



T. S. Eliot's Social Reflections in his Selected Prose & Poetry: A Post-Structuralist Perspectives

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Abstract:

T.S. Eliot's poetry and prose navigate the complex intersections of societal breakdown, psychological turmoil, and spiritual yearning, mirroring the disillusionment and fragmentation of contemporary society. Through emblematic works like "The Waste Land", "The Love Song of J. Alfred Prufrock", and "Ash Wednesday", Eliot captures the decaying fabric of modern civilization and the resulting internal crises of the individual. His works frequently contrast the psyche's inward disintegration with the external deterioration of society, creating a profound dialogue on the estrangement and despair pervading the modern world. Notably, "The Waste Land"—with its fragmented structure and bleak imagery of sterile lands—illustrates the erosion of once-shared cultural symbols and the breakdown of a unified spiritual narrative. Eliot's rich intertextuality weaves diverse religious, literary, and cultural references, underscoring a collapse in cultural continuity and shared meaning. Additionally, in essays such as "The Idea of a Christian Society" and "Notes Towards the Definition of Culture", Eliot examines how Christian principles, tradition, and cultural continuity can counteract moral and cultural decay. Through both his poetry and prose, Eliot explores the tension between modernity's chaos and the human pursuit of meaning, advocating for a return to spiritual values as a foundation for societal coherence.

Keywords: T.S. Eliot, modernity, cultural decay, The Waste Land, Prufrock, Ash Wednesday, Christian society, literary criticism.

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1. Introduction

The first chapter provides an introduction and overview of T.S. Eliot's life and career as a social reflection in his prose and poetry. It places the critic within his historical context, charting his rise from an obscure philosophy student to one of the leading British intellectual voices of the mid-twentieth century. It assists readers with situating Eliot's social reflections in prose and poetry alongside his other literary and post-structuralist approaches, contextualizing the subsequent chapters that explore the ideas and themes that characterize Eliot's social reflection. From this chapter, the argument is first introduced that Eliot's ideas were animated by his identification with and participation in various poetics, social reflections, and post-structuralist perspectives with Jacques Derrida, Michel Foucault, and Roland Barthes.

It outlines a social and intellectual milieu of the networks and circles that molded public intellectual life in Britain in the 1920s, 1930s, and 1940s by outlining the social, professional, and intellectual milieus in which T.S. Eliot operated. It also challenges some biographical and historical assertions about Eliot found in secondary literature, as well as issues of chronology and character development. Eliot's social reflection about his other modernist contemporaries. In so doing, this chapter builds the foundation for a new and more accurate intellectual biography of Eliot as a post-structuralist approach. It likewise provides the necessary biographical groundwork to enable us to eventually place Eliot's social reflections and Eliot as post-structuralist critics within their proper historical put his criticism in context and follow its intellectual lineage while carefully examining numerous scholarly viewpoints and arguments.

This chapter examines the 1920s and 1930s interwar years, which were T.S. Eliot's most influential and social reflections in his prose and poetry. In these years, his prose productivity greatly outpaced his poetry as his attention increasingly (though not completely) turned to political, religious, and cultural themes—the latter being viewed as his social criticism. As the founding editor of his renowned literary magazine, *The Criterion*, T.S. Eliot established the fundamental ideas and viewpoints that would eventually form the core of his social critique between 1922 and 1939. *Notes Towards the Definition of Culture* (1948) and *The Idea of a Christian Society* (1939) are two of his later works that express his examination of these subjects and the conclusions he came to. Despite popular assumption, his social criticism originated earlier, under his editorial management of *The Criterion*, rather than from *The Moot*, a discussion club he was affiliated with from 1938 until 1947. It aligns T.S. Eliot's writings with the political, cultural, and theological concerns of his era and situates him within the mainstream tradition of intellectual thought. This contrasts with those who describe Eliot's concepts as arcane and unrelated to the main currents of interwar thought and society. Additionally, the readership and perceived significance of Eliot's work can be better understood by re-establishing *The Criterion* as the original publication that served as the focal point for his social criticism—a magazine that attracted a great deal of attention and influence. When one merely takes into account his writings, such as *Notes Towards the Definition of Culture* and *The Idea of a Christian Society*, this viewpoint is frequently overlooked.

