Research Journal in Advanced Humanities

RJAH

https://doi.org/10.58256/3pm11639

Open Access

Check for updates

RESEARCH ARTICLE **Section:** *Literature, Linguistics & Criticism*

Reading the waste land in the age of anxiety: Fragmentation, cultural dislocation, power, and violence in contemporary perspective

Shoeb Saleh[1]*, Mohammad Ahmad Shehadeh Alomari[2], Eid Awad Abd Elsayed Hassan[3], Aayesha Sagir Khan[4] & Ashraf M. Zaher[5]

[1]The National Research Center for Giftedness and Creativity, King Faisal University, Kingdom of Saudi Arabia

[2]Special Education Department, Faculty of Educational Sciences, Ajloun National University (ANU), Jordan

[3]Applied College King Faisal University, Saudi Arabia

[4]Faculty of Languages and Translation, King Khalid University, KSA

[5]Translation, Authorship and Publication Center, King Faisal University, Saudi Arabia

*Correspondence: Sgsaleh@kfu.edu.sa

ABSTRACT

This manuscript argues that T. S. Eliot's The Waste Land remains one of the most illuminating poetic anatomies of anxiety because it does not merely describe crisis; it formalizes it. The poem's abrupt shifts of speaker, place, register, quotation, and language do not function as ornamented modernist difficulty alone. They enact the lived temporality of fractured attention, deferred mourning, historical overload, and cultural dislocation. By reading the poem through modernist criticism, trauma theory, affect studies, urban theory, media theory, and contemporary discussions of digital precarity, climate unease, disinformation, and social fragmentation, this study shows how The Waste Land continues to speak powerfully to the present. Its "heap of broken images" is not simply a figure for postwar ruin; it is also a durable model of what it feels like to inhabit institutions, mediascapes, and economies that disrupt continuity, weaken shared meaning, and estrange subjects from place, memory, and one another. The article therefore brings together canonical Eliot scholarship with contemporary interdisciplinary work, including recent studies from the Ianna Journal of Interdisciplinary Studies on mental health, social media, disinformation, climate perception, cultural resilience, and ethical digital life. The central claim is that The Waste Land should be read today not as an artifact safely enclosed within the crisis of 1922, but as a continuing diagnostic poem whose form anticipates contemporary structures of anxious life: accelerated perception, intimate depletion, mediated violence, ecological dread, and the difficulty of imagining collective repair.

KEYWORDS: T. S. Eliot, The Waste Land, modernism; anxiety, fragmentation, cultural dislocation, violence, media, precarity, contemporary criticism

Research Journal in Advanced Humanities

Volume 7, Issue 2, 2026

ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

ARTICLE HISTORY

Submitted: **20 February 2026**

Accepted: 20 **March 2026**

Published: 14 **April 2026**

HOW TO CITE

Saleh, S., Alomari, M. A. S., Elsayed Hassan, E. A. A., Sagir Khan, A., & Zaher, A. M. (2026). Reading the waste land in the age of anxiety: Fragmentation, cultural dislocation, power, and violence in contemporary perspective. *Research Journal in Advanced Humanities*, 7(2). https://doi.org/10.58256/3pm11639

Published in Nairobi, Kenya by Royallite Global, an imprint of Royallite Publishers Limited

Introduction

There are poems that survive because they summarize an age, and there are poems that survive because they keep generating new methods for thinking ages that come after them. The Waste Land belongs emphatically to the second category. Eliot's poem has often been situated within the historical matrix of post-First World War Europe, imperial decline, urban modernity, spiritual fatigue, and literary experiment (Kenner 1991; Bush 1984; Gordon 1999; North 1999; Rainey 2005; Crawford 2015). Yet the continuing force of the poem lies not only in its relation to the crisis of 1922. Its ongoing urgency lies in the way it transforms crisis into a principle of form. The poem is built out of interruption, juxtaposition, citation, re-voicing, spatial dislocation, temporal overlap, and unstable frames of reference. It compels readers to inhabit a damaged sensorium rather than to contemplate ruin from the outside. In that sense, it has become newly legible in what is often called an age of anxiety.

To name the present an "age of anxiety" is neither to flatten historical difference nor to claim that contemporary life simply repeats interwar modernity. Rather, it is to observe that many of the conditions The Waste Land renders with such intensity—overstimulation, exhausted interiority, weakened continuity between private and public life, dislocated memory, mediated violence, and the corrosion of meaningful common worlds—have acquired fresh forms under global capitalism, digital communication, ecological crisis, and permanent geopolitical insecurity (Beck 1992; Giddens 1991; Fisher 2009; Han 2015; Rosa 2013; Crary 2013; Zuboff 2019). Contemporary subjects move through attention economies that produce fragmentation as routine experience; through informational environments saturated by contradiction, manipulation, and spectacle; through labour regimes that blur work and life; and through climates of dread intensified by war, migration, precarity, and environmental instability. The Waste Land is not "about" these developments, of course. But it offers a poetics for grasping them because it understands fragmentation not as a decorative style but as an ontology of damaged social experience.

This essay therefore reads The Waste Land in contemporary perspective without collapsing it into a simplistic allegory of the digital present. Its purpose is double. First, it re-examines the poem's major formal and thematic structures—fragmentation, multilingual citation, urban estrangement, erotic exhaustion, power, and violence—through the established archive of Eliot criticism and modernist studies (Brooker and Bentley 1990; Moody 1979; Moody 1994; Ellmann 1987; McIntire 2015; Chinitz 2009). Second, it places those structures in conversation with recent work on affect, trauma, urbanity, surveillance, disinformation, ecological vulnerability, and cultural resilience. In doing so, it argues that The Waste Land can be read as a poem of anxious modernity whose contemporary afterlife is intensified rather than diminished by the conditions of the twenty-first century. A further reason for this contemporary re-reading is methodological. Literary criticism has long recognized that modernism is not exhausted by period labels. It remains a field of procedures for registering uneven development, mass mediation, and the strain between symbolic order and historical violence (Levenson 1984; Nicholls 1995; Eysteinsson 1990; Huyssen 1986; Williams 1989). The Waste Land, perhaps more than any other English-language poem of the twentieth century, stages this strain at multiple levels simultaneously. Its voices are broken, yet hyperconnected. Its settings are geographically dispersed, yet psychically compressed. Its speakers seem both overpopulated and isolated. Ritual, myth, urban gossip, erotic failure, scriptural echoes, and commodity culture all circulate through the poem without settling into coherent totality. Eliot's poem has often been approached through myth criticism, comparative religion, classicism, impersonality, and editorial history (Weston 1920; Kenner 1991; Bush 1984; Rainey 2005). Those approaches remain indispensable. But contemporary conditions make another dimension especially visible: the poem's extraordinary capacity to render how subjects live under pressure from incompatible temporalities, failing institutions, and inherited cultural forms that no longer guarantee orientation.

