modern experience ; fragmented memories, fear, and anxiety.

"I will show you fear in a handful of dust."

(I. *The Burial of the Dead*)

It suggests deep existential terror after catastrophe of world war 1. The inner trauma of modern humanity is reflected through these lines. Eliot depicts mental disturbance and suffering of mankind when he writes:

"My nerves are bad tonight. Yes, bad. Stay with me."

(II. *A Game of Chess*)

It sounds like a patient suffering from wartime psychological damage (similar to post-WWI shell shock). People were so terrified that they didn't sleep and wanted someone to spent time together that could console them by togetherness. F. R. Leavis points out Eliot records "the emotional and spiritual breakdown of modern man."

#### **War traumatized the society:**

The world war took many lives , their beloved could not forget them. It was a haunted memory for their beloved's death. The poet writes :

"I had not thought death had undone so many."

(I. *The Burial of the Dead*)

It refers to crowds like the dead that traumatized society that were unable to process massive loss of the mankind. They were greatly affected by that lose of

the souls. Malcolm Bradbury expresses that 'The Waste Land' is a response to "the collapse of European civilization after the Great War." Though Eliot never narrates the war so openly, rather it constantly echoes its devastation. He pretended and indirectly conveyed the message to the readers to make them realize the consequences of war. He says,

"That corpse you planted last year in your garden,  
Has it begun to sprout?"  
(I. *The Burial of the Dead*)

The image of buried bodies is symbolical of war dead haunting civilization. He further says:

"A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many."  
(I. *The Burial of the Dead*)

The poet watches a large number of people walking across London Bridge in the morning. But instead of seeing normal city workers, he imagines them as **dead souls**; people who are alive physically but spiritually they are empty. This was bitter reality of that time. Paul Fussell write, 'Modern literature after 1918 is marked by irony, disillusionment, and loss of heroic meaning'. The war has torn the existing civilization and culture had collapsed after war. The poet depicts:

"Jerusalem Athens Alexandria  
Vienna London  
Unreal"  
(V. *What the Thunder Said*)

Though human civilization survives in form, but its meaning and belief have disappeared that making the world feel unreal. The poem moves from **individual spiritual emptiness** to **global cultural collapse**. Not just people history itself has become hollow.

### 3. Disillusionment :loss of faith, love, meaning

After the war, everything collapsed, even sacred elements of our life disappeared. People were so despaired that their ritual practices of religion were not seen. They were fighting for survival that's why romance, and culture collapsed too. Matthew Arnold points out, 'The modern world suffers from a "melancholy, long, withdrawing roar" of faith'.

It was lose of fertility and hope. The poet says:

"April is the cruellest month."  
(I. *The Burial of the Dead*)

He calls April "the cruelest month" because, in traditional poetry spring brings renewal and hope,

but modern people fear rebirth. After spiritual and emotional exhaustion, they prefer the detachment of "winter," which hides memory and desire. Spring forces awareness, awakening feelings and reminding them of lost meaning and faith. Thus, the world is fertile in nature but sterile in spirit and thus renewal becomes painful, so hope itself feels cruel to people.

Gradually instead of love and spirituality, they began to love machine.

"The typist home at teatime...  
The young man carbuncular arrives"  
(III. *The Fire Sermon*)

The poet presents the meeting between the typist and the "young man carbuncular" as a symbol of modern relationships. Their encounter was obviously automatic and emotionless. It was not love but a routine physical act performed without intimacy, respect, or feeling. The woman was passive and the man was indifferent, and thus, afterward life simply continues as if nothing meaningful happened. Eliot shows that in the modern world, human connection has become mechanical, reducing love to a hollow bodily action and revealing deep emotional emptiness all around.

He further says that:

"Here is no water but only rock"  
(V. *What the Thunder Said*)

The line "**Here is no water but only rock**" symbolizes deep **spiritual barrenness all around**. As water traditionally represents life, renewal, faith, and inner meaning but its absence suggests that modern people live in a harsh, lifeless, barren world where material progress exists but spiritual nourishment is gone. The rocky landscape reflects human hearts that has gone dry, exhausted, and incapable of emotional or religious fulfillment. Thus, Eliot presents modern civilization as outwardly developed but inwardly empty. There has been advancement technologically but spiritually people have died.

### Collapse of meaning

"These fragments I have shored against my ruins."  
(V. *What the Thunder Said*)

In this line "**These fragments I have shored against my ruins.**" reflects the **collapse of meaning** in modern life. The poet gathers "fragments" that is broken pieces of past cultures, myths, religions, and literature

; it means he is trying to support himself against inner and civilizational collapse. There has been nothing a complete belief system anymore; only scattered memories remain in this broken world. After war and moral disillusionment, humanity cannot rebuild a unified worldview, so it survives by holding onto remnants of tradition to survive with their memory.

Thus, Eliot suggests modern people live among ruins at all. They preserve bits of culture not because they fully understand them, but because they fear total emptiness without having them.

### CONCLUSION

In **The Waste Land**, Eliot presents modern civilization after World War I that has deeply damaged them from within. Through broken voices, barren landscapes, empty relationships, and ghost-like crowds, he shows how trauma has totally shattered the human mind, it has destroyed culture and stability, and thus disillusionment has produced spiritual emptiness and loss of meaning in life. As a result, people continue living physically, but emotionally and spiritually they feel lifeless, making the poem a portrait of a world that survives outwardly while decaying inwardly. Northrop Frye says "The poem portrays a "waste land of the spirit."

### REFERENCES

- [1] Arnold, Matthew. *Culture and Anarchy*. London: Smith, Elder & Co., 1869.
- [2] Bhagawati, Dipsikha. (2012). Myths in "The Waste Land". IJCAES Vol. 2. 337338. Childs, Peter. *The Twentieth Century in Poetry: A Critical Survey*. London: Routledge.
- [3] Brooks, Cleanth. *The Language of Paradox*. New York: Harcourt, 1947.
- [4] Eliot, T. S. *The Waste Land*. 1922.
- [5] Eliot, T. S. *Murder in the Cathedral*. Rockefeller Foundation, 1949.
- [6] Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton University Press, 1957.
- [7] Fussell, Paul. *The Great War and Modern Memory*. New York: Oxford University Press, 1975.
- [8] Leavis, F. R. *New Bearings in English Poetry*. London: Chatto & Windus, 1932.
- [9] O'Gorman, Francis. (2010). Modernism, T.S. Eliot, and the „age of worry“. *Textual Practice Sharma, Raja*. 26.6. 1001-1019.