2. Major Reflections on his selected prose & poetry

"Let us go then, you and I,

When the evening is spread out against the sky".

"T.S.Eliot, The Love Song of J.Alfred Prufrock"

Poetry by T.S. Eliot is still extensively published and somewhat well-liked in today's literary circles. On the other hand, his language is heavily criticized, particularly his social criticism from the 1920s to the 1940s, which focuses on issues of politics, culture, economy, and religion. This corpus of work is viewed with skepticism by many academics and literary scholars, who frequently criticize its underlying viewpoints and content. The divergence in responses emphasizes how controversial Eliot's prose is—unlike his poetry—challenging contemporary sensibilities and igniting discussion about its proper place in the canon of literature.

One of T.S. Eliot's prominent pieces that has attracted a lot of attention from poetry critics is "The Love Song of J. Alfred Prufrock." A prevalent reading of its verses suggests that the poem takes on a weary tone, portraying the existential anguish of a middle-aged, balding man overcome with uncertainty and fears. A variety of literary greats, such as Dante (Hollahan, 1970), Shakespeare (McCormick, 2004), Donne (Blythe & Sweet), and Dostoyevsky (Lowe, 2005), have influenced this interpretation. T.S. Eliot used the stream-of-consciousness approach in "The Love Song of J. Alfred Prufrock," delving into Prufrock's inner monologue and encapsulating his sentiments amidst an urban setting. Building upon the idea that a poem's metaphors might provide accounting insights (Manninen, 1997; Morgan, 1988), this study investigates the several accounting metaphors that Eliot's poem produces. Through an analysis of "The Love Song of J. Alfred Prufrock," this study seeks to address the following query: What kinds of accounting metaphors are present in Eliot's story?

Analyzing the accounting metaphors in "The Love Song of J. Alfred Prufrock" is important because it takes into account the notion that text interpretation has "implications for accounting thought" and the broader meaning of accounting (Lehman, 2000, p. 443). Through a sequence of seemingly random perceptions and happenings of baffling complexity, this poem highlights the presence of accounting amid a complicated social and historical framework. "The Love Song" also reminds us of the importance of accounting in answering broad concerns that conventional accounting texts could otherwise ignore. This question is important because it helps us "to comprehend what is observed" (Eastman, 2015, p. 41) in the poem by breaking through the language of metaphor. One T.S. Eliot poem that has attracted a lot of attention from poetry critics is "The Love Song of J. Alfred Prufrock" (also known as "The Love Song"). According to a popular reading of the poem, it takes on the tired voice of a middle-aged, balding guy who is experiencing existential pain and is overcome with uncertainty and fear. Inspired by Dante (Hollahan, 1970), Shakespeare (McCormick, 2004), Donne (Blythe & Sweet), and Dostoyevsky (Lowe, 2005), Eliot uses the stream-of-consciousness approach in "The Love Song" to tell the story of Prufrock's experiences. Using this method, the inner monologue of Prufrock in an urban setting is captured dramatically. The poem "The Love Song of J. Alfred Prufrock" (often referred to as "The Love Song") by T.S. Eliot has garnered significant attention from poetry critics. A popular interpretation of the poem claims that it adopts the weary voice of a middle-aged, balding man who is engulfed in uncertainty and anxiety and going through existential pain. Inspired by Dostoyevsky (Lowe, 2005), Shakespeare (McCormick, 2004), Dante (Hollahan, 1970), and Donne (Blythe & Sweet), Eliot used a stream-of-consciousness technique in "The Love Song" to narrate Prufrock's experiences. This technique creates a vivid portrayal of Prufrock's inner monologue in an urban setting. In keeping with the idea that a poem's metaphors could offer accounting insights (Manninen, 1997; Morgan, 1988), this study uses "The Love Song of J. Alfred Prufrock" to investigate a special research question: What kinds of accounting metaphors does "The Love Song of J. Alfred Prufrock" generate? The study attempts to identify the underlying metaphoric expressions connected to accounting ideas in Eliot's poetry by looking at it through this lens. "The Love Song of J. Alfred Prufrock" demonstrates Eliot's engagement with the psychological and philosophical currents of his time, indicating a departure from traditional poetic forms and a desire to explore the complexities of the modern psyche. The poem's ability to resonate with audiences of all ages and inspire thought and contemplation on ageless subjects is what gives it its enduring significance. It addresses the situational difficulties of a world that is constantly changing. T.S. Eliot uses J. Alfred Prufrock as the main character in this piece. Prufrock is a personality typified by shyness, a sense of inferiority, a lack of religious consciousness, indulging in sensual cravings, aging, and baldness. Eliot illustrates the challenges of contemporary man through Prufrock. "The Love Song of J. Alfred Prufrock" captures Eliot's modernist investigation of the intricacies of the human psyche with a haunting blend of resignation and desire at its conclusion. Prufrock feels a strong need to flee—a yearning for a brief break from the weight of self-awareness and social expectations—as he imagines himself wearing white flannel pants and listening to mermaids sing. But the menacing last sentence, "Until human voices wake us, and we drown," presents an unsettling truth. A hesitant return to social interaction is indicated by the return of human voices, while the metaphor of drowning alludes to an overwhelming submersion in the intricacies and difficulties of life. Eliot skillfully captures the dichotomy of Prufrock's inner conflicts—the need to get away from things contrasted with the inevitable entanglements in society. In the end, "The Love Song of J. Alfred Prufrock" is regarded as a foundational piece of modernist literature because it provides a complex depiction of the inner struggles that characterize human existence. Eliot's examination of time, societal norms, and the search for true identity is ageless and inspires readers to reflect on the complexities of their own lives in a world that can be confusing and alienating at times.