Recent interdisciplinary scholarship helps to clarify this point. Work published in the Ianna Journal of Interdisciplinary Studies has recently addressed social media and mental health (Hoque et al. 2026; Obiechina 2023), disinformation and hybrid information environments (Ivanytska et al. 2026), climate perception (Offiong et al. 2026), ethical dilemmas of digital transformation (Mansour et al. 2025), the communicative afterlives of war (Nwafor et al. 2024), deepfake politics (Ikenga and Nwador 2024), cultural resilience (Wu et al. 2026; Wang et al. 2026), and the threats and possibilities of artificial intelligence in research and communication (Uno et al. 2024; Utari and Pramana 2025). These studies are not Eliot scholarship, and they should not be forced into becoming it. But together they indicate how contemporary anxiety emerges across psychological, informational,

political, and cultural domains. Their relevance here is heuristic: they help specify the interdisciplinary terrain within which The Waste Land can be re-read today. Eliot's poem becomes newly illuminating when placed against such concerns, because it already imagines a world in which communication is unstable, identity is precarious, public discourse is noisy yet empty, and inherited forms of authority no longer secure existential coherence.

The argument that follows unfolds in seven stages. First, I examine The Waste Land as a poem of the anxious sensorium, one that translates modernity's shocks into rhythms of attention and exhaustion. Second, I argue that fragmentation in the poem is neither merely formal innovation nor a symptom to be lamented; it is a critical method that reveals the difficulty of constructing knowledge under modern conditions. Third, I address cultural dislocation through the poem's multilinguality, citational density, and staging of exile-like consciousness. Fourth, I turn to power and violence, showing that the poem's world is structured by dispersed forms of coercion ranging from war memory to bureaucratic and intimate domination. Fifth, I examine gender and erotic depletion in order to show how private life becomes one of the poem's most important theatres of social exhaustion. Sixth, I consider waste as ecological, urban, and symbolic category. Finally, I place the poem in dialogue with twenty-first-century structures of anxious life: social media, algorithmic attention capture, climate dread, informational overload, and the erosion of shared symbolic worlds. The conclusion returns to the poem's famous brokenness in order to propose that its enduring significance lies not in teaching readers how to restore unity, but in teaching them how to read damaged totalities critically.

I. The Waste Land and the anxious modern sensorium

The Waste Land does not begin with an event but with a reversal of expectation: "April is the cruellest month" (Eliot 2015). Renewal arrives already contaminated. The inversion matters because it establishes, from the outset, a world in which affective and seasonal orders have lost their ordinary alignment. Spring does not heal; it irritates. Memory and desire do not sustain identity; they become sources of pain. This basic disturbance of temporal experience is one reason the poem continues to resonate in cultures marked by chronic acceleration and psychic depletion. Anxiety, in the poem, is not simply fear of a discrete object. It is a condition in which ordinary sequencing—between seasons, between memory and present action, between speech and meaning, between desire and fulfillment—has become unstable.

Modernist criticism has long described the relation between poetic form and the modern sensory environment. Simmel's account of metropolitan life as a field of nervous intensification, Benjamin's reading of shock, and Kracauer's reflections on mass ornament each provide a vocabulary for understanding how modernity reorganizes perception (Simmel 1950; Benjamin 1983; Kracauer 1995). Eliot's poem inhabits precisely such a reorganized perceptual world. Its juxtaposed scenes do not allow the reader to settle into a single stable horizon. The poem leaps from burial and vegetation rites to crowd imagery on London Bridge, from aristocratic interiors to pub conversation, from Wagnerian reminiscence to the overheard banalities of exhausted urban life. This is not only formal daring. It is a representation of what Marshall Berman would call the contradictory experience of modernity, in which subjects inhabit incessant transition without possessing structures adequate to that motion (Berman 1982).

To read the poem through the category of the anxious sensorium is also to attend to its tonal instability. The Waste Land oscillates between dread, irony, ennui, command, intimacy, and prophetic address. Its emotional field is uneven because its speakers are never wholly secure within their own voices. That instability has frequently been connected to Eliot's theory of impersonality, to the problem of lyric subjectivity, and to the poet's complicated relation to tradition (Eliot 1951; Ellmann 1987; Childs 2001). Yet it can also be read as a powerful formal account of anxious life. Anxiety often involves overreading, abrupt switching, anticipatory vigilance, and an inability to remain within a single affective frame. The poem's tonal shifts enact precisely those conditions. A reader cannot inhabit one stable mood because the poem itself refuses one. In this respect, the poem resembles what contemporary attention theorists identify as overstimulated consciousness: not a failure of perception, but perception distributed too quickly across too many signals (Rosa 2013; Crary 2013; Hari 2022).

The city is central to this perception. Eliot's "Unreal City" condenses modern metropolitan experience into a recurring image of spectral collectivity. The crowd flows, but the persons within it appear disconnected

from organic civic life. The city becomes an environment in which bodies coexist without relational fullness. Benjamin's Baudelaire studies and de Certeau's reflections on urban practice help clarify why this city continues to feel contemporary. Modern urban life offers contact without intimacy, proximity without belonging, circulation without stable orientation (Benjamin 1983; de Certeau 1984). In the poem, such conditions are rendered neither sociologically nor merely symbolically, but experientially. The crowd on London Bridge is at once literal, historical, infernal, and mediated by literary memory. To walk through the city is to walk through overlapping archives of catastrophe.

