

Metamorphosis in T.S. Eliot “The Waste Land” (Modern American Poetry)¹

Dr. Murthadha Adel Bader

*Department of English Language, College of Education,
Sawa University, Almathana, Iraq*

DOI:10.37648/ijrssh.v13i03.008

Received: 20 April 2023; Accepted: 28 June 2023; Published: 04 July 2023

ABSTRACT

The Waste Land was quickly recognized as a major statement of modernist poetics, both for its broad symbolic significance and for Eliot’s masterful use of formal techniques that earlier modernists had only begun to attempt. The critic I. A. Richards influentially praised Eliot for describing the shared post-war “sense of desolation, of uncertainty, of futility, of the groundlessness of aspirations, of the vanity of endeavor, and a thirst for a life-giving water which seems suddenly to have failed.” Eliot later complained that “approving critics” like Richards “said that I had expressed ‘the disillusionment of a generation,’ which is nonsense. I may have expressed for them their own illusion of being disillusioned, but that did not form part of my intention.” Nonetheless, it was as a representative of a postwar generation that Eliot became famous. To compare Eliot’s comments on the poem with the way it was received illustrates strikingly the fact that, as William K. Wimsatt and Monroe Beardsley put it, “The poem is not the critic’s own and not the author’s (it is detached from the author at birth and goes about the world beyond his power to intend about it or control it). The poem belongs to the public

INTRODUCTION

T.S Eliot's Life and career

American-English poet, playwright, literary critic, and editor, a leader of the Modernist movement in poetry.

T.S. Eliot, in full Thomas Stearns Eliot, (born September 26, 1888, St. Louis, Missouri, U.S.—died January 4, 1965, London, England), Eliot was almost as renowned a literary critic as he was a poet. From 1916 through 1921 he contributed approximately one hundred reviews and articles to various periodicals.

Eliot was descended from a distinguished New England family that had relocated to St. Louis, Missouri. His family allowed him the widest education available in his time, with no influence from his father to be “practical” and to go into business. From Smith Academy in St. Louis he went to Milton, in Massachusetts; from Milton he entered Harvard in 1906; he received a B.A. in 1909, after three instead of the usual four years. The men who influenced him at Harvard were George Santayana, the philosopher and poet, and the critic Irving Babbitt. From Babbitt he derived an anti-Romantic attitude that, amplified by his later reading of British philosophers F.H. Bradley and T.E. Hulme, lasted through his life. In the academic year 1909–10 he was an assistant in philosophy at Harvard.

He spent the year 1910–11 in France, attending Henri Bergson’s lectures in philosophy at the Sorbonne and reading poetry with Alain-Fournier. Eliot’s study of the poetry of Dante, of the English writers John Webster and John Donne, and of the French Symbolist Jules Laforgue helped him to find his own style. From 1911 to 1914 he was back at Harvard, reading Indian philosophy and studying Sanskrit. In 1913 he read Bradley’s *Appearance and Reality*; by 1916 he had finished, in Europe, a dissertation entitled “Knowledge and Experience in the Philosophy of F.H.

¹ How to cite the article: Bader M.A. (July, 2023); Metamorphosis in T.S. Eliot “The Waste Land” (Modern American Poetry), *International Journal of Research in Social Sciences and Humanities*, Jul-Sep 2023, Vol 13, Issue 3, 72-79, DOI: <http://doi.org/10.37648/ijrssh.v13i03.008>

Bradley.” But World War I had intervened, and he never returned to Harvard to take the final oral examination for the Ph.D. degree. In 1914 Eliot met and began a close association with the American poet.

