

## Exploring Identity in Modernist Poetry: A Discourse Analysis of Selfhood and Subjectivity

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### Abstract

*The present research examines subjectivity and selfhood in the context of some of the most influential poems of modern poetry of T. S. Eliot, and Ezra Pound. In analysing the poems, the Fairclough Critical Discourse Analysis model which was developed in 1989 is used. Ten modernist poems are considered – five poems of Eliot, and five of Pound– to identify where these poets build and endorse the subjectivity of the person. The theoretical framework for the research is the examination of the aspects of the modernist work, such as fragmentation and stream of consciousness, studying the connection between techniques and their application to the representation of internal states and experiences within a given text, in terms of language and style. Further, the role of the poetic texts studying what and how poets' works reflect or intervene in present-day paradigms of the conception of identity and subjectivity has been paid attention to as well. Together with imagery and symbolism the relation between the inner and outer worlds of the speaker is discussed to define the degree of the duality of selfhood and personal identity. It is seen that in this research an attempt to contribute a little understanding as to how the modernist poetry poses and depicts the question of identity in the fluid and constantly evolving modernity.*

**Keywords:** Modern poets, Fairclough Model, Discourse Analysis

### Introduction

Contemporary poetry when approached through the lens of Critical Discourse Analysis requires recognition of the role of literature as a reflection and commentary on culture and social relations in society. Modern poetry is not only the ultimate version of the 20th-century literature; it is the very necessary evolution of literature in general, and the spheres people choose to concentrate in their works. The clients of modern poetry seek experimental structure and breaks up narrative, engaging with the mysteries of individualism. Based on the literature, it is T. S. Eliot, and Ezra Pound as poet's representatives of time in which poets challenge the humanist notion of identity and the self as a socio-political reaction to the crisis of that age. In this search for the complexities of human subjectivity, for the agonistic construction of the self, one shifts from the more defined literary time periods that appear to be more unified. A large part of the poetry of this period can be characterized by fragmented subjects, the search for identity and the sense of meaning in the universe. It is for this reason that the modern poetry may be seen as one of the most important locations from which people and societies of the modern world construct and deconstruct themselves in the chaos of the modern world.

In Fairclough's CDA, it is presupposed that language does not only have to do with communication; it is related to the manifestation and realization of Power and Ideology (Fairclough, 1992). It analyzes texts at three different levels: the textual level, which analyses language and texts themselves; the discursive practice level, which examines the context within language and text are produced and consumed and; the social practice level where it looks at the ways in which texts are used in relation to other forms of social practice. Fairclough, 2015, in proposing a model, through which, when applied on the selected current poems in this study, an

endeavor would be made to identify how Eliot, and Pound employs the language, to discover what they have to offer in terms of the self-architecture, in the given social context.

The value of this research to fill a gap in prior research lies in the fact that while Fairclough's CDA gains remarkable usage in analysing modernist poetry, this usage remains fairly limited. While there is an existing focus on individual poets and the way they have played a role in the development of modernist literature, there is still a scarcity of general analysis which incorporates CDA into its understanding of the precise method in how the works of these poets take interest in the notions of the self and subjectivity within the social and cultural contexts. This gap in turn suggests that there is at present a somewhat coarser investigation needed to reconsider to what extent and how modernist poets engage with language in order to describe and construct a concept and reality of self and social interaction. This research is, therefore, fill this lacuna by applying the Fairclough's CDA to the analysis and interpretation of a carefully selected set of modern poems by T. S. Eliot, and Ezra Pound. This current study is an attempt to analyze some modern poems by T. S. Eliot, and Ezra Pound from the light of Fairclough's CDA model. Among these models, one of the most important ones was offered by Fairclough in his early works on the discourse analysis of language in relation to social practice. Thus, it offers a useful context in which to consider how texts make subjectivity and selfhood. This model is used for explaining how the poets construct a self and a community – a self and a collective – through language and for the problematics both intimate and public. The study aims at showing how poets in their writing construct and negotiate individual and collective identity, and how the poetic language used by these poets actually conforms to but resists socio-cultural formations. Hence, this research strives to make a modest contribution to the advance of actual study of the modernist literature and its preoccupations with subjectivity and self and offer the reader a new perspective on the intertwinement of language and practice within the architecture of early twentieth-century poetry.

### **Literature Review**

Ahmad (2024) provides a detailed discussion on Bulleh Shah, who is a Punjabi Sufi poet comparable to Rumi. Following suit, this research investigates the thematic and discursive aspects of what is sung in the poetic texts referred to as the Bulleh Shah/Meer kaafi by applying Fairclough's Critical Discourse Analysis (CDA) approach on poetry. The study carefully chooses some lines from different poetry of Bulleh Shah, and then applying CDA to reveal the discourses that are contained in his poems. The analysis reveals several significant discourses: reciprocity and non-s discriminating compassion, love, purity, absence of pride and self-egotism, social injustice, sufferings and sufferings felt by women. Such discoveries represent social and spiritual motifs in the work of poet, as well as his critique of social conventions and his consideration of human and other-related pain. The study finds recommendations from such results and recommends other ways of research and interpretation for a deeper penetration in the wisdom of Shaykh Bulleh Shah's poetry.

Siddiq (2024) analyses Sylvia Plath's poem "Poppies in October" using critical discourse analysis (CDA) focusing on Fairclough's three-dimensional model (1995). The proposed research will try to reveal the nature of the power relations that are present in the text, with the help of the analysis of the discursive patterns inherent to the poem. The qualitative analysis involves a description and an explanation of how the poem portrays the aspects of life and death and all forms of infringement on the rights of women in a society that is male-dominant. The research proves that through examining the textual, discursive, and social practices of Plath's poem one can

identify the brevity of the poem and a sense of violent mood in it. At the same time, the dark undertone denotes the fact that all these elements are a representation of the harsh world that women have to face in an ungrateful world. Siddiq has provided the call for such analyses to be adopted in ESL classes asserting that the approach brings together the language acquisition, culture, and critical analysis. Overall, the exposure to the texts in this way allows learners a deeper perception of language and its function in relation to the societal issues.

Siddique (2023) uses Critical Discourse Analysis by Norman Fairclough to analyse the poem “The Sick Rose” by William Blake which was written in 1794. In this essay, further, I examine the ways in which Blake builds his language and symbols to create a discourse that is culturally and socially relevant within the framework of the power relations in the eighteenth century and the present age. A special attention should be paid to Fairclough’s CDA model which is based on a three-dimensional approach and enables analysis of the way in which the text constructs, multiple socio-cultural themes and relations of power. In the present analysis, more emphasis is put on the specific features of the poem dealing is made with the aspects of the artwork created by Blake as well as the representation of the elements of the fantasy world and their significance. A major focus of the essay is the employment of symbolism in Blake’s works as a tool for the effective reflection on thorny social questions of contemporaneity mainly those concerning sexual perversion and moral decay. While the interpretation of the motifs used in the poem is ambiguous, more sources and contexts are analysed in order to determine how and to what extent Blake incorporates symbols and burdensome visual images of a given society, which is disguised as the innocent and pure society of the new generation, but in fact refers to the generation that tolerated otherwise criminal acts and ideas. Siddique’s book establishes that Blake was not just employing his signature style but was doing so intentionally, for the purpose of calling out the very vices of his society. Drawn from Fairclough’s CDA model method, it enlightens analyses on the other hidden meanings that are actually entrenched in Blake’s work; it provides a fresh angle to the manner in which the poet’s prophetic critique operates.

Sabir (2023) uses Critical Discourse Analysis (CDA) on Noemia De Sousa’s poem “If You Want to Know Me” and identifies postcolonial aspects such as revolution culture and the criticism of English as tool of colonialism. The present study employs Norman Fairclough’s CDA approach to explain how the poem negotiates colonialism and colonial subjects’ subjugation. Responding to the context of colonialism and reconstructing the power relation involved in colonial discourse, Fairclough’s approach of text linguistic analysis is used for interpreting how the poem portrays the aesthetics of colonialism and the other side of African voice. The chosen qualitative research approach allows the study to examine the ways in which White colonizers tortured Africans and to reveal the pivotal question of cultural repression and liberation. Using Fairclough’s framework, the present work reveals how language use by de Sousa challenges colonial bias and protests white supremacy. Through the representation of suffering and cultural identity crisis the poem combines protest against colonial oppressors effectively. Employing the principles of linguistic and thematic analysis, the study shows marked ways in which the poetess employed the work to counter the colonial discourse thus asserting herself for the postcolonial discourse of reclamation.