This urban anxiousness is not reducible to war, though war is everywhere in the background. The poem's nervous structure depends on a broader sense that the symbolic orders which once stabilized social life have lost their authority. Religion returns as citation, ritual as fragment, prophecy as broken voice, and erotic life as mechanical routine. Here Eliot's early critical commitments are important. In The Sacred Wood and Selected Essays, he repeatedly describes tradition as an order of relation rather than a mere inheritance (Eliot 1920; Eliot 1951). But The Waste Land stages what happens when relations persist only as remnants. The past remains available, but not continuously inhabitable. One can quote, invoke, or assemble it; one cannot simply live inside it. This is why the poem's erudition should not be mistaken for confidence. Its allusiveness is the sign of a culture trying to make meaning from broken transmission.

Contemporary anxiety intensifies this insight because twenty-first-century subjects likewise live amid overwhelming archives without secure ordering principles. Appadurai's "modernity at large," Zuboff's surveillance capitalism, and Han's analyses of exhaustion all describe worlds in which symbolic overload and continuous exposure reshape subjectivity (Appadurai 1996; Han 2015; Zuboff 2019). Eliot's poem is not digital, but it is archival in a way that anticipates digital life: materials accumulate faster than synthesis. Citation proliferates, but coherence is precarious. This is one reason the poem has become newly intelligible to readers formed by feeds, fragments, notifications, and ambient dread. The Waste Land reminds us that fragmentation becomes traumatic not only when things break, but when the subject lacks an authoritative rhythm for reconnecting what breaks.

II. Fragmentation as form, method, and epistemology

The most familiar description of The Waste Land is that it is fragmented. Yet the critical question is not whether the poem is fragmented, but what fragmentation does. Hugh Kenner's influential account helped establish the poem as a montage of voices and cultural debris, while later critics have shown how its published form emerged through revision, editorial intervention, and contested intentions (Kenner 1991; Rainey 2005; Crawford 2015). What matters for a contemporary perspective, however, is that fragmentation in the poem is not merely the representation of brokenness. It is an epistemological procedure. It demonstrates that under certain historical conditions knowledge cannot appear as a unified narrative without falsifying the experience it seeks to describe. The poem's fragments therefore should not be opposed too neatly to meaning. They are the means by which Eliot forces readers to encounter damaged totality. Fredric Jameson's insistence that modernity must be grasped through contradictory temporalities is useful here (Jameson 2002). So too is Michael Levenson's account of modernism as a reconfiguration of doctrine rather than mere revolt (Levenson 1984). The Waste Land does not abandon order because order is irrelevant; it shatters inherited sequences in order to ask what kind of order remains thinkable. Its fragments are relational. Each allusion, tonal rupture, or scene-shift derives energy from the others. The poem's difficulty lies less in the obscurity of individual references than in the demand that readers construct provisional patterns without being granted a single authoritative key.

Brooker and Bentley were right to insist that interpretation of the poem reaches a limit when it seeks total mastery (Brooker and Bentley 1990). Fragmentation frustrates the fantasy of complete interpretive possession. Yet that frustration is precisely why the poem remains powerful in contemporary conditions. Under anxious modernity, subjects encounter institutions, media streams, and historical crises that cannot be mastered by one explanatory framework. Climate change, platform capitalism, war, and mass migration do not fit comfortably into single narratives. The Waste Land offers a mode of reading appropriate to such complexity: connective, self-questioning, resistant to premature closure. In that sense, fragmentation is not only thematic. It is pedagogical. It is also ethical. To refuse seamlessness is sometimes to refuse false consolation. Eliot's fragments preserve contradiction, and that preservation matters because the poem's world is one in which suffering is often banal,

routinized, or half-perceived. Consider the movement from elevated literary reference to colloquial speech, from ritual residues to pub talk, from prophetic register to bored domesticity. Such transitions do not flatten hierarchy. They expose the extent to which modern subjects inhabit uneven symbolic economies. High culture and ordinary exhaustion coexist, but not harmoniously. Peter Nicholls and Astradur Eysteinsson both emphasize that modernism's formal experiment cannot be detached from questions of social and cultural unevenness (Nicholls 1995; Eysteinsson 1990). Eliot's fragments enact that unevenness by refusing to let any one register monopolize seriousness.

The poem's multilinguality intensifies the epistemological function of fragmentation. Languages appear as echoes, intrusions, inheritances, and thresholds. They create zones of partial legibility. A reader may recognize a cadence without fully translating it; may feel tradition as pressure rather than as recovered meaning. Here, fragmentation becomes a theory of reading under historical stress. The poem implies that modern subjects inherit many voices but belong fully to none. This condition of partial belonging is one of the deepest forms of cultural dislocation, and it helps explain why the poem often feels less like a stable text than like a site of contested transmissions.

Fragmentation also shapes time. The Waste Land does not proceed linearly from cause to consequence. Instead, it layers recollection, ritual recurrence, historical memory, mythic residue, and immediate perception. This temporal layering resembles trauma's difficult relation to chronology, as Caruth and LaCapra have argued in different ways (Caruth 1996; LaCapra 2001). The poem repeatedly presents experience that cannot be fully integrated into narrative sequence. Past catastrophe is not simply remembered; it intrudes. Such intrusion is one reason the poem feels uncannily close to contemporary cultures marked by endless crisis narration. In a feed-driven environment, events do not necessarily accumulate into understanding; they recur as shocks, updates, fragments, and loops. Eliot's poem registers a comparable inability of historical experience to settle into stable story.