Still a college student, he wrote “The Love Song of J. Alfred Prufrock” and other poems that are landmarks in the history of literature. In these college poems, Eliot articulated distinctly modern themes in forms that were both a striking development of and a marked departure from those of 19th-century poetry. Within a few years he had composed another landmark poem, “Gerontion” (1920), and within a decade, one of the most famous and influential poems of the century, *The Waste Land* (1922). While the origins of *The Waste Land* are in part personal, the voices projected are universal. Eliot later denied that he had large cultural problems in mind, but, nevertheless, in *The Waste Land* he diagnosed the malaise of his generation and indeed of Western civilization in the 20th century. In 1930 he published his next major poem, *Ash-Wednesday*, written after his conversion to Anglo-Catholicism. Conspicuously different in style and tone from his earlier work, this confessional sequence charts his continued search for order in his personal life and in history. The culmination of this search as well as of Eliot’s poetic writing is his meditation on time and history, the works known collectively as *Four Quartets* (1943): *Burnt Norton* (1941), *East Coker* (1940), *The Dry Salvages* (1941), and *Little Gidding* (1942).

Eliot is also an important figure in 20th-century drama. He was inclined from the first toward the theater—his early poems are essentially dramatic, and many of his early essays and reviews are on drama or dramatists. By the mid 1920s he was writing a play, *Sweeney Agonistes* (published in 1932, performed in 1933); in the 1930s he wrote an ecclesiastical pageant, *The Rock* (performed and published in 1934), and two full-blown plays, *Murder in the Cathedral* (performed and published in 1935) and *The Family Reunion* (performed and

published in 1939); and in the late 1940s and the 1950s he devoted himself almost exclusively to plays, of which *The Cocktail Party* (performed in 1949, published in 1950) has been the most popular. His goal, realized only in part, was the revitalization of poetic drama in terms that would be consistent with the modern age. He experimented with language that, though close to contemporary speech, is essentially poetic and thus capable of spiritual, emotional, and intellectual resonance. His work has influenced several important 20th-century playwrights, including W.H. Auden and Harold Pinter. Eliot also made significant contributions as an editor and publisher. From 1922 to 1939 he was the editor of a major intellectual journal, *The Criterion*, and from 1925 to 1965 he was an editor/director in the publishing house of Faber and Faber. In both capacities he worked behind the scenes to nurture the intellectual and spiritual life of his times.

About Waste Land

Cleanth Brooks describes *The Waste Land* as a ‘highly condensed epic of the modern age’. The poem truly depicts life in London in the aftermath of the First World War. Eliot gives a vivid description of the ravages caused by the First World War. He has written *The Waste Land* in 433 lines and divided it into five sections. The poem is enormously complex, making great demands upon the readers. Still, the importance of its theme and the brilliance of its technique give it a high rank as one of the most significant works of modern literature.

Eliot has used several devices in *The Waste Land* to link the present with the past. He has used various myths and legends with the help of allusions, symbols, quotations and phrases. The poem is, in fact, a mixture of many styles like narrative, dramatic, lyric & allusive. Eliot gives his impressions about the modern people through a protagonist of the poem named Tiresias. He is a spectator of all the events occurring in the poem and a kind of all-knowing universal person who belongs to the past as well as the present.

The Waste Land can be viewed as a poem about brokenness and loss, and Eliot’s numerous allusions to the First World War suggest that the war played a significant part in bringing about this social, psychological, and emotional collapse. (Perhaps revealingly, Eliot completed the poem while recovering from a nervous breakdown.) Many of the characters who turn up in Eliot’s poem – such as Lil, the mother-of-five whose unhappy marriage is discussed by her friend in a London pub – lead unfulfilling lives and their relationships are lacking in intimacy and deeper meaning. Modern life has lost all sense of magic and meaning. Eliot reinforces such an idea by overlaying his poem with a loose mythic structure, drawn from Arthurian legend and a work of comparative religious study, *The Golden Bough* by James Frazer. Specifically, Eliot uses the story of the Fisher King as a form of allegory for the modern world. The Fisher King has been wounded in the groin, and his wound has also affected the kingdom over which he rules. The once fertile and abundant soil has ceased to yield crops; the land has become a waste land.