In Bezzer (2023), Critical Discourse Analysis or CDA is used in Urdu poetry employing the Fairclough’s three-dimensional model of description, interpretation and explanation. The following is the objective of the study: The study will seek to add to current knowledge and understanding of Urdu poetry by applying and merging some of the CDA frameworks that are

normally used for English poetry. Studying William Blake's poem "The Sick Rose" and "Mery bhi hai kuch khaab" by N. M. Rashid, this work looks at coverage of social and historical contexts in these works. Description level of text refers to lexical, graphological, grammatical and phonological level of the text. Interpretation is concerned with the concept of meaning in these textual elements whereas, explanation is oriented towards socio-cultural and historical connections of observation. This is evident from the way Blake's poem portrays the patriarchal days of 18th century England while Rashid's poem dwells on the spine of violent history that was the partition of the Indian sub-continent. Besides using Fairclough's model for globalization in cross-cultural texts, Bezar's research also intends to expand the fields of analysing both English and Urdu poetry through the applicability of CDA, and acknowledging the possibilities of exploring literature and culture in different languages combined.

In this regard, Hassan (2022) analyzed the language and the topics in the poetry collection of MR Gohar named "Metaphors" using the Fairclough's Three-Dimensional Model of the CDA. The approach used in the analysis of the selected poems focuses on linguistics features, and stylistics and rhetoric in poetry. In total, there are five poems, which were selected purposively for the analysis from the rest of the selection. CDA points out how the poet employs features like metaphor and sensory stimuli and analyse features such as negativity, appeals, exploration, symbolic and the poet's voice. Some of the themes that have been given in the poems include loss, negative impact, sleep as a form of escape, and red as representing fate and weakness. Further, creativity related to autumn and such ideas as longing or memories are discovered. The concepts seemingly interrelate and are very understandable in the way they are incorporated in the poetry reflecting the poet's consideration of the ideas and feelings. In the method of analysis, it is revealed that metaphorical expressions as the chief means in delivering a great moral and argue for further studies of these features in order to gain more information on the thematic preoccupations of the poet.

Ajjulus (2022) discusses the relevance and importance of symbolism in literature and analyzes its interpretations in selected poems of Shirley Lim, including "Feeling Sorry," "A Woman Speaks of Grandchildren," "The Gate," "The Rebel," "My Father's Sadness," and "Pantoun for Chinese Women" through the lens of the Fairclough's CDA 3D model. The Quantitative Descriptive Research Design is used to analyze the Symbolic Language and the echoes of the Symbolic Language within the societal and cultural framework. As a result, CDA is applied to the analysis of the interconnection between symbols, practices, and cultures. In twelve of the analyzed poems by Lim symbols are present. The discoveries explain how these symbols enrich the execution of conceptions and subjects to do with social problems including gender prejudice. In doing so, the study will provide a comprehensive selective analysis of symbolism in Lim's work that could help to provide a profound insight into how the dimensions of the figurative language practices could be used to describe and subvert the cultural and social norms.

In his article Ali (2022) focuses on the details of exploitation within Oscar Wilde's short story *The Happy Prince* written and published in 1888. Discourse analysis of the interactions between the characters such as The Happy Prince, Little Swallow, Seamstress, Queen's Maid, Miler's Sons, A Young Man, The Director of Theatre, Match-girl, Town Mayor and Councilors is made based on Norman Fairclough's discursive three-dimensional model and the method adopted for the analysis is qualitative in nature. The consumption of the discourse produced by *The Happy*



Prince is analysed in the same light, and therefore, the story unveils that while some characters are being exploited, the others are exploiting.

Sabir (2018) specializes in revealing the culture latent behind Robert Frost's poem "Fire and Ice" by means of explaining the relations and affinities in line with Fairclough's three-level model, which embraces description, interpretation, and explanation. The above flow of argument proceeds to the extent to which the model can be employed in analysing the linguistic and content elements of the poem and enable one appreciate how Frost uses simple language in a particular way to alter the manner of thinking in the society. Accordingly, following the framework developed by Fairclough, the particular research will attempt to analyse how at the textual level language affects the readers and at the same time encodes a second semiotic level of meanings related to social and philosophical questions. The paper also acknowledges the fact that, like most of the textured models, Fairclough's has three interrelated dimensions which are however not very easy to put into practice. However, it remains a holistic approach that guarantees a holistic look at the limiting aspect of a text and the messages it carries.

Farhadikia (2016) analyses the linguistic characteristics of Octavio Paz a Latin American writer and poet who is inclined towards the surrealist, Marxist, Buddhists and existentialists. From the point of view of the study, the analyse is focused on how Paz mobilises language in his poetry in order to convey his notions or interpretations of the reality and the essence of man. For this purpose, the research focuses on Paz's socio-political poetry and its translations by Ahmad Mir-Alaee, Hassan Fayad and Foad Naziri. By applying Fairclough's Critical Discourse Analysis (1989) can be utilised in a way that it can be deconstructed into description, interpretation and explanation of the text, the study deals with the most apparent modes of translating. The findings of the study were that the first most often utilized method identified by the translators was synonym that was used twice as compared to rewording or overwording and far more often compared to such methods as using metaphors, omitting, and using formal language. Summing up, it can be stated that the analysed translations can be characterized as being more oriented to literal-semantic and author's strategies. However, the translators could only manage a partial success where the text features of Paz's poetry are concerned.

### **Research Questions**

There are following questions which are addressed in this research as:

1. What role does the interaction between the speaker's inner world and external environment play in shaping the discourse subjectivity in the selected poems?
2. How does each poet's use of imagery and symbolism contribute to the construction of selfhood and personal identity in their poetry?
3. In what ways do the poem by Eliot, and Pound reflect or challenge contemporary social and cultural attitudes towards individual identity and subjectivity?

### **Methodology**

#### **1. Research Design:**

This is an exploratory research study and in the conduct of the study the researcher has relied on a qualitative approach by embracing CDA in the context of Fairclough (1989). The context in which the work was produced: How contemporary poetry has been employed in order to articulate subjectivity and the selfhood. Research is sub-divided into three main phases: discourse analysis, discursive practice and social practice for text.

#### **2. Data Collection:**

### *Selection of Poems:*

The poems are chosen randomly from the list of the above selected modern poets; the poets include; Ezra Pound, and T.S Eliot. The ten poems are divided equally between the two poets. From Ezra Pound we have taken “Cantico del Sole,” “To Whistler, American” “A Virginal,” “Portrait d’une Femme,” and “The Seafarer.” From T.S Eliot ‘The Love Song of J. Alfred Prufrock,’ “Portrait of a Lady”, “The Waste Land”, “Sweeney among the Nightingales”, “Whispers of Immortality” were taken. These poems are collected from the authenticated web resource of the poetry foundation which is available on internet.

### **3. Procedure**

The methodology for this work is mainly an orderly analysis of modern poetry with reference to the Fairclough’s Critical Discourse Analysis model (1989). In the first place, all the poems needed for this study by T. S. Eliot, and Ezra Pound are obtained from the official databases containing poems with the intention to get the most exhaustive range of texts possible. After each poem was collected, the poem is subjected to textual analysis which incorporated language used, structure, and references to other texts. The second stage deals with the analysis of the discursive practices within the poetry works with regards to the contexts of the production and the reception of the poems in order to discover the socio-historical impacts behind the poems and the reception of the poems. This is accompanied by social practice analysis in terms of how poems reflect or challenge the social structure and contribute to discourses. The text data is manually sorted as research tool while conducting qualitative analysis of the poets identified in the study. Triangulation method ensured the credibility of research given that the data collected from different sources having different angle was analyzed and then reviewed by peer for opinions. The ethical considerations in this case have appropriate referencing of the corresponding literature. Thus, the procedure helped to facilitate a detailed analysis of how modern poetry negotiates subjectivity and selfhood issues thus to the general area of Critical Discourse

### **Model**

The 3-D Scheme is used for analysis of the poems which through Fairclough’s model for which it was developed in 1989 and further expanded in 1995. This 3-D model include following three stages as:

#### **1. Text Analysis (Description):**

Linguistic characteristics: Words and phrases used in each poem: Vocabulary/ grammatical/ stylistic features associated with each poem.