"April is the cruelest month,"

T.S. Eliot, The Waste Land,

One of the main works of modernist literature, "The Waste Land" by T.S. Eliot, was released in 1922 and offers a profound commentary on the social and cultural collapse of post-World War I Europe. One of the most studied poems of the 20th century, it invites a variety of interpretations

due to its disjointed form, eclectic allusions, and enigmatic implications. The poem can be read as a complex interaction of texts, languages, and discourses that both reflect and deconstruct the socioeconomic reality of Eliot's day from a post-structuralist standpoint. As a response to structuralism, post-structuralism arose in the middle of the 20th century and focused on the ephemeral nature of meaning and the ceaseless interchange of signifiers. The idea of permanent structures and meanings was contested by influential thinkers like Jacques Derrida, Roland Barthes, and Michel Foucault, who contended that texts are subject to many readings and that meanings depend on cultural and historical contexts. This method works especially well for examining "The Waste Land," because of its disjointed structure and variety of voices. The fractured structure of "The Waste Land" is a defining feature, reflecting the social and cultural breakdown of post-war Europe. The poem's five parts—"The Burial of the Dead," "A Game of Chess," "The Fire Sermon," "Death by Water," and "What the Thunder Said"—present a mosaic of voices, pictures, and literary allusions rather than a sequential story. One could interpret this fragmentation as a mirror of the disintegration of cohesive social and cultural structures following the war. The poem's fragmentation challenges the notion of a single, authoritative meaning from a post-structuralist standpoint. A text that is always changing is produced by the interaction and instability of every part, voice, and allusion with one another. This is consistent with "différance," as defined by Derrida, where meanings are never fully present and are always delayed. A post-structuralist viewpoint views the use of myth as a tactic to reveal the manufactured character of cultural narratives. Myths can be reconstructed and reinterpreted; they are not eternal facts. Eliot highlights the brittleness of cultural meanings by contrasting situations from the present with stories from antiquity. This creates a dissonance between the past and the present. The socioeconomic structures and power structures prevalent in Eliot's day are also reflected in "The Waste Land." A polyphonic narrative that examines the social stratification and 3POalienation of contemporary society is created by the poem's numerous voices, which range from the aristocracy to the disadvantaged. The myths' idealized, collective past stands in stark contrast to the portrayal of anonymous, disconnected urban existence. The discourse and power theories of Michel Foucault are pertinent in this context. According to Foucault, power is distributed throughout many organizations and behaviors rather than being concentrated in one place. The fractured voices and perspectives in "The Waste Land" can be interpreted as a reflection of the diffuse and ubiquitous nature of power in contemporary society. The poem's arrangement upends established hierarchies and casts doubt on authoritative narratives, giving underrepresented voices a platform. Its vague and imprecise meaning is "The Waste Land." The poem defies easy interpretation, allowing readers to actively participate in creating their interpretations. This is consistent with Barthes' distinction between "writerly" and "readerly" texts, the latter of which calls for the reader to actively contribute to the meaning-making process.