The cure for this spiritual sickness which plagues the king and his land is the Holy Grail, but only those who are pure of heart will find the Grail (the cup that, according to Christian legend, caught Jesus' blood at the Crucifixion). Is anyone in the modern world of *The Waste Land* up to such a task? The poem's references to the Buddhist Fire Sermon suggest that before we will become worthy of salvation, we must first learn to curb our worldly desires and passions in order to attain spiritual enlightenment.

The Waste Land begins with a reference to a 'heap of broken images' and ends with a collage of quotations taken from various poetic traditions, as well as a snippet from the nursery rhyme 'London Bridge is falling down'. Art, literature, oral and written culture – civilisation itself – seem to be under threat. Can we do anything other than shore up the ruins? The poem ends on an ambiguous note, with the triple repetition of the Sanskrit word 'Shantih', which Eliot translates as 'the peace which passeth understanding'. Has such peace finally been achieved, or is this merely wishful thinking? The breakdown of the poem into a confused medley of semi-coherent quotations implies that after the war, such peace remains a far-off dream

METAMORPHOSIS IN *THE WASTE LAND*

Analysis as a Social Document

The Waste Land a social document of Eliot's times. It throws light on the living conditions, problems, and perplexities of people belonging to different sections of society in the modern world. In the poem, the poet doesn't enamor the golden past nor does he sigh for the vanished glory of the past. He is neither an escapist nor a romanticist; rather, he is a stern realist. The allusions and myths are not there to celebrate the glorious past. On the contrary, they are there to show that mankind has always suffered on account of sin and moral laxity.

The Waste Land reflects the disillusionment and barrenness of the post-war generation. Various critics have remarked about the poems in different words. According to F. R. Leavis, *The Waste Land* shows "a rich disorganization". He further comments that it is a 'vision of desolation and spiritual drought'. I. A. Richards considers the poems as 'the plight of the whole generation. While Cleanth Brooks calls it 'a sigh for the vanished glory of the past

The Waste Land a social document of Eliot's times. It throws light on the living conditions, problems, and perplexities of people belonging to different sections of society in the modern world. In the poem, the poet doesn't enamor the golden past nor does he sigh for the vanished glory of the past. He is neither an escapist nor a romanticist; rather, he is a stern realist. The allusions and myths are not there to celebrate the glorious past. On the contrary, they are there to show that mankind has always suffered on account of sin and moral laxity.

The Waste Land reflects the disillusionment and barrenness of the post-war generation. Various critics have remarked about the poems in different words. According to F. R. Leavis, *The Waste Land* shows "a rich disorganization". He further comments that it is a 'vision of desolation and spiritual drought'. I. A. Richards considers the poems as 'the plight of the whole generation. While Cleanth Brooks calls it 'a sigh for the vanished glory of the past.

Glimpses of All Sections of Modern Society

Eliot gives various instances of perversion of sex, rootlessness, and lack of spirituality prevailing in all sections of modern society. There is a German princess in the first section representing the aristocratic class. She is sensual, superficial and rootless. Her narration and experiences show that she is a representative of cosmopolitan society which is in search of physical enjoyment and recreation. The fashionable lady whose drawing room is mentioned with all its beauty and glamour in the second section is also a representative of the elite class. She is over sensitive, sensual, mentally exhausted, and bored with her own life. Her lover, too, suffers from mental exhaustion and thinks that they're 'in a rat's alley/Where the dead men lost their bones'. (L. 115-16: *The Waste Land*).

Among the males of the upper strata of society include the city executives, a rich merchant, and arch-duke. The city executives are having fun with the girls at the picnic spot near the river Thames. The rich merchant, Mr. Eugenides, represents the commercial section of the society and delights in homosexuality and perversity of sex.

Then there is a fortune teller, Madame Sosostris, who represents the middle class and entertains people with her tricks. While the lower class representatives are Lil, a typist girl, and the three daughters of river Thames. Lil is a woman whose husband has just returned from the army and wants to have a good time with her. She is tired of her life and tells her friend that her abortions have ruined her health. She feels broken both physically and mentally. The typist

girl belongs to the working class and has a meaningless routine and mechanical sex relations. Then there is the song of the three daughters of Thames who lost their virginity at the hands of several people.