To read fragmentation this way is not to romanticize it. Fragmentation can also be a sign of loss, alienation, and damaged common life. Raymond Williams warned against celebrating modernist rupture without examining the social conditions it registers (Williams 1989). That warning remains important. The Waste Land is not a triumphalist poem of formal innovation. It is a poem in which innovation often accompanies exhaustion. But the point is precisely that its brokenness is double: it records damage while also generating a critical language for damage. In contemporary perspective, that double function becomes newly visible. Fragmentation is not only what late modernity does to consciousness; it is one of the few forms available for resisting the lie that consciousness remains whole.

III. Cultural dislocation, exile, and multilingual estrangement

One of the defining features of The Waste Land is the way it makes culture appear simultaneously overpresent and inaccessible. The poem is dense with citations, echoes, and borrowed voices, yet these materials do not gather into a secure humanistic whole. Culture appears as transmission under duress. Such a structure has often been discussed through Eliot's classicism, his relation to European tradition, and the poem's debts to comparative mythology and anthropology (Weston 1920; Eliot 1951; Surette 1993; Bell 1997). But from a contemporary perspective, the poem also reads as a profound meditation on cultural dislocation. It is less a repository of tradition than a theatre in which tradition appears broken, migratory, and unevenly owned.

Edward Said's reflections on exile are illuminating here, even though Eliot's own politics and cultural commitments differ sharply from Said's emancipatory horizon (Said 2000). Exile, for Said, is not only a literal condition; it is a structure of divided consciousness, of simultaneous attachment and dislocation. The Waste Land repeatedly produces such a structure. Its speakers remember elsewhere, speak across elsewhere, invoke lost or partial elsewheres. Marie's recollection of the Hofgarten, the merchant's commercial itinerancy, the poem's Mediterranean and South Asian trajectories, the quotations from Dante, Baudelaire, Wagner, Verlaine, and the Upanishads—all these create a world in which culture arrives as displacement. One inherits a cosmopolitan archive, but inheritance does not guarantee home.

Stuart Hall's influential writing on cultural identity is equally pertinent. Hall insists that identity is not essence recovered intact but position, production, and relation across difference (Hall 1990). The Waste Land stages precisely such nonessential identity. Its voices are not stable interiors expressing themselves transparently;

they are positional effects produced by memory, class, gender, history, and citation. Even the poem's famous impersonality becomes legible in this light not as disembodied authority but as a way of dramatizing the unstable construction of subject positions. Eliot's speakers are made by culture even as they experience culture as unavailable.

This instability has imperial dimensions. Simon Gikandi and Jed Esty have shown how modernism cannot be separated from imperial structures of circulation, development, and unevenness (Gikandi 2002; Esty 2012). The Waste Land's geography is not innocently cosmopolitan. It is shaped by routes of empire, comparative philology, colonial knowledge, and metropolitan appropriation. A contemporary reading must therefore acknowledge that the poem's multilingual richness is entangled with asymmetrical power. Its cultural dislocation is not identical with the experience of colonized subjects, migrants, or refugees; nor should Eliot's literary cosmopolitanism be romanticized as a universal openness. Yet the poem remains crucial for thinking dislocation because it reveals how cultural forms become estranged from lived continuity under imperial modernity itself. Even the centre experiences its own traditions as fractured and unevenly legible.

This is especially visible in the poem's deployment of Sanskrit at the end. The closing "Shantih" has often been read as gesture toward spiritual resolution, or at least toward a residual horizon of peace. But the force of the ending depends on its ambiguity. The word arrives through a chain of mediation. It is not simply an achieved state; it is a cited aspiration. The poem does not settle into recovered wholeness. It stops with fragments, commands, and a borrowed blessing. That structure is central to any contemporary reading of cultural dislocation. Subjects today, too, often encounter cultures—including their own—through mediated fragments, curated symbols, and borrowed vocabularies of healing. The availability of cultural resources does not guarantee their inhabitation. Indeed, overavailability can intensify estrangement.

Recent interdisciplinary research underscores how cultural resilience is itself shaped by transmission, mediation, and contested belonging. IJIS articles on Hakka song performance and Xi'an Guyue preservation, for example, are valuable here not because they "explain" Eliot, but because they show that cultural identity in the present is sustained through performance, adaptation, and fragile communicative infrastructures rather than through untouched continuity (Wu et al. 2026; Wang et al. 2026). Their relevance to The Waste Land lies in the reminder that culture survives through practices of carrying across, often under pressure from modernization, displacement, or institutional change. Eliot's poem registers a world in which such carrying across has become both necessary and unstable.

Language itself becomes a site of dislocation. The poem repeatedly forces readers into linguistic thresholds: enough recognition to feel the charge of an utterance, not enough to possess it fully. This is a strikingly contemporary structure. In globalized cultural life, subjects increasingly inhabit multilingual and transmediated environments where partial legibility is normal. One scrolls past languages one cannot fully read, inherits symbolic repertoires unevenly, and experiences translation as ordinary condition. Appadurai's globalization and Bhabha's cultural hybridity provide useful conceptual frameworks for such experiences (Appadurai 1996; Bhabha 1994). The Waste Land anticipates them by making cultural life feel citational, mobile, and insufficiently grounded.

The poem's cultural dislocation is therefore not merely elegiac. It is diagnostic. It shows that when traditions cease to function as lived totalities, they do not disappear; they circulate as fragments that can console, burden, authorize, or estrange. This is why The Waste Land continues to matter. It understands that cultural crisis is not just the loss of values, but the proliferation of values detached from inhabited forms of life.

IV. Power, violence, and damaged social life

Although The Waste Land is often discussed in terms of sterility, disillusionment, and spiritual desiccation, its world is also saturated by power and violence. Much of that violence is indirect. It appears not only in explicit references to war, death, or ruin, but in institutions, gender relations, speech acts, class arrangements, and affective habits that normalize damage. To read the poem in the age of anxiety requires attention to these dispersed forms of force. Anxiety is not merely interior. It is socially produced.