According to poststructuralist theory, "The Waste Land's" ambiguity symbolizes the changeable and contingent character of meaning itself. The diversity of voices and viewpoints in the poem produces a dynamic interplay of meanings that is hard to define. Because of this transparency, reading becomes a transforming and interactive experience for readers as they are encouraged to investigate their perceptions. By applying a post-structuralist lens to analyze "The Waste Land," we can observe how Eliot's writing exposes the contingent and manufactured nature of cultural and social conceptions. Readers are continually drawn in and challenged by the poem's intricate and multifaceted weave of texts, voices, and meanings. Because it provides insights into the human condition and the fragmented aspect of contemporary existence, "The Waste Land" continues to be an important and enduring work of modernist literature.

"Because I do not hope to turn again

Because I do not hope

Because I do not hope to turn"

T.S. Eliot, Ash Wednesday,

A comprehensive review of Eliot's post-conversion poem "Ash-Wednesday" is necessary to clarify the dramatic change in his life that occurred in the early 1930s and how it affected his

writing. The poem delves deep into introspection, presenting his faith most clearly and unequivocally.

Setting the Modernist movement's time and place in context is crucial to developing a thorough post-structuralist reading of T.S. Eliot's writings. Between the late 19th and the mid-20th centuries, modernism brought about a significant change in literature and the arts through a conscious rejection of conventional forms and an embracing of novel, experimental approaches. This movement, which reflected the complexity and unpredictability of the modern world, arose in response to the quickly shifting social, political, and technological landscape of the time. T.S. Eliot, a key character in Modernist literature, used language, structure, and subjects in novel ways that had a significant impact on the movement. His foundational pieces, including "The Waste Land" and "The Love Song of J. Alfred Prufrock," perfectly capture the disjointed, dejected spirit of modernism. An important turning point in Eliot's life and literary career occurred when he converted to Anglo-Catholicism in 1927, giving his later writings a distinctly spiritual quality. Eliot's conversion can be understood in the early 20th-century socio-cultural setting as a reaction to the widespread existential despondency and isolation that marked the post-World War I era. His conversion to religion gave him a way to find purpose and order amid modernity's disarray. His poetry, which increasingly emphasizes themes of redemption, spiritual desire, and the pursuit of divine truth, is deeply entwined with this story of personal growth. Understanding Eliot's conversion is essential to comprehending how his literary works have changed over time. His latter poetry has a more reflective and spiritually introspective tone than his earlier pieces, which are characterized by a sense of fragmentation and disappointment. This change enhances Eliot's contributions to the Modernist canon by revealing his wrestling with important issues of faith, identity, and the human condition.