The subject of motherhood has been widely discussed by post-war and modern writers, oftentimes in a phase that also explores the correlation linking performance and feminism in the modern setting. Heading back to the realm of the stage, the early fifties portrayed women screenwriters preserving activities symbolic of the inter-war era. Via screenwriters like Enid Bagnold, though, a progressive transition arose through the introduction of the West End stage traditions, although at the same time carving in prose of the resulting preoccupations of the modern stage with gender relations and socioeconomic distinctions. Bagnold, for example, portrayed an alternate family in her 1956 show, *The Chalk Garden*, consisting of three members of a women's descent and two genders of separate groups, undermined masculine influence by feminine creativeness and intelligence. Similarly, she discussed female unity and socioeconomic class through years, exposing feuds and challenges in women's engagement, a subject that several screenwriters have picked up.

Bagnold thus refers to the detrimental aspect of poor treatment and directs attention to Mrs. St Maugham, because of her unsuccessful efforts to foster Olivia, as the incarnation of the incompetent grandmother or indeed the mother: "I had conceived Mrs St Maugham as making a muddle of everything, her garden and her grand-daughter." Bagnold is not particularly concerned about Mrs St. Maugham's incapacity – or even any realistic or psychological role – to perform the parental duty. Still, he transfers the liability of the 'faulty mom' (Mrs St Maugham and Olivia) to the Pinkbell authoritarian system for this insufficient treatment. The garden and Laurel can only bloom unexpectedly following it questions Madrigal's control and succeeds in implementing its own practices. Madrigal demonstrates how one needs to rely on love and imagination to perform as a career in addition to professional knowledge. But Madrigal herself doesn't quite fit the stereotypical perfect caregiver as a middle-aged unmarried female without children.

Through the character of Madrigal, Bagnold creates a character with a strong will, able to confront opposition. She also imagines someone with a vast and uncommon personal experience, considerably removed from the average middle-class women. Madrigal has encountered both exposure in the public sphere (through her trial for murder) and total isolation and claustrophobia (in prison), before experiencing a certain sense of refuge in Mrs St Maugham's home. Refusing to sentimentalize her, Bagnold makes a case for the possibility of experimenting with gender roles and stereotypes. She indicates that one needs neither to be a biological mother to nurture, nor a stay-at-home housewife to be able to meet the needs of a child. Finally Bagnold entitled the play with the name garden to demonstrate that without enthusiastic caring intervention neither the garden nor the girl can develop normally.

Like the chalk Garden a Taste of Honey Shelagh Delaney's debut play, *A Taste*, was also classified as a promising work by a potentially major talent. It was staged by Joan Littlewoods's Theatre Workshop in 1958, and has subsequently been identified as a pre-feminist classic.

The play takes place in a home setting. Still, yet no woman does any house chores, even though the kitchen, in particular, had become the background for the preliminary relationship between a mom and her daughter. For context, following the incident when they've just shifted to their new place, Jo was preparing dinner for Helen, who's caught a fever. This action symbolizes a reverse of the bond between a mom and her daughter, essentially being assumed by Jo as a somewhat caring character.

Similar to the Chalk Garden, a Taste of Honey which was Shelagh Delaney's première script has also been listed as a successful piece by a prospective immense notable. It has been presented through Joan Littlewood's Theater Studio in 1958 and was later described as a classical pre-feminist.

The exceptional real representation wherein concern is indeed Geof. His presence in the show corresponds to Jo's self-financing and progresses on into his own place to stay. In fact, Geof became a surrogate parent, extraordinaire, who takes the duty of taking care of Jo throughout her maternity and getting prepared for her child's birth.

"It's natural to you-you'd make somebody a wonderful wife," remarked. by Jo, stressing about how this is considered as a perfect situation which will actually contribute to enjoyment; in a 'household' which 'crashes through norms and the core function of the mother is removed from the biological mother, which grows the questions of discussion.' However, Delaney's play foresees psychoanalytically driven claims regarding structured parenting. Women's dominance of nursery dictates men's mistrust of women, and the only answer to this dilemma is double parenting.