Form: This means facilitation, structure, form, the layout of poems, shapes, stanzas and how imagery and nature are employed.

Intertextuality: It entails the signposts and semiotics involved in identifying other text, myths or cultural items that are referenced in the poems.

#### **2. Discursive Practice (Interpretation):**

Production: Investigate the sociocultural- historical backgrounds of the poet and on formation of the chosen poems. The history and biography of the poet of this work as well as his historical period should be considered to feature where he has given most to its making.

Consumption: A review of the papers written by other scholars on aspects of reception or appreciation of the poems by various societies. Take in account analytics of the poems, critical analysis, and other scholarly works on them.

#### **3. Social Practice (Interpretation):**

**Social Structures:** In which way do you think the poems support or challenge hegemony, discourses, and epistemologies?

**Social Change:** Think about ways in which questions of representation in the poems are and/or become constitutive of social and cultural differences. Think how and where the concept of subjectivity, authorship and self-take up or embody other social concerns.

### Analysis

#### Ezra Pound Poems

##### Poem 1: "Cantico del Sole"

Using Fairclough's CDA model, it is about time that we scrutinize Ezra Pound's "Cantico del Sole".

##### 1. Textual Analysis (Description)

Repetition is evident in the poem as is often the case with many of Pound's poems and this underlines a particular concern. This phrase is used frequently as 'The thought of what America would be like' and seems to suggest anxiety by the poet. Basically, the structure is quite unmysterious: it is simple and purposeful, the lines are short and rhythmic.

**Vocabulary:** The terms are rather descriptive: 'classics' may mean classical literature or culture in general; 'Nunc dimittis' is a Latin saying from the Bible translated as 'now let your servant go.' The use of both modern and classical language emphasizes cultural contemplation.

**Grammar and Syntax:** It is unrhymed, and written in prose, with main sentences that are simple and easily repetitive almost like a chant. The repetition of 'The thought of what America' contributes towards the development of the feeling of urgency and obsession.

**Cohesion:** More importantly, repetition of key phrases provides cohesiveness to the poem. The presence of "Nunc dimittis" gives a spiritual or religious aspect, which again dispels with the preoccupation with cultural property.

##### 2. Discursive Practice (Interpretation)

**Production:** This poem is written by Pound when he was most actively concerned with the concept of 'Rebirth,' and the saving of the antique heritage. There is a clear sense of Homer, and more broadly, of the fantastic that has been overshadowed by the modernity of America or the world's more recent generations.

**Distribution:** The poem would have circulated most probably within circles of readers and writers engaged in modernist and cultural discourse. It captures the disquiet that scholars in the early part of this century had for the growing shallowness of society in the age of industrialization.

• **Consumption:** There is so much more that modern readers of the time would have been aware of the references that Pound made and would also have been aware of the satire that was involved in the poem. Today, readers can understand it as the depiction of cultures being destroyed by the process of civilization.

##### 3. Social Practice (Explanation)

**Broader Social Context:** The poem is based upon the anxiety of American culture and intellect in the initial years of the twentieth century. Explicitly, Pound was antagonistic to what he considered to be the lack of genuine culture in today's society, mainly in America. It is the poem addressing his belief that the increase of circulation of classical literature would help America avoid the degeneration of culture which he predicted.

**Power Relations and Ideologies:** The poem stands against the wave of postindustrial enlightenment narrative of progress and modernization by asserting ancient knowledge. At the

same time, it subtly denounces the American ethos concerning the goals one should strive for and the type of values one should seek in life. The phrase repeated throughout – “It troubles my sleep” – indicates that this problem is a continuous source of concern, and makes Pound seem like a cultural watchdog protecting the best of the people against the evils of progress.

The form and the vocabulary used in the poem reflect the poet’s concern about the erosion of culture to which the poem subscribes into the generalized perspective of the early twentieth-century modernist critique of the modern society.

### **Poem 2: " To Whistler, American"**

#### **1. Textual Analysis (Description)**

The poem is a homage to James McNeill Whistler, an American painter who caused some scandal with his art and his methods of working. Pound evaluated Whistler’s achievement and places a comparison or an analogy of Whistler’s ordeal and artists in America.

**Vocabulary:** Pound employs both common and literary and aesthetic terms: basic “tried, pried, worked” and artistic “sketches, symphonies, media”. The usage of the painter and printmaker Albrecht Dürer’s work points to Whistler’s prowess. Words such as ‘slight’, ‘gone wrong’, ‘of little moment’ may be considered honest observations of Whistler’s work, seeing both flaw and genius in his work.

**Grammar and Syntax:** The subject matter of the poem is also free flowing, with no use of standard punctuation to break up the lines of the poem into stanzas. An implication of the rhetorical questions such as ‘And then these sketches in the mood of Greece?’ gives the reader something to ponder over.

**Cohesion:** Pervasive thematic related to the trial, experiment, and risk bring a cohesiveness to the poem. The details about particular paintings (“In the Studio”, “Brown and Gold – de Race”, “Grenat et Or – Le Petit Cardinal”) provide concrete sense of Whistler’s artistic practice in poem.

#### **2. Discursive Practice (Interpretation)**

**Production:** Pound penned this poem in 1912, an era that he was very active in his crusade for the modernist art and the literature. The poem also shows his appreciation of Whistler as a pioneer artist in that art world in which Pound himself was to find difficulties and obstacles owing to the conservatism of the age.

**Distribution:** It appeared in the Poetry magazine, which was one of the printings where most of the modernist poets appeared. Of course, it would have been read by an audience interested in the arts and most likely already acquainted with Whistler’s work and its implications on the subject of the role of the artist in society.

**Consumption:** Those who read this poem might have interpreted it as a part of the grand battle for the recognition of American art in the global context. In doing so an opportunity has been lost to enrich the current debate on the nature of artistic identity and its relationship to ethnic origins by studying representations of those issues encoded in the poem.

#### **3. Social Practice (Explanation)**

**Broader Social Context:** The poem is written against the background of a fairly young American art, the formation of which in the late 19th century was just beginning. Whistler being an American artist who travelled to Britain and then being one of the first artists from America to gain recognition all over the world, Whistler is a signifier of how American art can also be great. This is also true for Pound’s hope and admiration of Whistler as an artist, which also poses as a



verification of values which are essential to struggle and innovation, even in the context of one's work.

**Power Relations and Ideologies:** In his brilliant poetry, Yeats questions the idea that an artist can become a success only if he follows a certain pre-established plan. Explicitly, Pound raises the subject of how Whistler was interested in that which is newly in the process of being created, how he was eager to produce, and how he had a taste for transformation. This is like the modernists bent on coming up with new styles and throwing away traditions of doing art. The use of 'Abe Lincoln' places Whistler on the same pedestal with one of America's founding fathers, an implication that this man is a great artist who has risen above his circumstances.

**Cultural Critique:** The poem also passively speaks out against what the author refers to as the 'mass of dolts'—the people who are insensitive to or unwilling to support art. In associating himself, and Whistler, with such progenitors as Lincoln, Pound is arguing for the role of art in the formation, and constitution, of the nation-states' cultural heritage.

All in all, one can point out that "To Whistler, American" is dedicated to the discovery of James McNeill Whistler's creative process and his will to work. The poem is a response to another's thoughts on the future of American art and culture of the early twentieth century regarding Whistler as a model for up-and-coming artists.

### **Poem 3: "A Virginal"**

#### **1. Textual Analysis (Description)**

'A Virginal' is a lyrical poem, which employs the imagery and symbolism to describe the inner feelings of the speaker. It is marked by such unique features as the use of meek lexical means, creation of the image of purity, renewal, and magic.

**Vocabulary:** The language is still grand and formal, terms such as the 'æther', the 'subtle clearness' of the sky and the 'savour' of the air help put across this image. In the title, there's "virginal" – purity or innocence; and the spirit of the piece can be seen to be in tandem with the associated images dotted all over the poem.

**Grammar and Syntax:** Organization: Peculiar features of the poem's organization include the fact that it employs a formal structure, rhyme, and rhythmicity. The idea of 'No, no! Go from me' repeated at the start and end of the poem also puts a cycle, thus underlining the speaker's desire to stay bewitched in his situation.

