

TS Eliot utilises fragmented structure to mirror the chaotic modern world, which isolates individuals and engenders a sense of spiritual and ontological stasis. This exploration of the nihilistic Modernist milieu allows Eliot to elicit recognition that society's inability to authentically communicate, has resulted in alienation and spiritual estrangement. Eliot's notion of inevitable social paralysis and spiritual vacuity due to the damaged psyche of humanity in the modern context is evident through his suite of poems, most effectively explored in The Love Song of J. Alfred Prufrock and The Hollow Men as both explore Eliot's view that Modernity has resulted in futility and lack of understanding of the authentic human experience.

Eliot's subversive use of literary and structural devices envelops the reader in the physical and intellectual inertia of the modern world, forcing the audience to consider the social stasis and inability for authentic human connection. Eliot's use of the dramatic monologue form and mimesis of speech in The Love Song of J. Alfred Prufrock allows the readers to journey into Prufrock's subconscious and understand the tension between desire for action and reality of stasis that entrapped Eliot's modern society. Eliot's criticism of the torpent modern world is introduced through the pastiche of Romantic and Modernist literary form and deliberate subversion of Romantic trope through the refrain, "women come and go, talking of Michelangelo", the Romantic style rhyming couplet juxtaposed to Eliot's criticism of this unauthentic social interaction disorients the reader to empathise with this Modernist notion of alienation. The separation of the urban world and social paralysis is furthered through Eliot's use of metaphoric imagery of "lonely men... leaning out of windows", a synecdochic representation of humanity's inability for authentic human connection. Eliot utilises this image of societal disarray to propagate contemplation from the reader, and emphasise the disparity between the potential and actualisation of human connection.

Similarly, in The Hollow Men, Eliot uses subversive literary devices to transport the audience into his alienated society, forcing them to empathetically consider the social stasis and inability for authentic human connection in the modern world. The metaphoric "dried voices" of the Hollow Men exhibit the "meaningless" communication and lack of authentic connection in modern society. Eliot's oxymoronic couplet "between the idea and the reality", furthers this notion of social paralysis that unauthentic communication has engendered by exploring the tension between potential and actualisation in his modern context. Eliot's intertextual reference to The Lord's Prayer is fragmented, "For Thine is the", the aposiopesis utilised to further show the Hollow Men's inability to authentically communicate with one another as they "avoid speech". Eliot utilises subversive language devices to disorientate the reader and transport them into his fragmented modern context, propagating the consideration of the lack of authentic communication in the modern world.

Eliot demonstrates that this isolated society is further alienated from authentic connection due to Modernity's estrangement from spirituality and ecclesiastical substance. In The Love Song of J. Alfred Prufrock, the intertextually referenced epigraph of Dante's Inferno denoting a tormented soul, introduces the premise of lack of spirituality in the modern world and immediately disorients the

reader. The urban image of “one-night cheap hotels” demonstrates the Modernist phenomena of urbanisation. This movement to the metropolis and rejection of pastoral ideals allegorically alludes to Modernity’s rejection of religion and spiritual certainty. The mundane rituals of modern life shown through the alliterative “taking of toast and tea”, are seen to have replaced spiritual rituals in this depraved society void of authentic connection. The helplessness that the modern society’s spiritual vacuity engenders is displayed as “human voices” hyperbolically “wake us, and we drown”. Eliot utilises stark imagery to surround the audience in the depraved modern world, his indictment of the spiritual vacuity of modern society aiming to force the audience to consider their society’s rejection of spiritual meaning.

Similarly, in The Hollow Men, Eliot’s concern for modern society is demonstrated to his contemporary audience through intertextual references and subverted biblical allusion to display his view that spiritual salvation is unattainable for the spiritually void modern society. The audience is forced to feel the nihilistic lack of spiritual certainty in the modern world through the intertextual reference, “Mistah Kurtz- he dead” as the allusion to Conrad’s *Heart of Darkness* perpetuates an immediate sense of fragmentation and disorientation. The paradoxical image of the “hollowed” and “stuffed” individuals display the “meaningless” nature of the modern world, this poignant image forcing the audience to consider Eliot’s criticism of the barren spiritual state. The biblically alluded material idols of “stone images” are supplanted by “a dead man”; the ironic subversion of religiously connoted “supplication” demonstrates Eliot’s view that a materially focused, spiritually void society is an anaphoric “dead land” and “cactus land”. It is Eliot’s use of intertextual reference and subverted biblical allusions, which transport the reader into his modern context, and force an understanding of the alienated, spiritually void world he opposes.

It is ultimately TS Eliot’s use of fragmented structure, pastiche, intertextual reference and subversion of biblical allusions in The Love Song of J. Alfred Prufrock and The Hollow Men, which effectively surrounds the reader in his modern context. These subversive literary techniques demonstrate the inability to communicate and spiritual void world Eliot is critical of, instead urging the reader to embrace authentic human and spiritual connection in their own societies’.