Delaney proposes such an agreement in the partnership involving Jo and Geof, in which the performance is embedded through exclusion concerning intimate elements. According to Jo, Helen's physical accessibility to other people had often strongly associated with lack of parental intimacy. Essentially, the consequence of Helen's insufficient upbringing is making Jo ready for not only emotional interaction, but also the pure physical satisfaction from intercourse, but the interest leaves her vulnerable to persuasion. Jo is longing for love but is unwilling to give or embrace it, primarily because of the absence of passionate care she got as a kid. So for example, when Geof gets her a baby-care figure, she suddenly explodes out of rage and tears it down: "I'll bash its brains out. I'll kill it. I don't want this baby, Geof. I don't want to be a mother. I don't want to be a woman".

However, through its closing scene, we can see that the mother and the daughter are again together. From regarding the bond connecting Helen and Jo to the centre again here, Delaney recreates the beginning of the show, in which the mother and daughter are restricted to the claustrophobic confinement of the household realm. The event was perceived in a variety of contexts to suit both conservative and revolutionary claims, varying from the focus on Delaney's validation towards female's natural fates as moms, as well as the acceptance of her rejection of gender issues. Additionally, the two women joined as a meant to practice, as well as defending the natural status of women, including mothers, amid prior efforts to question their dominance.

Bringing together the two Taking the two women together to share the burden of being a mother, therefore, speaks against the inability of both Helen's or Jo's desires to smash beyond societal norms and suggests a period in which Jo mimics the life of the mother. However, in the comments of Michelene Wandor, the play addressed the dilemma in which motherhood was a problem for some mothers' and by Geof's withdrawal, that some men (seem to have been) refused the opportunity to feed themselves. Conversely, Jo stays on stage neglected while Helen goes for a drink upon reading about the black baby.

Women to undertake the responsibility of motherhood stands thus for the failure of either Helen's or Jo's dreams of breaking through social conventions and indicates a cycle whereby Jo replicates the life of her mother. Nevertheless, in Michelene Wandor's words, the play crucially identified the problem that 'motherhood [was] thrust upon some women', and, via Geof's departure, that 'some men [were] denied the chance to nurture'.³⁴ On the other hand, Jo remains abandoned onstage, as Helen leaves for a drink after hearing about the baby's black.

Thus, it defines sources that interact with the reality of women; it still does not criticize the prevailing orthodoxy. Helen and Jo stop complying with the concept of conventional breadwinners and define motherhood as a responsibility, instead of a mean of pleasure or satisfaction. Jo happily embraces Geof's domestic assistance, eliminating treatment from the women's sector. Both Jo and Helen make substantial efforts to subvert assumptions regarding motherhood and feminism, even though they are ultimately compelled to tackle the propagation of raising children as a woman's domain.

It is noteworthy that Chalk Garden and A Taste of Honey end amidst the reconciliation of biological mothers and daughters. Bagnold points out in *The Chalk Garden* that there is a possibility that mother and daughter can establish a solid relationship; though, in *The Taste of Honey*, Delaney advises upon the absence of basis concerning the development.

While its nuclear family was contemplated to disintegrate eventually and alternate systems were established, the standards of Bagnold and Delaney were not completely eliminated. However, it is necessary to emphasize that they introduced a shift from inter-war populism to stage for women by addressing contemporary sexual policy problems and in the case of Delaney, by integrating social irony and music in concepts.

A Taste of Honey explores a series of parallels in Jo's and Helen's narratives: inadequate schooling, dysfunctional sexual contact and underage pregnancy – often pointing to a timeline beyond the instant order of events. Same as Helen, Jo struggles to deal with her pregnancy, although her anger seeks the sole outlet in tantrums of anger and aggression. They are also key aspects of Ann Jellicoe's *The Sport of My Mad Mother* (1958), a story which is in a mythical, barbaric setting. The play encourages the somatization of feelings, intending to create an imminent mentally uninhibited form of contact among the protagonists and the crowd.