**Cohesion:** Another aspect that holds the poem together is that of imagery concerning nature and purity. Using "spring wind", "birchen bowers", and "April in the branches" as references to the state of the speaker, compares him to nature and its renewal.

#### **2. Discursive Practice (Interpretation)**

**Production:** This poem was penned by Pound at a time when the Imagism poetic movement which placed a premium on the precise and the use of concrete details was having a big influence on him. The poem also shows Pound's fascination with the quality of Vorticism, conformity to the principles of Imagism, presenting the beauty of emotion and transient moment in concise.

**Distribution:** The poem would have been read by an audience knowledgeable in contents of the poem's author, Ezra Pound, as well as in the context of modernist movement. It can be related to the main principles of Imagism – the Gale based on the clarity of the vision and the focus on personal and, often, intimate matters.

**Consumption:** Some readers at the time might have enjoyed the poem for its beautiful language, for its vivid imagery, and for its apparently heartfelt sentiment; they may have regarded the poem

as part and parcel of the modernist inspiration that asks the writer to speak only in words which can make people cry. The present-day reader can appreciate this poem as an example of wrenching from the traditional aesthetic of poetry and the studies of such themes as purity, desire, and the change of emotional compass.

### 3. Social Practice (Explanation)

**Broader Social Context:** The poem embodies the preoccupations of the early 20th-century artists in relation to the concepts of the artistic purity and the quest for the new model of artistic production. The Imagist movement of which Pound was one of the leading literary figures aimed at rejecting the tendency of traditional poetry, in essence, Victorian poetry to use the extended metaphor. Ironically this is what ‘A Virginal’ is, a reflection of a new beginning or a renewal, fresher albeit less defiant than the previous and with the help of nature’s imagery.

**Power Relations and Ideologies:** Instead of providing a report of an event or teaching a clear lesson as the Romantic poets’ work does, the poem offers the emotional and sensory experience as the concept of poetry. This is in concordance with modernism which emphasizes individualism and creativity in the face of tradition and conformity. The speaker is unwilling to “get my sheath spoiled with lesser brightness” – this means the speaker is too proud to waste his essence, so he is unwilling to surrender so that his emotive powers are lessened.

**Cultural Critique:** In this way, the poem could be read as a commentary on the materialism of the surrounding world, the everyday objects that surround the language user being against the speaker’s wish to retain the link to something more primal, otherworldly. The very imagery chosen to portray the lady and the state of speaker conveys the desire to return to the Eden innocence in a world that becomes more and more sinful.

Therefore, “A Virginal” is a well-worked out poem that has deployed both enhanced style and strong images to deal with issues of purity, regeneration and awakening of other emotions. The poem is also the manifestation of the modernist belief in the abstraction of language and truth and also, the critique of the culture of society of the time.

## Poem 4: " Portrait d'une Femme"

### 1. Textual Analysis (Description)

This is a character study where the main woman’s character is depicted a complex one with her mind being compared to the Sargasso Sea – a place that collects things but perhaps doesn’t have ownership over them. The poem contains strong metaphysical elements and works out such issues as identity, worth, and the stock of experience.

**Vocabulary:** The language used is complex and this is accompanied by use of proverbs. Such terms as ‘Sargasso Sea’, ‘strange spars’, ‘tarnished’, ‘gaudy’, and ‘ambergris’ give an impression of amassment, not only in things but in ideas as well. The specific terms used here seem to have components of the exotic and the quotidian, to express the woman’s function as an accumulator of experience and knowledge.

**Grammar and Syntax:** This poem does not follow a strict structure of rhyme, stanza size or syllable structure and uses enjambment which gives the poem relativity flowing prose-like feel.

That is why there is no doubt that direct appeal to the woman (“Your mind and you”) makes the poem as intimate as if the speaker is talking to the woman.

**Cohesion:** The poem is quite well integrated and the principal symbol, the Sargasso Sea, is used as the metaphor for the woman’s mind in the poem. Recurrence of the theme of accumulation of the valuable as well as the valueless is the key that binds the poem together.

### 2. Discursive Practice (Interpretation)

**Production:** This poem was written by Pound at a time that he was closely associated with the modernist movement, as a mode of literature that aimed at straying from the conventional literary forms and presenting the sophisticated human experiences in new forms. Thus, the poem shows Pound’s concern with character and his facility in employing the metaphor as a means to throw light on psychic and sociological issues.

**Distribution:** The poem would have been printed in a magazine or may be in a collection of poems and would be read by people who are well conversant with modernist poetry. Despite this, it is instrumental in the modernist orientation towards analysing personal and social subjectivity with the help of experimental stylistic devices.

**Consumption:** Audiences of the time might have checked the poem as being part of the attempt to shift the concept of poetry in its purposes to be less of moral or exemplary proclamations and free itself in search of character and self. In the present time, it is easy to appreciate the poem as an exploration of a woman’s place in society, her mind, and her contradictions.

### 3. Social Practice (Explanation)

**Broader Social Context:** The concerns that can be observed in the poem are precisely the ‘modernist’ issues of women’s positioning and individuality in early twentieth-century society; the poem bespeaks the speaker’s marginality and her ambiguous position in the learned world. In the woman’s mind this knowledge is compared to Sargasso Sea, but at the same time, her mind is claimed to be empty without something that can be only hers and that she can call her own. This can be seen as an expression of general concerns regarding women and their positioning in the social world and in the culture where their value is often measured far more by their relations and affiliations.

**Power Relations and Ideologies:** The poem may be seen as engaging with the representation of women as various sorts of objects, especially the particular type of ‘use value’ that intellectualized women are assigned in relation to ‘great’ male thinkers; as if they are not valuable in their own right. The image of Sargasso Sea in the poem speaks of the so-called value – all those things that the woman has collected over time – aren’t hers but just what is adrift. It mirrors a specific modernist attitude to the question of how identity is fixed — in particular, through focusing on a woman’s relationships with others.

**Cultural Critique:** Its message can be interpreted as anti-feminine and patriarchal in the sense that it points out women’s place in society and the kinds of work that they should be doing. Hence when Pound refers to the woman as a collector of ‘deciduous things’ – things that do not belong to her and which are temporary – what he is doing is highlighting the fact that women in the society are valued for the affiliations they have and not for the persons that they are. The final lines, "No! there is nothing! In the whole and all, / Nothing that's quite your own. / Yet this is you," underscore the paradox of the woman's identity: she is as what she accumulates, however none of the things she has are belongs to her.

In conclusion, the tale “Portrait d’une Femme” can be analyzed as a multi-layered character sketch with the use of metaphors and vivid images to convey the issues of identity, worth, and women’s position in society. Both the thematic content and the structure of the poem convey modernist interests in the difficult aspects of people’s lives and the roles and identities of women in particular.

### **Poem 5: "The Seafarer"**

‘The Seafarer’ is one of the most notable works of Anglo-Saxon literature which has been translated by Ezra Pound maintaining the alliteration yet rendering it in a modernist style. Here’s an analysis using Fairclough’s Critical Discourse Analysis model:

#### **1. Textual Analysis (Description)**

##### **Vocabulary**

- **Archaic Language:** The poem employs a complex but well-ordered mixture between Old English language and modern poetic language. The Bolshevik’s coarse language is evident in the lucid examples such as ‘keel’, ‘mere-weary mood’ and ‘ice-cold sea’.
- **Imagery and Symbolism:** The language adopted by the seafarer paints lively picture of how he or she was staging a survival at the high seas. Some of the specific image include “ice-cold sea”, “storm”, and “gannet’s clamour” and all give the feel of the hardship at sea.

##### **Grammar and Syntax**

- **Complex Sentences:** The linguistic feature that deserves attention is the use of the syntactic complexity characterized by fewer short sentences and the use of more than one clause in a sentence. For example, “Not any protector / May make merry man faring needy” highlight an individualism and suffering of the seafarer.
- **Repetition:** The use of such terms as ‘each of us’, ‘I’ add a personal touch to the utterance of the speaker but at the same time make the suffering general.

##### **Cohesion**

- **Thematic Consistency:** Even though the poem is optimized for rhymes and assonances, its unifying factor is the themes like loneliness, suffering, and fleeting existence of temporal magnificence. These are the main themes in the thoughts of the seafarer’s Musings.
- **Imagery:** Recurrent images of the sea, storms and cold establishes the unity of the story’s plot and underlines the severity of the seafarer’s voyage.