"Ash Wednesday" is a turning point in Eliot's literary and personal development, providing a deep examination of spiritual struggle and restoration. This poem's themes can be understood in a unique and nuanced way by applying a post-structuralist analysis, especially when considering societal reflections and the gaps that exist within them. The movement known as post-structuralism, which arose in opposition to structuralism, emphasizes the subjectivity of textual interpretation and the instability of meaning. Important thinkers such as Jacques Derrida, Michel Foucault, and Roland Barthes have contended that language is a dynamic system in which meanings are constantly created and destroyed rather than a transparent medium for communicating permanent meanings. Examining how "Ash Wednesday" subverts accepted notions of spirituality, identity, and social conventions is necessary to apply this viewpoint to the poem. Many people consider "Ash Wednesday" to be Eliot's conversion poem, signifying his shift from a more explicitly religious thematic focus to an Anglicanism. This spiritual quest, which is marked by a sense of disintegration and a longing for atonement, is reflected in the poem's form and vocabulary. One interpretation of the disjointed structure is that it represents the post-structuralist notion that narrative coherence and wholeness are illusions. Instead of following a straight path, the poem presents a collection of jumbled sentences, pictures, and invocations that reflect the speaker's inner turmoil and need for heavenly favor. The way that Eliot deals with the idea of liminality is one way to look at the societal reflections in "Ash Wednesday". The poem exists in the liminal area between death and life, sin and salvation, between this world and the next. The social gaps and discontinuities that post-structuralism aims to expose can be compared to this liminal area. Similar to how the speaker of the poem is caught between two states of mind, society is frequently caught between opposing ideologies, hierarchies of power, and cultural narratives. The terminology used in "Ash Wednesday" perfectly captures Derrida's notion of *différance*, which holds that meaning is never fully present and is always delayed. Eliot's use of ambiguity, paradox, and repetition produces a feeling of continual deferral in which achieving the intended condition of spiritual wholeness seems to be always out of reach. For example, the repeated phrases "Because I do not hope to turn again" and "Suffer us not to mock ourselves with falsehood" draw attention to the speaker's conflicting feelings of hopelessness and longing for the truth. This oscillation reflects the post-structuralist idea that meaning is ever-evolving and never-fixed. Moreover, the poem's use of mystical and religious imagery can be interpreted as a critique of conventional social conventions and religious ideas. Eliot uses a rich tapestry of Christian images, prayers, and

liturgical language, but he frequently twists and turns them, giving them a doubtful, introspective quality. This subversion is consistent with Foucault's theory of knowledge and power, which holds that prevailing discourses are always open to contestation and reanalysis. The speaker in "Ash Wednesday," whose pursuit of spiritual enlightenment necessitates ongoing wrangling with these prevailing religious discourses, reflects the larger social dynamics of resistance and authority. When examining "Ash Wednesday" from a post-structuralist standpoint as a social reflection, it is imperative to take intertextuality into account. Eliot draws extensively from a variety of literary, philosophical, and religious sources in his highly intertextual writing. The post-structuralist theory that texts are not separate things but rather are linked together in a web of allusions and influences is furthered by this intertextuality. The poem's references to the Bible, Dante, and other mystical traditions weave a complex web of meanings that is difficult to unravel. This intricacy is a reflection of the complicated interplay between multiple historical and cultural forces that shape social reality. The theme of "Ash Wednesday" is the crisis of modernity, which is a topic that connects with post-structuralist criticisms of the state of modern society. The poem's feelings of displacement and alienation reflect the existential concerns of the modern day, which is marked by fast social change, rapid technical development, and a decline in conventional values. It is possible to interpret Eliot's examination of spiritual desolation and the quest for purpose in a broken world as a commentary on the more general social and cultural upheavals of the early 20th century. The post-structuralist emphasis on the contingent and created nature of social identities and realities is in line with this thinking. In social observations, the idea of the "gap" is especially relevant while considering "Ash Wednesday." The poem offers gaps in meaning that invite many interpretations because of its fractured form, enigmatic language, and thematic ambiguity. These voids might be viewed as potential spaces where new interpretations and meanings may materialize. Post-structuralism emphasizes the possibilities and constraints present in our attempts to make sense of the world by arguing that these gaps are not defects but rather fundamental aspects of language and discourse. These spaces function as entry points into "Ash Wednesday," offering a more in-depth discussion of the poem's social and spiritual issues. Through a post-structuralist lens, "Ash Wednesday" provides a rich and intricate book for examining social concerns. The poem's disjointed structure, imprecise language, and intertextual allusions mirror the post-structuralist emphasis on the flexibility and instability of meaning. We can comprehend the social discontinuities and gaps that Eliot's work highlights better by looking at the themes of liminality, purification, and intertextuality as well as the poem's engagement with religious and social discourses. In the end, "Ash Wednesday" invites us to accept the ambiguities and complexity of life on a spiritual and social level, encouraging a never-ending process of interpretation and reinterpretation.