Unlike Bagnold's – that to a certain degree to Delaney's and Lessing's piece, Jellicoe's pioneered cinematic type may be disputed. Jellicoe was involved in capturing sentiments instead of describing them, seeking to unleash tensions in each of these characters and viewers, due to her joyous attitude to raising children, her elemental of the ideal feminine

form, and her repression of traditional gender role norms. My Mad Mother's Sport resembles the type of practice featuring several neighborhood gang members in the newspapers. However, Jellicoe utilised this method to discuss concerns strikingly close to that posed by Bagnold and Delaney, including the motherhood and the problem of current conceptions of masculinity.

A Taste of Honey establishes a set of correspondences between Jo's and Helen's lives: incomplete education, unstable sexual relationships and teenage pregnancy – thus also referencing a timeframe situated outside immediate chronology. Jo, like Helen, learns to cope with her pregnancy, while her frustration finds its only expression through outbursts of rage and violence. The latter are central features of Ann Jellicoe's *The Sport of My Mad Mother* (1958) too; a play set in a quasi-mythic, primitive environment. This play privileges the somatization of emotions, intending to establish an immediate – intellectually unmediated – mode of communication between the characters onstage and the audience.

Loss of Faith, Moral Values, and Compassion

The Waste Land shows that in the modern world, Christian values, faith and compassion are no longer regarded as objects of life. Instead of God, people worship money. They go to the church merely as a matter of routine. Hypocrisy and flattery are at the core of modern society. Merit has lost its value. All this has resulted in general deterioration and decay of the standards of life:

And upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

(L. 382-384: *The Waste Land*)

The Waste Land shows that exploitation has become the characteristic of modern society. People have become selfish, egoistic, and unsympathetic. There is no sentiment of sympathy and compassion in modern society. People only think of their own interests and gains at the expense of others. Eliot mentions this in the last section of the poem:

*We think of the key, each in his prison
Thinking of the key, each confirms a prison.*

(L. 180-81: *The Waste Land*)

Here the poet says that people in the modern world are imprisoned in their own selves. They have lost the key to compassion and brotherhood. They are now merely the embodiment of selfishness.

In contrast to Bagnold's – and to an extent to Delaney and Lessing's – work, it can be argued that Jellicoe's revolutionized theatrical form. Jellicoe was interested in recording feelings rather than their description, attempting to release emotions' both in characters and audiences.

The plot focuses on a stereotype of motherhood and vulnerability at the same time. It concerns fear and anger at being abandoned by the mother or the community, reworking an ancestral tradition in which the child, refused by the mother, cut himself with a stone knife. In particular, Jellicoe's play doesn't even have what one would call a real mother. The 'mad mother' corresponds upon the role of Greta, being the holy head of the gang, which has been commonly viewed as the manifestation of Kali, the Indian goddess of development plus disruption: 'All creation is the sport of my mad mother, Kali.' Different band of communication connects Kali's denial towards the son to Greta's departure from Cone, the male protagonist which are very connected to her. In return, Kali's son castrates, based on classical Hindu epic, meanwhile, Cone ends up dead by committing suicide.

Motherhood does not occur until a comparatively ahead point in the show. Still, Greta, considered to be still a younger woman, who is finally seen to be pregnant, is a significant player stretching before any connection to labour is made. Jellicoe's scene instructions demand the object of concern to be given to her as she separated away from the majority of the crowd.