#### **2. Discursive Practice (Interpretation)**

##### **Production**

- **Reimagining the Old English Text:** Thus, Pound, in his ‘The Seafarer’, has retained motifs of the archaic version while also thus, it is as much a modernistic work as it is an ancient one. Thus, the usage of the archaic and modern language is one more sign of the combination of the traditional and the modern.
- **Literary Context:** On a broader level, the poem fits into the whole of Pound’s pursuit of ‘translating’ and remedying classical paradigms. With the help of complicated elevation of the Old English text, Pound relates the historical and the modern realities.

##### **Distribution**

- **Target Audience:** The poem is aimed at the audience concerned with the relation of the contemporary text to the classical and post-classical traditions. It caters for both the historical consciousness and postmodern sensibilities with regard to form.

• **Publication Impact:** Being one of the works of Pound, the poem also fits into the programme of the modernist transformation of historical canons.

### Consumption

• **Reader Response:** Chorley's readers might have understood the poem as a contemplation of the ship society and the removability of the worldly triumph. The combination of the medieval and the contemporary forms/shapes – makes one think about the difference between the worlds.

### 3. Social Practice (Explanation)

#### Broader Social Context

• **Cultural Reflection:** The poem is an echo of a culture shock and people's concern with the struggle of existence and the quest for purpose. Therefore, the disappointing condition of the seafarer represents the search for meaning and belonging that is impossible to find in this world.

• **Modernist Influence:** I think that Pound's attitude to the text can be defined by modernist approach to presentation of historical materials: their re-interpretation as a cultural heritage and political and social experiences of a certain epoch meaningful for the present. Power Relations and Ideologies

• **Isolation vs. Community:** The poem portrays the lonely life of the seafarer and the difficulties faced by him juxtaposed against the comforts of life at sea, which also forms part of the struggle which the sailor has to go through. It involves the condemnation of the indifference and insensitivity of the supposed 'safe people' still surrounded by armor.

• **Impermanence of Glory:** Thus, the poem reminds people about the fact that nothing can stay for long in this world and people who are powerful and successful now will lose everything later. This outsources a trend towards the critique of materialism and a longing for deeper values.

#### Cultural Critique

• **Historical Resonance:** When rendering an Old English poem within the matrix of the modern world, Pound challenges the idea of obtaining the triumph in the world and the eternal happiness, in contrast with the suffering and striving that definitions of the human being remain the same. In this aspect, the poem is both an historical document and a modern piece of work that renders a testimony on the life of people.

The poem is full of the valuable imagery and the author's philosophical thoughts; thus, the readers are exposed to the eternal questions and challenges of life.

#### T.S Eliot Poems

#### Poem 1: "Love Song of J. Alfred Prufrock"

##### 1. Textual Analysis (Description)

"The Love Song of J. Alfred Prufrock" is the modernist poem which describes the feelings and the doubts of the main character named J. Alfred Prufrock. Firstly, the poem has no strict structure and can be divided into several fragments; secondly, the imagery of the poem is rather gloomy and, finally, the general mood of the poem is tragic and reflects the problems of existential philosophies.

**Vocabulary:** Simple language is used, although there is a use of learned English alongside the colloquial. Such terms as 'etherized,' 'insidious', 'muttering,' and 'tedious' create the element of introspection and confusion in the poem. He uses question "Do I dare?" and yes-no questions which create a state of an epic doubter in Prufrock.

**Grammar and Syntax:** The poem is unrhymed with much variation in line length, continuous from one line to the other without obvious breaks and uses conversational style of writing. This



enables the creation of a flow-like narrative, mimicking the way that Prufrock's thoughts flow. The oscillation between attitudes, from the doldrums ("I have measured out my life in coffee spoons") to the epic ("I should have been a pair of ragged claws"), corresponds to the division between Prufrock's consciousness and society.

**Cohesion:** As far as textual cohesion is concerned, the poem contains the Chorus, a symbol of yellow fog, time, and last but not least women are talking of Michelangelo. These elements give coherence inside the episodic structure, which connects the different fragments making the monologue of Prufrock.

## 2. Discursive Practice (Interpretation)

**Production:** This poem was written by Eliot when society was undergoing seen major transformation socially and culturally at the beginning of the twentieth century. The movement to which Eliot can be reckoned, the modernist movement, aimed at abandoning traditional forms and at trying to find new forms of expressing the actualization of the fragmentation of the modern world. These are some of the ideas that are seen to be reflected in the poem by showing Eliot's thoughts through the persona of Prufrock.

**Distribution:** When first read, the poem, "The Love Song of J. Alfred Prufrock" was in a literary periodical and therefore would be understood by the readers as a work of modernism. It was later published in Eliot's collection known as *Prufrock and Other Observations* which ensured him a place among the most important poets of the modernism period.

**Consumption:** The readers at that time might have identified the poem as belongs to the modern poetry and thus enjoyed the features of modernity in its structure and context, and in the expression of modern concerns. Today the poem is one of the most influential works of modernism emphasizing the issues of the human psyche and early twentieth-century existentialism.

## 3. Social Practice (Explanation)

**Broader Social Context:** The poem is also a product of modernist commitment to the dissection of the theme of isolation, or the phenomenon of fragmentation of the modern world. In conclusion, it might be said that Prufrock's inability to decide, his doubts, and the feeling of worthlessness reflect the main symptoms of a man who experiences a confusion resulting from social changes, the processes of urbanization and the decline of vital values. The poet's choice of setting the poem in a nondescript modern city, speaking of "one night cheap hotels", "sawdust restaurants" and so on only amplifies the idea of a world where one is lost and is always searching for some identity.

**Power Relations and Ideologies:** Another theme is the disillusionment with societal roles and the normative pressures imposed on one – conformity to an assigned status. Prufrock's constant questioning of his own actions ("Do I dare?") and his fear of judgment ("They will say: Other lines of the play that depict the internalization of these pressures include those as 'Oh, how his hair is growing thin!' The poem also deals with the concept of 'self', the conflict between the mask and the real self, and the impossibility of expressing one's true self in a society that prizes the image and the facade.

**Cultural Critique:** Thus, the poem may be considered as an apocalyptic vision that reflects the main features of the modern wasteland, such as the shallowness of communication ('And women come and go / As water comes and goes / Talking of Michelangelo'), the cyclical character of mundane routine ('I have measured out my life / In coffee spoons'). This aspect of Prufrock's character can be seen as a symbolic representation of modern man: he is a man incapable of action

and failing to be productive despite the fact that societies today force their members to produce and become efficient economic entities.

Thus, the language of the poem, its imagery and structure recreate the interests and focuses of the modernists.

## **Poem 2: " Portrait of a Lady"**

### **1. Textual Analysis (Description)**

'Portrait of a Lady' is a poem of modernist sensibility that presents the description of relation between the speaker persona and the woman and beneath its façade it has socio-philosophical commentary.

**Vocabulary:** The language of poem itself is of a formal nature but beneath this formalness there is a tone of irony, sarcasm and distance. Expressions such as "velleities and carefully caught regrets" and "attenuated tones of violins" describe all that is tiresome and shallow. Some of the allusions as to title and to Chopin and tea drinking, and so on, suggest a rather formal but still rather empty social whirling.

**Grammar and Syntax:** The poem is unrhyming, and its lines are not of uniform lengths, this makes it more like a dialogized, though paratactic, discourse. The women's direct speech contributes to the dialogic structure of the poem, but the thoughts in the head interrupt the speaker's monologue and deny his confusion and alienation.

**Cohesion:** Nonetheless the poem appears coherent because of the repetitive themes that include time, death and social practices. The changes of focus between the dialogue with the woman and the narrator's thoughts provide a plot that is double-layered – outwards, the man is polite and considerate, while inwards, it is useless and uncomfortable.

### **2. Discursive Practice (Interpretation)**

**Production:** Eliot wrote this poem at a time when he was very much preoccupied with the themes most associated with modernism; isolation and the dismantling of society. Thus, the poem deploys his distorted sense of the artificiality of social conduct and the impossibility of authentic connection in the post-industrial metropolis.

**Distribution:** 'Portrait of a Lady' was written and published in 1915 when Eliot was just beginning to create his identity within the modernist style. The poem would have gotten to an audience that understood the rules of social interaction, could speak about them aloud, but also knew that modernism was all about deconstructing these manners.