The First World War forms an indispensable background. Paul Fussell and Vincent Sherry have shown how the war transformed idioms of representation and intensified skepticism toward inherited rhetoric (Fussell 1975; Sherry 2003). The Waste Land does not narrate trench warfare directly, yet its broken temporality,

haunted crowds, and exhausted cultural symbols all bear the marks of wartime and postwar dislocation. The crowd flowing over London Bridge, for instance, is not simply a symbol of metropolitan anonymity. It is a collective image shadowed by mass death, bureaucratic management, and the spectral multiplication of bodies. Eliot's allusion to Dante sharpens the sense that ordinary public life has become infernal routine.

Yet the poem's account of violence extends beyond war memory. Judith Butler's distinction between grievable and ungrievable life is especially helpful here (Butler 2004; Butler 2009). In The Waste Land, many forms of suffering occur in registers too ordinary or too exhausted to achieve full public recognition. The typist's scene is a crucial example. The encounter with the "young man carbuncular" is often read as failed eroticism, mechanical sexuality, or social satire. All of those are present. But the episode is also a scene of diminished consent, depleted agency, and routinized affect in which violation is normalized through banality. The woman is neither dramatized as tragic heroine nor granted rich interior articulation; instead, her fatigue is rendered as ordinary aftermath. This formal coolness is devastating precisely because it reveals how structures of power can inhabit intimate life without announcing themselves as spectacular violence.

Foucault's account of dispersed disciplinary power helps explain why Eliot's poem so often stages damage through routine rather than event (Foucault 1977). Power is not only sovereign command; it is also the organization of spaces, bodies, gestures, timings, and expectations. The Waste Land is full of such organization. Pub closing time, office rhythms, commercial exchange, clerical routines, social scripts of femininity and masculinity—all these shape what bodies do and what they can imagine. Violence in the poem frequently appears as diminished possibility: the inability to respond otherwise, the reduction of speech to cliché, the erosion of desire into procedure. Such violence is difficult to recognize because it wears the face of normal life. Achille Mbembe's concept of necropolitics extends this point by showing how modern orders distribute vulnerability unevenly and make exposure to death or exhaustion part of the management of populations (Mbembe 2019). The Waste Land is not a necropolitical treatise, but it repeatedly imagines social life in relation to dead zones, sterile spaces, and exhausted futures. Water, food, sexuality, work, and ritual all appear under pressure. The poem's landscapes are not simply symbolic deserts; they are environments where systems of reproduction—biological, cultural, civic—have become unreliable. In contemporary perspective, this feature of the poem becomes especially striking. Many current structures of anxiety arise from living within systems that seem formally alive yet substantively depleted: precarious economies, degraded ecologies, informational environments saturated by distrust, institutions still functioning but no longer convincing.

The poem's treatment of speech is central to its politics of violence. Speech in The Waste Land is frequently degraded into routine utterance, gossip, command, or citation detached from transformative force. That degradation matters because public language is one of the first casualties of social damage. Recent IJIS work on disinformation, digital ethics, and media-political communication is useful here. Studies of hybrid information environments and the political uses of social media demonstrate how contemporary publics are shaped by noise, manipulation, attention capture, and emotional contagion (Ivanytska et al. 2026; Igwe and Maduka 2025; Mansour et al. 2025). Eliot's poem anticipates such conditions not technologically but structurally. It depicts a world in which saying and meaning are increasingly separated, and in which inherited symbolic forms circulate without securing trust. The resulting anxiety is communicative as much as psychological.

This is why the poem's many commands—"HURRY UP PLEASE IT'S TIME," "Datta. Dayadhvam. Damyata."—do not simply restore order. They expose the fragility of command itself. Commands proliferate when authority is uncertain. The poem ends not with secure law but with injunctions whose authority depends on citation and repetition. A contemporary reading can connect this to what many subjects experience under conditions of managerial life, algorithmic nudging, and perpetual optimization. Orders multiply; orientation does not. One is told to focus, adapt, perform, self-care, remain informed, stay resilient, and optimize attention, yet the underlying fragmentation of common life remains unhealed (Han 2015; Crary 2013; Fisher 2009).

Power in The Waste Land is therefore intimate, symbolic, and infrastructural. It is present in classed interiors, in gendered fatigue, in public crowds, in commodity circulation, in cultural capital, and in the management of time. The poem does not offer emancipation. But it does insist that private malaise cannot be understood apart from damaged social structures. That insistence is one of its deepest contemporary resources. In an age when anxiety is frequently individualized and privatized, Eliot's poem reminds us that psychic disturbance is inseparable from historical forms of organization, coercion, and loss.

V. Gender, intimacy, and exhausted embodiment

A contemporary reading of The Waste Land must also reckon with the poem's gendered textures. The poem repeatedly presents bodies under strain: overworked, undernourished, cosmetically staged, sexually depleted, or reduced to signs. Critics have long debated the status of Eliot's women, the poem's relation to misogyny, and the extent to which the text critiques or reproduces gendered hierarchies (Ellmann 1987; Scott 1990; Felski 1995). What becomes especially visible in the age of anxiety is how often gender in the poem is tied to exhaustion. Intimacy is not absent; it is worn down by routine, surveillance, and unequal distributions of social power.

The typist scene remains the most frequently discussed example, but it is not the only one. Madame Sosostris, Lil in the pub conversation, the women in the drawing-room-like section of "A Game of Chess," Philomela's violated body in cultural afterlife, and the various female-coded surfaces of commodity culture together compose a gendered archive of strain. These figures are not reducible to one meaning. Some are satirical, some tragic, some heavily mediated by tradition. Yet the poem persistently links femininity to exposure: to the demands of appearance, to reproductive pressure, to classed vulnerability, to erotic routinization, and to the difficulty of achieving full speech.

Rita Felski's account of modernity's gendering is especially useful here (Felski 1995). Modernity does not distribute its shocks neutrally. Domestic space, leisure, commodity culture, and public visibility organize gendered experience in specific ways. Eliot's poem understands this, even when its understanding remains ambivalent. "A Game of Chess" is full of decorated surfaces, but the effect is not celebratory abundance. Ornament becomes claustrophobic. Objects accumulate around emotional depletion. The scene exposes the contradiction between display and communicative failure: everything is visible, nothing is resolved. This logic feels strikingly contemporary. In a culture saturated by images, self-presentation, and public performance, visibility often intensifies rather than alleviates anxiety.