3. Comment on criticism by T.S.Eliot

Eliot delves deeply into the interwar years of the 1920s and 30s, a period that proved to be the most influential and productive for T.S. Eliot as a social critic. During this time, his prose output significantly surpassed his poetic works, reflecting a shift in his focus from creative writing to themes encompassing religion, culture, politics, and related areas—collectively termed his social criticism. The subjects he explored and the conclusions he reached during these decades became the cornerstone of his later social criticism, prominently featured in his works **The Idea of a Christian Society** (1939) and **Notes Towards the Definition of Culture** (1948). The biographical and chronological information gives the history of the magazine and T.S. Eliot's editorial responsibilities some perspective. It examines the ideas and problems that Eliot tackled in his capacity as a social critic, utilizing a range of viewpoints from secondary literature. According to the chapter, Eliot's social criticism was mostly carried out in the capacity of a public moralist. It contends that, in terms of inspiration and perspective, Eliot's intellectual position can be broadly classified as classicist, conservative, Catholic, and continental/European. The chapter argues that Eliot's ideas were closely matched with the political, cultural, and religious challenges of his period by placing him within a mainstream intellectual tradition. This perspective contradicts opponents who believe Eliot's concepts are obscure and unrelated.

Furthermore, by re-establishing "To Criticize the Critic and Other Writings" as the original cornerstone of Eliot's social criticism—a work that garnered significant respect and influence—

the true scope and impact of his contributions can be fully recognized. This perspective reveals a dimension of Eliot's influence that is often underappreciated when the focus is placed solely on "The Idea of a Christian Society" and "Notes Towards the Definition of Culture". By acknowledging the broader context and reception of "To Criticize the Critic and Other Writings", one better appreciates the depth and complexity of Eliot's social commentary. Rather than being seen as merely "mature" or different from his earlier criticism, Eliot's latter work should be understood as a fluid continuation of his larger body of work. By examining the recurring classicist, conservative, continental, and Catholic motifs in his critique, this chapter supports these assertions. It dissects the Moot discussion group's contribution to his thinking as well, especially about "The Idea of a Christian Society" and "Notes Towards the Definition of Culture". We can comprehend Eliot's intellectual trajectory—which is both changing and consistent—better by looking at these continuities. T.S. Eliot as a social critic is thoroughly examined in "T.S. Eliot's Social Critique", the first comprehensive study of Eliot's social critique since Roger Kojecký's groundbreaking 1972 work. This thorough portrayal precisely places Eliot in his larger historical contexts by tying together the political, social, cultural, and religious facets of his ideas. It shows his contributions to social and cultural debate and offers a thorough explanation of how these interrelated themes shaped his work. In addition to placing itself within its historical context, this social criticism shows mid-century Britain to be a more dynamic and varied country than many Eliot students generally believe. Porous networks and linked clusters that span left and right, modern and traditional, religious and secular, and British and European domains are what give it life. This research endeavors to persuasively contend for the continued significance and vibrant interaction with the historical period and its notable individuals, even in the face of their departure from and perhaps opposition to certain modern perspectives. In addition to placing itself within its historical context, this social criticism shows mid-century Britain to be a more dynamic and varied country than many Eliot students generally believe. Porous networks and linked clusters that span left and right, modern and traditional, religious and secular, and British and European domains are what give it life. This research endeavors to persuasively contend for the continued significance and vibrant interaction with the historical period and its notable individuals, even in the face of their departure from and perhaps opposition to certain modern perspectives.

In addition to these central research questions, several topics are variously explored in this work. These include discussions of modern secularization trends in Britain, differences in denominational views on the relationship between the church, state, and society, modernism's theoretical underpinnings, and the function of journals and magazines in British intellectual life. Thomism and mid-century political theory, theological discussions between Anglo-Catholicism and Roman Catholicism, the relationship between the state and education, and talks about fascism, communism, totalitarianism, democracy, capitalism, and centralized planning are among the other topics of interest.