Meanwhile, Patty is the character that embodies the traditional stereotyping of womanhood (beautiful and compliant, wearing make-up and often twirling her hair) who first refers thoroughly to Greta. Patty gives a lengthy commentary regarding the missing Greta, resulting in a willingness to identify with her: 'I wish I were Greta. Anyone'll do anything for her.' Next, amid Greta's effort to stay undercover, she is noticed and confronted by Dean. Rather instantly, the play transforms into a series of ritualized cruelty in which Greta is used as both hitting and defending others from being battered, often in charge and known as a person of power. In Keyssar's interpretation, Greta must remain a distant and solitary persona, as her pregnancy is only called but not emotionally expressed by the beautiful, productive side of her character. Besides, once she shows as a pregnant lady in the presence of the gang, the love she has been fostering is increased by the dread of her maternal strength.

Dean's reflection about the need for justice and goodness though is abruptly forced to a halt by the beginning of Greta's birth-pains. He repeats in a narcissistic way: "You're not fit to have a child. [...] You gross thing. Man/woman, cruel. Unstable. Frigid. '57 Greta still gives birth at the end of the play".

Thus, the 'bloody organic confusion'⁵⁸ of birth prevails and leads to the castration-cum-death of male characters. Greta not only succeeds in maintaining her power but also intensifies it, and makes a symbolic claim for the continuation of life by expressing her desire to give birth to hundreds and hundreds of children: "Rails, rules, laws, guides, promises, terms into the pot with the whole bloody lot. Birth. Birth. That's the thing. Oh, I shall have hundreds of children, millions of hundreds, and hundreds of millions"⁵⁹. Apart from being a statement on Greta's maternal power, this monologue is also an indication of her active sexuality.

Unlike the previous three plays, in which the male had partial help in the issue of maternity, in *The black chiffon* First performed and set in 1949, male characters have negative affect on the family's members in which the first being is the mother who exposed pressures because of male domination. In addition to that Lesely explores the nuances of family dynamics and social standards in the wake of the Second World War. The story is significant in itself, describing a brave and determined female character who sacrifices her social standing and personal comfort to protect her family.

In practice, the leadership styles of school leaders, such as principals, teachers and heads of department are important in making an effective academic performance of the school. In addition, for effective academic endeavours, programs, and performances principals should gather to create effective programs for academic excellence that is only possible if they have the ability to acquire effective leadership styles. Nevertheless, much research has been written on styles of leadership of school principals' but the influence of a principal on school effectiveness is still unclear. For that reason the need to add more information towards leadership styles used by principal in carrying out their work in this study (Muhammad, 2012).

Motivated quality teachers are said to be influenced by effective principals' ability to provide resources; developing school vision and goals and developmental of organisational structures to support teaching and learning which eventually leads to better academic results and principal's ability to employ competent teaching staff (Hornig, Kalogrides & Loeb, 2010).

Furthermore, Knapp, Copland, Honirg, Plecki & Portin (2010) also supported the notion that effective principal makes sure that academic success becomes the driver of instruction as the entire faculty adopts a school wide learning improvement agenda that focuses on goals for learners progress. The researchers conceded that to be effective instructional leaders, principals must spend more time in classrooms than in the office. Consequently, they proposed that principals should focus on curriculum and instruction and oversee the collection, analysis, and use of information to support learners' learning.

Thomas (2005, p. 7) in his book titled "art of school leadership" also argued that good leaders change organisation; greater leaders change people. He in addition advocated that people are at the centre of any organisation, especially a school, and it only through changing people, nurturing and challenging them, assisting them grow and develop, creating a culture in which they all learn will then make the organisation to succeed. In supporting his argument Thomas concludes that leaders increase a group's productivity by helping everyone within the team to become more effective. Moreover, it is recommended that greater leader helps everyone to improve regardless the task or goal at hand. Hence, leaders listens, understands, motivates and reinforces, and makes the tough decisions to make sure that work is done, in this case teaching and learning is taking place in schools.