The pub scene similarly demonstrates how social scripts regulate women's bodies and life chances. Lil's situation is discussed through gossip, reproductive pressure, and classed judgement. Her body is public property in the sense that others interpret, manage, and narrate it. The violence here is not dramatic but social. Ordinary talk becomes an instrument of discipline. Foucault's dispersed power and Butler's precarity help clarify what the poem registers: gendered life is shaped through routines of evaluation long before explicit coercion is named (Foucault 1977; Butler 2004). The poem's ear for speech makes that regulation audible.

At the same time, the poem does not present masculinity as intact authority. Men, too, appear depleted, routine-bound, or spiritually vacant. The "young man carbuncular," the clerk-like figures, the merchant, and the drifting male voices of prophecy and memory all participate in damaged social life. Yet the asymmetry remains important: men more often move as agents within the poem's public circuits, while women are frequently the bodies upon which exhaustion, expectation, and aftermath are inscribed. This asymmetry helps explain why contemporary feminist readings remain necessary. The Waste Land may diagnose civilizational crisis, but it does so through scenes in which gender is one of the primary media of that crisis.

Recent IJIS work on social media, mental health, gendered media representation, and telemedicine trust provides a helpful contemporary parallel, not because it maps directly onto Eliot's poem, but because it reminds us that gendered vulnerability in modern media environments is still shaped by exposure, representation, trust, and the negotiation between public scrutiny and private distress (Obiechina 2023; Nwafor et al. 2024; Mansour et al. 2025). Eliot's poem repeatedly asks what happens when subjects are visible but not heard, narrated but not sustained, desired but not encountered. This question remains urgent in an era of platformed intimacy.

The body itself becomes a key site of anxious reading. Julia Kristeva's notion of abjection and Sara Ahmed's work on affect can help us understand why so many images in the poem hover between attraction and repulsion, intimacy and estrangement (Kristeva 1982; Ahmed 2004). Bodies leak, age, desire, fail, or become object-like. The poem does not stabilize these processes into a coherent moral lesson. Instead, it forces readers to inhabit the discomfort of embodiment under modern conditions. In that sense, it offers something more than social diagnosis. It reveals how anxiety is felt in and through bodies that are never purely private, because they are always already shaped by labor, gender, ritual, class, and history.

VI. Waste, ecology, and slow violence

The title The Waste Land invites literal, symbolic, and civilizational readings at once. Traditionally, criticism has

emphasized sterility, ritual drought, and the failure of regeneration. Those meanings remain central. Yet from a contemporary perspective the category of waste also opens onto ecological and infrastructural concerns. Waste is not only a spiritual metaphor; it is a condition of environments, economies, and temporalities. The poem's landscapes—dry stone, failed water, urban dust, dead land—anticipate forms of ecological thinking that connect exhaustion to damaged systems rather than isolated events.

Rob Nixon's idea of "slow violence" is especially relevant here (Nixon 2011). Slow violence names damage that is incremental, dispersed, and difficult to represent dramatically: environmental degradation, toxic exposure, attritional harm. The Waste Land repeatedly imagines precisely such attritional conditions. Its world is not destroyed all at once; it is worn down. Water is scarce or polluted, fertility compromised, urban life desiccated, communal forms exhausted. The poem's environmental images are inseparable from cultural and psychic states, but they should not therefore be reduced to interior allegory. They suggest that the crisis of modernity is ecological in the broad sense: a crisis of relations between bodies, places, resources, and symbolic forms.

Recent ecocritical work helps expand this point. Lawrence Buell, Ursula Heise, Timothy Morton, and Amitav Ghosh have all shown that modern environmental crisis challenges inherited narrative forms because it exceeds the scale of singular event while saturating everyday life (Buell 2005; Heise 2008; Morton 2013; Ghosh 2016). Eliot's poem is not climate fiction, but it understands that environmental and symbolic exhaustion are interwoven. Its dryness is material and metaphysical at once. From today's vantage point, that doubleness becomes newly legible. Climate anxiety often takes the form of symbolic depletion—difficulty imagining the future, distrust in institutions, weakened continuity between personal desire and planetary time. The Waste Land offers a strikingly early poetics of such depletion.

The poem's waste is also urban. Waste accumulates in crowds, debris, overheard talk, and commodified interiors. Kracauer and Benjamin help clarify how urban modernity generates both spectacle and discard (Kracauer 1995; Benjamin 1999). Modern cities produce residues—material, perceptual, human. Eliot's London is full of these residues. Its inhabitants are not simply alienated; they are worn by the systems they inhabit. In this respect, the poem links ecological and social waste. Waste is what remains when systems prioritize circulation over care, throughput over dwelling, symbolic capital over lived relation.

The contemporary relevance of this dimension is clear. IJIS research on climate perception and public responses to environmental change shows how ecological instability now penetrates public feeling, agricultural vulnerability, and risk consciousness (Offiong et al. 2026). The Waste Land cannot speak to climate change in scientific terms, but it can help articulate the affective register of inhabiting damaged environments. Its barren geographies are not the direct equivalent of today's climate catastrophes; they are a poetic model of what it means to experience a world whose reproductive promises have grown uncertain.

VII. The Waste Land after social media, disinformation, and digital precarity

If The Waste Land speaks so strongly to the present, it is partly because the poem's fragmented world now resembles, in structural terms, the conditions of digital life. This does not mean that the poem predicted social media or algorithmic platforms. Rather, it means that it developed formal strategies adequate to experiences that digital culture has generalized: discontinuous attention, archive overload, ambient noise, unstable authority, and the conversion of intimacy into performance. Reading Eliot in the age of anxiety therefore requires a dialogue between modernist form and contemporary media conditions.