**Consumption:** Gentle readers of the time would have easily identified the satirical view the poet had taken on the emptiness of the social functions with special reference to the elite society. Note the already mentioned fact that the poem dwells on the closeness of a relationship accompanied by the tendency of distance, which means that the latter would be comprehensible to people complaining about the perimeters of modernity. In the contemporary world, the poem is valued for its social and existential meanings, and for its linguistic and compositional experiments.

### **3. Social Practice (Explanation)**

**Broader Social Context:** The poem can be seen in the light of the general theme of early twentieth-century modernism which is all but optimism about the conventional norms of society. By rendering a particular coffee-tea drinking and the subsequent small-talk with the woman who was waiting for her husband, the mentioned speaker demonstrates that the social interactions are pointless when it comes to confronting the deeper human questions.

**Power Relations and Ideologies:** At the core of the poem, the social relations of power in social relations are depicted mainly in relation to men and women in a male dominated society. The woman's facial emotions and the speaker's unemotional gestures represent the roles of emotions and the impossibility of an open discussion in the framework of gendered expectations of emotional work. Once again, the internal dialog invokes the feeling of the male entitlement and dominance while tactfully the powerless feeling of an absurdist trapped in his hierarchy.

**Cultural Critique:** Thus, in the poem "Portrait of a Lady", Baudelaire focuses on the effort and polite indifference of the faces, and, in general, on the role of a society that is engaged in deceptive performances. In the poem such interactions are described as unpleasant and lifeless full of small talk, but devoid of any real content. The music, particularly the Chopin and the 'dying fall' also supports the declinist theme of the play and the fact that there is no point in hanging on to social niceties in light of death.

The poem presents its commentary on the modern condition through its form, content and style and through them the poem addresses issues of social relations and hierarchy in addition to the general themes of modernist literature, including loneliness, displacement and the concept of community.

### **Poem 3: " The Waste Land"**

#### **1. Textual Analysis (Description)**

'The Waste Land' is a modernist poem that employs grater narrators and texts in language of poem and references to other literary works to portrays the desolate contemporary society.

#### **Vocabulary**

The language is both formal and informal, that is, it contains quotations from the Shakespeare and elements of ancient myths and classics, and everyday speech, as in the case of a dialogue that takes place in "A Game of Chess". Terms like 'cruellest', 'dull roots', 'forgetful snow', and 'dead tree' used in section one set the mood as barren and devoid of life. The language that is used in "A Game of Chess" also changes from metaphorical and expressive description of the room ("burnished throne", "synthetic perfumes") to rather realistic and inedicate characters' conversation.

#### **Grammar and Syntax**

Eliot combines the free verse with unfinished and interrupted sentences, and she is also fond of the jumps from one subject to another. The poem is fragmented, and there is no recurring theme, no seemly progression from one stanza to the other, again, a characteristic of the poem's theme – disintegration. For instance, when passing from the played out with close reference to the physical sensations of the woman in 'A Game of Chess' and the subsequent shift to a chaotic stream of consciousness. The poem also uses multiple languages (English, German, French, and etc.), thus, creating fragmentation and multiculturalism in the poem.

#### **Cohesion**

The organisation of "The Waste Land" is thematic not textual in this sense there is only a glaze of overarching narrative. The relationships between the sections are the references to the death, decay and infertility that are present in each of them. The references to a number of cultural and literary texts give an intertextual web, which connects the pieces of the poem.

#### **2. Discursive Practice (Interpretation)**

##### **Production**

- The poem “The Waste Land” was produced in the post-World War I period and therefore was a product of a society in a state of post war aimlessness. The structural disintegration and the plurality of voices in Eliot’s poetry directly respond to the disintegration of narrative and society in Europe.

- References to the literary works such as “The Tempest”, “the Aeneid”, “The Divine Comedy” as well as myths show a conscious borrowing from the canon and remodeling it to express the hopelessness of the modern era.

### **Distribution**

As soon as it was published in 1922 the poem was recognized as one of the central pieces of the high modernist canon that expressed the state of mind of the lost generation. This is why those conceptual elements linked to a rather refined, erudite audience thanks to its highly complex nature charged with intricate references; at the same time, its consolidated existential paestum incredibly popular at the time would concern themes like death, putrefaction, and, in general, the terrible sentence of existence.

### **Consumption**

- Contemporary readers could have felt as if the poem provided them with an accurate portrayal of and a response to the fragmented and disillusioned present. People, even today, can still identify with the work in terms of what Ryder has aptly referred to as the ‘dark vision’, the ‘post war degeneration’, and the spiritual lostness that Eliot communicates in “The Waste Land”.

### **3. Social Practice (Explanation)**

#### **Broader Social Context**

- In “The Waste Land,” all the past and present cultural and social values are illustrated a dystopian or a post-World War I Europe. The main idea of the poem is the absence of a woman and the emptiness of the world that is depicted in the poem reflects the mood that dominated society in the 1920s.

- The presence of high culture in combination with coarser, more mundane language in “A Game of Chess thus can be seen as a desecration of the traditional purity of the upper classes by ‘low’ people as a result of war.

#### **Power Relations and Ideologies**

- The poem addresses the issues of the post-modern society, especially the inability of such things as religion, mythology or literature to give one solace in the post-war/post-industrial society. In ‘A Game of Chess,’ the phrase “HURRY UP PLEASE ITS TIME” is repeated and symbolises the unending and futile progression of time in today’s society.

- Gender relations are also critiqued and examined in a more subtle manner; in the passage ‘A Game of Chess’ the conversations reveal the expectations of women, burden of childbearing, and the demands and requirements of marriage.

#### **Cultural Critique**

- It is possible to notice that in his poem named ‘The Waste Land’, Eliot depicted the deterioration of the Western culture. Eliot uses citation of different cultural texts and languages with an aim of creating an impression of a society whose fabrics have been torn apart thereby eliminating a common ground or culture that holds the community together.

- Such themes as the contemporary society as a ‘waste land’ indicate a bleak outlook on the state of the society and a yearning towards the past as a time when the world seemed more coherent and less hopeless.

The role of encountering various trends of cultural discourse – literary, religious, social, etc – is to underscore the extremity of such a cultural affliction, which makes ‘The Waste Land’ a defining piece of modernist writing.

#### **Poem 4: " Sweeney among the Nightingales"**

It is for these reasons that ‘Sweeney among the Nightingales’ by T. S. Eliot is a rich poem replete with symbolism, references to classical antiquity and latent danger and hostility. According to Critique Discourse Analysis (CDA) by Norman Fairclough, it is possible to consider the different levels and the social consequences, which are hidden in the text.

##### **1. Textual Analysis (Description)**

These features are complemented by a great number of stylistic devices in order to provide the reader with disorienting and somewhat disturbing experience. The use of language and grammar as well as the overall organization all contribute to the feeling of the moral and social degradation.

##### **Vocabulary**

- Lowndes describes the poem as having an ‘erratic’ colloquial and classical language. Such words as “sprawls”, “gapes”, “yawns are calm and informal in contrast to the celestial and mythological allure of “Orion”, “Raven”, “hornèd gate”.
- From the classical tragedy, which is underlined by the epigraph from Sophocles (“ὦμοι, πέπληγμαί καιρίαν πληγὴν ἔσω” that translates as “Alas, I have been struck a mortal blow inside”) and the reference to the main hero, Agamemnon, the readers obtain the feeling of upcoming tragedy that unites two groups of characters.

##### **Grammar and Syntax**

- The syntactic structure of the poem is broken and laconic; it seems that semicircles are omitted, which enhances an effect of disorientation. For instance, there are enjambments apparent in such lines as the silent man in mocha brown / Sprawls at the window-sill and gapes.
- It is fragmented, displaying constant changes in the focus and the perspective that corresponds to the disorder and the uncertainty of the shades of grey morality of the poem.

##### **Cohesion**

- These consist in the duplication of images like the nightingales and the allusions to death and putrefaction as the means of maintaining the unity of the song. The use of recurring words such as ‘mocha brown’, ‘golden grin’, and the relocation from a room to a window, and finally the outside world links the different parts of the poem.