"The Idea of a Christian Society" by T.S. Eliot offers a picture of a community based on Christian principles. This work can be interpreted as a location of contestation where the borders of cultural and religious identity are negotiated from a post-structuralist standpoint. By focusing on the instability of meaning and the fluidity of identity, post-structuralism enables us to critically examine Eliot's support for a homogenous Christian society. This viewpoint casts doubt on the idea of a rigid, cohesive cultural identity in favor of emphasizing the variety of readings and opportunities for resistance found in Eliot's writing. For example, Eliot's use of Sanskrit and the invocation of "Om Shanti Om Shanti" interrupts the Western-centric narrative and encourages cross-cultural discussion, which challenges the idea of a single, monolithic Christian worldview. In "Notes Towards the Definition of Culture," Eliot explores the intricate relationship that exists between society, religion, and culture. Here, post-structuralism's emphasis on dismantling hierarchical systems and binary oppositions is especially helpful. Eliot's writings might be interpreted as an effort to describe culture in a way that rejects oversimplified classifications and embraces a complex comprehension of cultural dynamics. The contingent and contentious aspect of cultural identity is shown by post-structuralist analysis, which looks at the power dynamics and discursive structures that influence Eliot's conceptions. This method also emphasizes how language and discourse shape and break down

cultural meanings, arguing that culture is a dynamic process of negotiation and reinterpretation rather than a static thing. "To Criticize the Critic" sheds more light on Eliot's thoughts on the critic's job and criticism as a discipline. This work might be read as a meditation on the positionality and authority of the critic from a post-structuralist perspective. Eliot's focus on the critic's need to get intimately involved with the text speaks to post-structuralist notions of multiple interpretations and the reader's involvement in co-creating the text's importance. Eliot's poetics are in line with post-structuralist critiques of authorial aim and the celebration of interpretive multiplicity because they question the idea of a single, authoritative interpretation. When post-structuralist theories are applied to Eliot's larger body of work, they uncover a nuanced interaction between power, identity, and meaning. It is possible to interpret his observations on culture and society as both supporting and challenging established hierarchies. Eliot's use of intertextuality, which includes allusions to a range of religious and cultural traditions, epitomizes the post-structuralist notion that a book can have countless meanings and connections. This method draws attention to how Eliot's poetics capture the fragmentation and complexity of contemporary life, encouraging readers to participate in a continuous process of interpretation and reinterpretation. The flexibility and intricacy of T.S. Eliot's ideas are highlighted by a post-structuralist reading of his social criticism. It provides a deep, multi-layered knowledge of his contributions to social and cultural theory by demonstrating how his works question established ideas of identity, culture, and meaning. Post-structuralism offers a framework for examining the dynamic interplay of power, discourse, and interpretation in Eliot's views on society by accepting the inherent ambiguities and contradictions in his poetics.

4. Conclusion

T.S. Eliot and his cultural views are seen via a post-structuralist prism, with an emphasis on his poetry and prose from the interwar period. This thorough analysis situates Eliot in his historical context while emphasizing how his writing was influenced by both his convictions and the larger geopolitical environment. "The Waste Land" and "The Love Song of J. Alfred Prufrock" illustrate how Eliot's modernist methods capture the complexity of modern life. The interaction of disparate voices and broken narratives exemplifies the post-structuralist criticism of hierarchies and fixed meanings. "Ash Wednesday" also illuminated the transformative qualities of his later works, especially the way they address spirituality and identity in the face of the difficulties of modernity. Notes Towards the Definition of Culture and The Idea of a Christian Society, present Eliot as a prominent public intellectual whose thoughts both comment on and resonate with the turbulent cultural changes of his day. To put his impact on the literary and cultural discourse in perspective, it is essential to bring up his editorial position at The Criterion. The complex layers of Eliot's ideas, demonstrate his importance in today's debates over politics, religion, and culture. It emphasizes how his observations encourage continuous interpretation, reflecting the post-structuralist view that meaning and identity are malleable.

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