One of the most obvious parallels lies in attention. Jonathan Crary's account of twenty-four/seven capitalism, Rosa's theory of social acceleration, and Hari's recent discussion of attention crisis each describe a world in which continuity of thought is structurally undermined (Crary 2013; Rosa 2013; Hari 2022). The Waste Land is not simply discontinuous in style; it stages what discontinuity feels like when sustained attention has become difficult. One hears voices, but does not remain with them. One enters scenes already halfway through. One inherits references without stable contexts. The poem's montage form is thus newly intelligible to readers trained by scrolling, swiping, and perpetual contextual switching. Its difficulty is no longer only the difficulty of high modernism; it is also the difficulty of reconstructing meaning under conditions of interrupted reception.

But there is a crucial difference between Eliot's fragmentation and digital fragmentation. The poem's

brokenness is aesthetically composed, whereas the digital environment often fragments attention for commercial extraction. Zuboff's surveillance capitalism and Fisher's capitalist realism help define the stakes of that difference (Zuboff 2019; Fisher 2009). Eliot uses fragmentation to make damage thinkable. Platforms monetize fragmentation by turning thinking itself into a resource to be captured. This distinction matters because it reveals why returning to The Waste Land can be critically restorative. The poem does not solve fragmentation, but it makes readers conscious of its structure. Such consciousness is already a form of resistance in an era that naturalizes distraction.

Disinformation is another important point of contact. Contemporary publics increasingly inhabit what IJIS scholars call hybrid information environments, where policy, education, and media strategies compete with manipulation, emotional polarization, and trust erosion (Ivanytska et al. 2026). Similar issues appear in studies of political social media mobilization, ethical challenges in the digital age, and deepfake diplomacy (Igwe and Maduka 2025; Mansour et al. 2025; Ikenga and Nwador 2024). The Waste Land is not a disinformation poem in any technical sense, yet it understands what happens when public language loses coherence and when inherited symbols circulate without shared authority. Readers of the poem encounter words whose referential stability is deliberately unsettled. Public speech appears overheard, fragmented, repetitive, and unreliable. The resulting anxiety is epistemic: not merely "what is true?" but "how can truth circulate at all in a damaged common world?"

This epistemic anxiety extends to the self. Sherry Turkle, Byung-Chul Han, and Lauren Berlant each describe contemporary subjects as overexposed and undernourished: hyperconnected yet lonely, compelled toward performance yet starved of sustaining relation (Turkle 2011; Han 2015; Berlant 2011). The Waste Land gives us an early language for such conditions. Its characters often appear in proximity without reciprocity. Even their attempts at intimacy feel routinized or exhausted. The poem's many scenes of failed conversation therefore resonate strongly with current experiences of mediated communication in which connectivity does not guarantee presence. To say that The Waste Land speaks to the age of anxiety is, in part, to say that it understands loneliness as a collective structure rather than a private defect.

The poem also speaks to the politics of affect. Sara Ahmed and Sianne Ngai have shown that contemporary life is shaped by circulating emotions that are socially distributed rather than simply interior (Ahmed 2004; Ngai 2005). Anxiety, irritation, numbness, and ugly feelings do not belong solely to the individual; they move through institutions, discourses, and environments. Eliot's poem is exemplary in this respect. Its affects are contagious. Voices transmit weariness, suspicion, irony, and dread across scenes that are only loosely connected narratively. The poem thus offers a form for collective affect before social media. It represents atmospheres.

It is here that the relevance of recent IJIS work becomes particularly clear. Studies on mental health policies, social media and adolescent mental health, therapeutic interventions for rigid thought patterns, and the use of social media in depression treatment all indicate that anxiety today must be understood as simultaneously psychological, communicative, and institutional (Li, Kamnuansilpa, and Emperador-Garnace 2025; Hoque et al. 2026; Martsyniak-Dorosh 2026; Obiechina 2023). Eliot's poem cannot answer clinical questions, but it does illuminate the cultural environment in which anxious life becomes generalized. Likewise, IJIS work on cultural resilience and communicative preservation suggests that subjects do not face fragmentation passively; they improvise practices of carrying meaning forward under strain (Wu et al. 2026; Wang et al. 2026). That, too, is a valuable lens for The Waste Land. The poem is not only diagnostic; it is an archive of salvage. It gathers fragments not to pretend repair has been achieved, but to keep alive the possibility that meaning might still be assembled under damaged conditions.

One might object that reading The Waste Land through digital anxiety risks flattening its historical specificity. The objection is useful because it reminds us that analogy must not erase difference. The poem emerged from interwar Europe, Anglo-American literary modernism, comparative religion, and the poet's own biographical, intellectual, and political circumstances. It belongs to that world and cannot be detached from it. Yet historicizing the poem should not mean imprisoning it. Literary works survive because they produce forms of recognition across discontinuous histories. The Waste Land does so with extraordinary intensity because its model of fragmentation is flexible enough to illuminate new regimes of damage without ceasing to be historically particular.

Indeed, the poem can help correct some limitations of contemporary discourse itself. Much present

talk of anxiety individualizes the problem, medicalizes it too quickly, or treats it as the inevitable side effect of technological change. Eliot's poem resists such narrowing. It shows that anxious life is historical, social, symbolic, and ecological all at once. It emerges from broken public language, exhausted intimacy, damaged landscapes, cultural debris, and unresolved violence. To read The Waste Land now is therefore to recover a richer understanding of anxiety than that offered by purely psychologized accounts. The poem insists that unease is made by worlds.

VIII. Tradition, myth, and the refusal of therapeutic closure

Any contemporary reading of The Waste Land must also reconsider the role of myth and ritual, not because the poem can be reduced to Jessie Weston or Frazer, but because modern readers often misrecognize what Eliot is doing with inherited symbolic systems. Early criticism sometimes treated the poem's anthropological and ritual materials as a hidden architecture that could restore coherence to the textual surface (Weston 1920; Eliot 1951). Later scholarship correctly complicated that assumption by showing that myth in Eliot is less a stable key than a pressure point where the desire for order confronts the fact of disorder (Brooker and Bentley 1990; Bell 1997; Rainey 2005). This matters for a contemporary perspective because mythic thinking has again become attractive in anxious times. In moments of social fragmentation, readers and publics alike often seek narratives large enough to bind dispersed experience into intelligible pattern. The Waste Land stages that desire—but refuses to satisfy it fully.