##### **2. Discursive Practice (Interpretation)**

##### **Production**

- Eliot wrote this poem in the early part of the twentieth century – a time that witnessed a number of social changes, a breaking down of traditional morality, and a sense of foreboding following the first world war This is evident in the poem which is alive with this particular era angst.
- Allusions to the classical world (e.g., the reference to Agamemnon, nightingales) is an attempt to make parallels between the ancient and the modern, and therefore assert that the moral and existential problems of today are comparable to those of yesterday.

##### **Distribution**

- Thus, independently from the irony of the title ‘Sweeney among the Nightingales,’ it would have been understood by the target audience acquainted with both the modernist writings of the twentieth century and the classical works of Antiquity. Metaphors, hidden symbols, exquisite



imagery and philosophical references in the poem would be of interest to readers who would love to dwell much on the cultural and other layers of the poetry.

### **Consumption**

- Sweeney can and perhaps should be viewed as the antihero of contemporary civilization in which love and partnership have been replaced by TV and physical appetite. Those nightingales, which associated with beauty and purity are placed here and penetrated the grim events of the poem, creates feeling of moral degeneration.

### **3. Social Practice (Explanation)**

#### **Broader Social Context**

- It places the poem firmly in the contemporary age and the crisis of values and the beginning of the post-Enlightenment disillusionment. In the poem, the similar subject figures can be viewed as portraying the spirit of a joke and ethical infrequencies of a certain era – that is, Sweeney.
- This allusion – to Agamemnon – offers a suggestion of a correlation between the private malevolence and treachery and homicide depicted in the poem and the further more societal theme of vindictiveness that has pervaded history.

#### **Power Relations and Ideologies**

- It is not possible to overlook that Eliot may well be worried about the moral degeneration of the contemporary world that has become a domain of more animal-like instincts and desires. All the poem's imagery and characters imply people's departure from their social and moral responsibilities and the subsequent disintegration of their interactions.
- Identifying the women as 'suspect' or the hostile description of Rachel née Rabinovitch savaging the grapes might depict a more universal message of the women of this otherwise illicit glorious world as active as well as passive players in the drama being painted.

#### **Cultural Critique**

- The poem unmasks the society's decline of spirituality, where what is holy is mixed with the ugly, and where the deeds are motivated by pleasure rather than virtue. The nightingales that are harbingers of purity, begin to sing 'within the bloody wood' during the murder of Agamemnon; this anglican emphasizes the tragic juxtaposition of a beautiful world and death.

Ways of including references to the antique culture along with elements of modernity allow Eliot to address the problem of social reality in his time and make people consider the darker aspects of human character and the results of the rehabilitation of the duality of attitudes.

### **Poem 5: "Whispers of Immortality"**

Whispers of Immortality by T. S. Eliot can be considered as a rather intricate poem that counters supernatural motifs with those belonging to the sphere of carnal desire and the longing for knowledge and wisdom, the mysteries of death. With the help of the theoretical framework, which is Fairclough's Critical Discourse Analysis (CDA), it is possible to explore the mere layers of meaning and, as well as social impact of the poem in question.

#### **1. Textual Analysis (Description)**

It uses such features of a 'rich' text as imagery, learning and passion as well as referring to/using classical tradition and figures of speech and sound.

#### **Vocabulary**

- The language in the first part of the poem is gruesome and macabre as such words in the poem as death, skull, breastless creatures, lipless grin, etc., indicate the poem's theme, namely death. This is followed by the slightly humorous eroticism of the second half of the poem in which

domestication is offered in terms of ‘pneumatic bliss,’ ‘a subtle effluence of cat’ and the ‘sleek Brazilian jaguar.’

- The references to John Webster and John Donne frame the poem in literary works that deal with death, corporeality, and other matters metaphysical.

### **Grammar and Syntax**

- The poem is therefore divided into two stanzas that have opposite effects. The first part of the poem is based on the themes of death and mortality, the second part is somewhat more terrestrial and earthier. This split can be seen in such aspects as the fragmenting of the syntactic structure of the poem’s lines: whereas all the poem’s first part lines are simple statements, the second part lines are more complex and flowing.

- This is seen in enjambment in lines such as ‘Donne, I suppose, was such another / Who found no substitute for sense’, where the ideas transition smoothly – the notion of the intellectual and the sensual being closely linked.

### **Cohesion**

- Cohesion can be garnered by using contrasts, for example life and death, the physical and other world, by the repetition of heads via the skull, skeleton and the cat as a symbol. While the two parts of the poem are connected by the themes that deal with death it also safe to say that the two parts are polar opposites for, they present the dichotomy of human existence.

### **2. Discursive Practice (Interpretation)**

#### **Production**

- This poem was authored by Eliot in the early twentieth-century a period that marked a period of unconventional writing and modernist’s search for style. They are still capable of indulging in the metaphysical poets like Donne and Webster and still able to address the concerns of the modern world.

- The references to the ‘classic tradition’ of English literature can be seen in Eliot’s conversation with the work of Shakespeare whose themes are taken further in presenting the figure of Grishkin as a central modernist symbol of sensuality.

#### **Distribution**

- This is because the readers who would be reading “Whispers of Immortality” were listeners familiar with the metaphysical poets as well as the beginning of the approaches of the modernism. Readers who wanted to be both titillating and seduced by literature, knowing and carnal, would have been intrigued by the poem.

#### **Consumption**

- Some of the readers might consider the poem as an essay on the conflict between the mind and the body, the spirit and the flesh. Death as portrayed in the first part of the work is bleak while in the second part the pleasure of the text is frankly carnal emphasizing the duality of life.

### **3. Social Practice (Explanation)**

#### **Broader Social Context**

- This is in harmony with the fact that the poem is a product of modernist literature that critiques the new perception of the disintegration of society’s coherent structures. Here, it is possible to identify fragments of death and sexuality at odds as a reflection of the fragmentation of the modernist human condition where cognition is opposed to corporeality.

• There is also one more crucial motif of the play that has nothing in common with intellectualized images of Donne and Webster – that is a symbol of the modern woman – Grishkin.

### **Power Relations and Ideologies**

• Eliot may thus be lampooning the modern’s corrupt concern, exemplified by Grishkin, with sensuousness and sexual passion rather than metaphysical passion. Even the structure of the poem, which puts the mental before the physiological, smacks of the greater worth to be found in ideas at the expense of gross, physical copulation.

• The epithet of Grishkin as a ‘Brazilian jaguar’ imports the idiom of exotic otherness into the text, suggesting that the sexual liberation movement of the modern era is a murderous or at least deadly desire.

### **Cultural Critique**

• In the seduction of the senses, the poem can indeed be interpreted as a lament on the modern liberal’s failure to perceive the metaphysical in the sensual world. Not only does Platonov awake from the contemplation of death to something as slight as the desirable Grishkin, but this cheerful cinematization of desirable female charms is equally set over against death.

Thus, the contrast of the rather pessimistic visions of the world provided by Donne and Webster and the sensuous appeal of Grishkin are meant to force the audiences to ponder over the prospects of the modern world in light of these seemingly incompatible aspects of human experience.

### **Results and Discussion**

The interpretation of the chosen works of Ezra Pound, and T.S. Eliot focuses upon the nature of subjectivity and constructed self, which embodies and subverts modern cultures and societies. Ezra Pound’s poems like ‘Cantico del Sole’ and ‘The Seafarer’ contain grand and eloquent descriptions and allusions against the backdrop of the modernity. In Pound’s work he pits the genuine being of the past against what he perceives as an empty shell of the modern world, so re-defining the self within the social split. T. S. Eliot produces such poems as “The Waste Land” and “The Love Song of J. Alfred Prufrock” where a modern civilized man is presented as a lonely, lost creature. This disordered character of Eliot’s approach together with fragments and references to various traditions looks like a testament to the author’s sense of an increasingly irrelevant culture and the human attempt to navigate through the world that does not make much sense anymore. The issues of personal inability and loneliness in “Prufrock” and spiritual void in “The Waste Land” point to the serious self-identification crisis under the pressure of modernity. Altogether, it is possible to name these poets as giving a multi-faceted view at identity, and thus, altering and mirroring the way modern individuality and social norms are constructed. This research addressed following notions as:

#### **1. What role does the interaction between the speaker’s inner world and external environment play in shaping the discourse subjectivity in the selected poems?**

Communication between a subject and an object from the interiority of the speaker plays the central role in creating the subjectivity of discourse in modern poetry. This interplay gives a perception of the unlimited combinations attached to identity and self which reveals in the poems selected from T. S. Eliot, and Ezra Pound. By observing the ways in which these poets notionally and materially traverse the sphere of the private and the public, we are better placed to understand the sundry forms of subjectivity at work in the modernist poem. In The Wasteland by T. S. Eliot, inner and outer worlds are interconnected in a way that is very significant in creating the

environment which splits the personality up, in “The Love Song of J. Alfred Prufrock” and “Sweeney Among the Nightingales”. The internal dialogue of the poet is equally fragmented which is quite emblematic of the speaker as well as the condition of the society depicted in Eliot’s work: a sense of chaos and apathy dominates the society though inside the speaker too there is a war going on. For example, in “Prufrock,” there is a considerable tension between the protagonist’s inner turmoil and his doubts on one side, and on the other – a depersonalized and monotonous metropolis. This utterance gives an impression of the loneliness of the speaker and the fragmentation of a self under social and natural conditions. Similarly, Ezra Pound’s poetry, external environment is brought out and how it affects him/her in equal measure. The vivid image adopted by the poet is of his main theme, of the struggle that exists between the speaker and the world, and of the fleeting nature of the human who is but a guest in his or her own world.