Meador (2018) states that being a school principal is to be balanced between being rewarding and challenging. Meador further emphasises that it is not easy to be a principal as some may not be able to handle principal responsibilities. This is due to the fact that there are certain characteristics of highly effective principal that some people do not possess. Furthermore, Meador restates that besides the obvious professional requirement needed to become a principal, there are several traits that good principals possess allowing them to their work successfully. Consequently, Meador finds that a highly effective principal will possess the following qualities:

Alicia had devoted her life to her family and has endured years of friction between son Roy and his rather stiff, inflexible father which has led to mother and son being "locked together emotionally". The unseen psychological pressure on mother Alicia, suddenly forces her to act in an unexpected way, totally out of character, exposing her to the wrath of the law. Faced with shaming her family, and considering effects she envisages being visited on all members of it, Alicia has to confront an unenviable dilemma. When the mother, Alicia, is caught stealing a black chiffon dress, her court appearance overshadows the marriage of her son, Roy to Louise and casts a dark light on the family's name. At times, Alicia's mental health is treated flippantly and with complete disregard. We subsequently watch as she is interrogated by every family member.

However, she had expected that her family especially her sons, would support her and stand by her in her ordeal. But she experienced the exact opposite where her son and her daughter were the first who blamed her for the stealing act without investigating why she did so. In the black chiffon there was an explicit motherhood presented by the mother and an obvious insubordination by the sons towards their mother. Therefore, this play gives contrast theme to the aforementioned plays.

CONCLUSION

Eliot's age itself was symbolic of an entry into mid-life. It was at 33, "in the middle of our life's way," that Dante had the vision of heaven and hell recorded in his Divine Comedy. It was at the same age that Christ was crucified. His death and resurrection form a major symbolic framework for *The Waste Land*. Although its first lines suggest an aversion to "mixing / Memory with desire" and to "stirring / Dull roots with spring rain," the poem's success results largely from Eliot's ability to mix modes and tones. The originality of *The Waste Land*, and its importance for most poetry in English since 1922, lies in Eliot's ability to meld a deep awareness of literary tradition with the experimentalism of free verse, to fuse private and public meanings, and to combine moments of lyric intensity into a poem of epic scope.

REFERENCE

1. Bird, James and Forrest, G. Topham. *The Proposed Demolition of Nineteen City Churches*. 1999.
2. Eliot, Valerie (ed.). *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. 2014.
3. Al Khanaif sawy, A. N. (2022). A PRAGMATIC STUDY OF PRESUPPOSITION IN IMAM ALI'S SOME SELECTED TRANSLATED SAYINGS IN 'NAHJUL BALAGHA', Eastern Journal of Languages, Linguistics and Literatures (EJLLL). Vol.3, No.4
4. Al Khanaif sawy, A. N. (2017). A STYLISTIC STUDY OF EUPHEMISM IN JOHN DONNE'S SELECTED POEMS. The Islamic University College Journal, 35-38.
5. Abd Al Khanaif sawy, A. N. (2019). A SOCIO-PRAGMATIC STUDY OF OFFER STRATEGIES MANIPULATED BY IRAQI DIALECT SPEAKERS. The Islamic college university journal, (51).
6. Al-Khanaif sawy, A. N. (2016). Investigating Iraqi EFL learners' use of the speech act of agreement. Adab Al-Kufa, 1(27), 11-30.
7. Al-Khanaif sawy, A. N. (2019). DISCOURSE ANALYSIS OF PRESIDENT GEORGE W. BUSH'S SPEECH AT THE ISLAM CENTRE IN WASHINGTON. International Journal of Research in Social Sciences and Humanities. Vol. No. 9, Issue No. III, Jul-Sep.
8. Al-Khanaif sawy, A. N. (2021). A Pragma-Dialectical Study of David Hare's 'Stuff Happens'. Zien Journal of Social Sciences and Humanities. Vol.2, 136-186.
9. Al-Khanaif sawy, A. N. (2021). A Stylistic Study of Compliment Speech Act in Shakespeare's Julius Caesar. International Journal of Advancement in Social Science and Humanity. Vol.12.
10. Al-Khanaif sawy, A. N. (2020). A CRITICAL DISCOURSE ANALYSIS OF INTENTIONALITY STANDARD IN JOE BIDEN'S INAUGURAL SPEECH. International Journal of Development in Social Sciences and Humanities, 10.