Thus, the twofold movement in the poems under discussion – the interplay between the speaker’s interiority and exteriority – maps out the vibrantly unpredictable contours of discourse subjectivity. Rather than presenting identity as a fixed and objectively knowable category, it is presented in these poets as a relational construct, in which external realities and inner subjectivity, are internal and external to each other. It is not only revelatory of the human condition but also disturbs the assumption of a fixed and integrated subject, revealing instead the episodic and pluralistic nature of modern individuality.

## **2. How does each poet’s use of imagery and symbolism contribute to the construction of selfhood and personal identity in their poetry?**

Modern poetry is characterized by the construction of self and personal identity and the construction of imagery and symbols differs with each poet. As demonstrated in Pound’s selected works, and Eliot’s works. Selected Poems 1918-1961, these literary devices are central for the creation of a discourse, which defines and discusses the problems of the individual and the self. And so, Pound uses imagery and symbolism expertly in the poem so as to make a lot of connections with the idea that is self and which is fragmented. While writing ‘Cantico del Sole’ it can be seen that Pound used the images of the natural world and also classical allusion to paint a picture of a spiritual journey as well as the search for the self. Solar imagery in the work can be associated with the processes of enlightenment and the revelation of the self and the self-organization of collectives. In “To Whistler, American,” Pound’s rhetoric of symbols opposes social standards and aesthetic principles, pointing to the conflict between one’s persona and community’s pressure. In the same scheme, ‘A Virginal’ has all the aspects of music with purity being the common themes as it seeks to offer an insight into issues such as purity and the battle of one’s soul against the vice of the outside world. “Portrait d’une Femme” uses elements of art and references to classical mythology to put forward the subject of female character and the problems arising around her individuality, revelation, and consciousness. Although ‘The Seafarer’ had been translated and reimagined by Pound, this old English poem is about a lone sea nomad, where the metaphors of sea and navigation represent subjectivity and the journey of the lonely seafaring self in terms of existence and survival.

T. S. Eliot applies several means of symbolism and imagery to express the shattered character of the modern subject. In the poem “The Love Song of J. Alfred Prufrock” Eliot uses the techniques of Concrete Images to portray the feeling of frustration and spiritual crisis of the speaker in the background of modern city settings and social paradigms. Clocks, and evening sky which are repeated in the text, imply the existence of time, the failed chances and the speaker, therefore

contributes to the building up of the fragmented self. Domestic and urban images are part of Eliot's broader portraiture to single out the servitude of female characters and the clash between the individual and the societal requirements. Pound's contributions to the poem are largely characterized by symbolism and imagery – all the more evident in "The Waste Land" where fragmentation of the human personality can be pinned on the breakdown of society following the war and cultural shifts. It is the role of allusions to mythologies as well as literary allusions throughout the poem which portrayed the theme of fragmented self and purpose in the world or society. To the same effect, 'Sweeney Among the Nightingales' is a brilliant example of how Eliot depicts the collapse of civilized conventions in the contemporary world by using realistic images of chaos and lunacy. "Whispers of Immortality" deals with death/putrefaction and life/sensuality as the two sides of a coin, the search for the eternal individual ego.

Thus, it can be stated that the concept of imagery and symbolism used by Pound, and Eliot becomes conducive to construct one's self and identity in their poems. In their approaches to these techniques, each writer provides readers with an account of the postmodern self in view of the myriad factors that make up one's identity.

### **3. In what ways do the poem by Eliot, Pound and H.D reflect or challenge contemporary social and cultural attitudes towards individual identity and subjectivity?**

The attitudes to the individual identity and subjectivity that T. S. Eliot, and Ezra Pound capture and subvert in their poems are as follows. Both the authors' works that started appearing in the early twentieth century depict the fragmented and complex plurality of subjectivity as well as engaging with and challenging sociopolitical and cultural discourses of their historical periods.

It is a known fact that **T. S. Eliot's poems** contain certain elements of the social and political crisis of the twentieth century. For this, Eliot in "The Waste Land" is able to depict the social and cultural paradigms of the time by fragmenting the self in the wasteland of post war Europe. Using concepts underlying post-modernism such as the fragmented structure and the references to modern myths the poem portrays the world as a place where people are lost in the modern world. Marilyn DH adheres to the aesthetics of Modernist literature, which takes form in Eliot's portrayal of the collapse of society and people's spiritual loss as a negation of the materialistic and moral degradation of the epoch. Thus, in "The Love Song of J. Alfred Prufrock," Eliot raises an existential issue that is symptomatic of the culture – the failure of the individual and his loneliness. The indecision and timidity of the protagonist, as well as his incapacity to establish successful intimate relationships, represent a significant facet of the society's loneliness and estrangement in the context of the symbols of the so-called civilised world. Likewise, in "Portrait of a Lady" Eliot depicts certain disapproval of gender and societal norms and freedom of women, the conflict around it. Exploring Eliot's postmodern approach to man and his world through the convergence of the grotesque and surreal imagery, the paper argues that the poet questions the hegemonic Anglo-Saxon comprehension of identity and self-hood, as these binaries have become unworkable due to globalisation.

**Pound's poetry** also contains elements of social commentaries on the attitudes of the modern society as well as the poet's detachment and even repulsion towards this society. The combination of classical and natural focuses the readers' attention on the disdainful picture of the modern culture and art which Pound offers to improve the aesthetics of the new identity. Some stories and poems are designed in a way that effects the reader, and this one privately confronts the empty materialism of the modern era. In 'To Whistler, American,' Pound is expressing his dislike of the



commercialization of art and also the submitter of the spirit of an individual to the social standards that are dominant around. In the light of the above analysis, it may be summed up that 'The Seafarer', though trying to follow an ancient text, also contains Pound's rejection of modern scepticism, his quest for absolute truths in a world which appears to the poet fragmented and meaningless. They include the typology use of sea and ship images and the theme of solitude which pierces the student into the multiplicity of the self and the individualisms of the society.

All in all, it was possible to demonstrate that Eliot, and Pound being the main figures of Imagism, expressed and problematized the modern individualistic culture and its values based on the analysis of existential and psychological motifs and the subversive rewriting of the subject and gender roles in poetry. They give a sophisticated analysis of the issues of contemporary subjectivity and thus present important reflections upon the role of the social context in the processes of individuality.

### Conclusion

The poetry by Ezra Pound, and T. S. Eliot: looking at the selected poems, there is more understanding of the connection between modernist poetry and the ideas of subjectivity and self. In this sense, Pound's work with its references that combine historical references with philosophical musings contains a socially critical attitude towards the modern world with which the work is imbued, the desire to reconnect with a genuine prehistoric past, the portrayal of today's lifestyle as superficial. Here fragmented, existential poems, reflecting much despair and disillusion with the modern world, Eliot very much lives up to the title of the modernist writer par excellence. The representation of personal identity in the context of social experimentation exposes the depth of the problem of individualization in the context of society. Together, these poets show how the relationship between the personal and the social works to show how modernist poetry can be used as a social critique of modernity's concepts of the self. The concerns in relation to identity and the self are shown to be central to the poets, although their individual interventions in debates about modernity and subjectivity are also evident.

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