The poem's ritual framework is therefore not therapeutically reassuring. References to the Fisher King, fertility rites, seasonal regeneration, or scriptural remnants promise the possibility of pattern, yet the poem consistently withholds any completed reintegration. The result is not simply skepticism. It is a formal demonstration that inherited symbolic systems cannot operate as they once did under conditions of historical rupture. Michael Bell's work on modernism and myth is useful here because it insists that myth in modern literature is often less about faith than about responsibility: what kinds of symbolic forms can still be borne when belief itself has become unstable (Bell 1997). Eliot's answer is deliberately unresolved. Myth remains available, but only as fragment, echo, and interrupted frame.

This is one reason the poem differs from more naïve appeals to civilizational recovery. Eliot undoubtedly longed for authority, order, and spiritual seriousness. Yet The Waste Land is stronger than any programmatic Eliot because the poem records the failure of immediate recovery more honestly than later ideological formulations sometimes do. Ronald Schuchard and Christopher Ricks, among others, have shown how Eliot's religious and cultural concerns cannot be detached from the intense formal difficulty of his poetry (Schuchard 1999; Ricks 1988). In The Waste Land, ritual is not a solution applied from outside; it is one of the languages through which brokenness becomes legible. Even the poem's most famous gestures toward order—its formal sectioning, recurrent images of water and drought, and closing scriptural cadence—are shadowed by incompletion.

That incompletion is important for contemporary readers because anxious cultures are saturated with therapeutic promises of total repair. One is invited to optimize attention, restore authenticity, heal the self, recover community, reconnect with tradition, or detoxify from media overload. Such desires are understandable. But they can also become ideological when they deny the structural nature of the damage being addressed. Berlant's cruel optimism is relevant here: attachments to repair can themselves become sustaining fantasies that keep subjects bound to conditions that injure them (Berlant 2011). The Waste Land refuses cruel optimism by declining to offer symbolic reconciliation on demand. Its fragments do not add up to wholeness, and the poem is stronger because of that refusal.

At the same time, the refusal of closure does not make the poem politically or emotionally empty. On the contrary, it is what allows the poem to remain ethically serious. By withholding easy redemption, Eliot keeps readers within the pressure of unresolved history. Trauma theorists have long cautioned against narratives that convert damage too quickly into transcendence (Caruth 1996; LaCapra 2001). The Waste Land can be read as a poetic analogue to that caution. It organizes residues, but it does not redeem them automatically. The shards are gathered, yet they remain shards. In contemporary perspective, this becomes one of the poem's deepest resources. It models a mode of cultural criticism that neither celebrates brokenness nor sentimentalizes healing. The poem's ending makes this clear. "These fragments I have shored against my ruins" is often read as a statement of salvage, and it is one. But salvage is not restoration. To shore fragments against ruins is to build

a provisional barrier, not a final home. The line is protective, desperate, and incomplete at once. It names the work of culture under conditions of instability: gathering, arranging, citing, remembering, transmitting, without pretending that the wound has been closed. Recent IJIS work on cultural resilience is useful as an analogue here. Articles on Hakka narratives and the preservation strategies for Xi'an Guyue suggest that cultural continuity in the present often depends on adaptive acts of performance and curation rather than on the uninterrupted survival of a form in its original social ecology (Wu et al. 2026; Wang et al. 2026). Eliot's poetic fragments can be understood similarly. They are not relics of a whole that can simply be reassembled. They are adaptive materials carried forward in the aftermath of fracture.

This, finally, is why myth in The Waste Land should be read less as master code than as a dramatization of the human desire for code. The poem acknowledges that desire, mobilizes it, and then shows its insufficiency. In an age of anxiety, that lesson is invaluable. Cultures under strain repeatedly long for narratives that will tell them who they are, why they are suffering, and how the broken pieces fit. Eliot's poem answers with a harder wisdom. Pattern matters. Tradition matters. Ritual matters. But none of them can abolish the historical realities of violence, exhaustion, and dislocation by fiat. What they can do—what the poem itself does—is create provisional forms through which damaged life becomes thinkable, speakable, and sharable.

For that reason, The Waste Land remains one of the twentieth century's most exacting poems of critical endurance. It does not heal the anxious subject. It trains the subject to read without the guarantee of closure. It makes culture into a practice of difficult holding-together rather than a fantasy of recovered unity. That is perhaps the most contemporary thing about it.

Conclusion

The Waste Land endures because it refuses the consolations that damaged cultures repeatedly offer themselves. It does not tell readers that crisis can be solved by a single return—to myth, religion, nation, intimacy, or aesthetic order. Nor does it surrender to pure nihilism. Instead, it inhabits the interval in which continuity has failed but critical relation remains possible. That interval is precisely what makes the poem indispensable in the age of anxiety.

Reading the poem today reveals at least five enduring insights. First, fragmentation is not the opposite of meaning; it is one of the most rigorous forms for representing damaged totality. Second, cultural dislocation is not merely the loss of tradition but the condition of inheriting too many traditions without secure habitation. Third, anxiety is social before it is private; it is produced through infrastructures of power, violence, and communicative erosion. Fourth, intimate life is one of the central spaces in which historical crisis becomes bodily and gendered. Fifth, ecological and symbolic waste belong together: exhausted environments and exhausted meanings intensify one another.

The contemporary perspective developed here does not replace historical or philological reading. It depends on them. Kenner, Bush, Gordon, Moody, North, Rainey, McIntire, and many others remain crucial because they illuminate the poem's original field of tensions. But the poem's present force also depends on our willingness to place it in dialogue with newer languages of affect, media, ecology, and precarity. Interdisciplinary scholarship, including recent work from the Ianna Journal of Interdisciplinary Studies, helps make that dialogue more precise by showing how anxiety today emerges across mental health, social media, disinformation, cultural memory, climate perception, and technological ethics.

In the end, The Waste Land remains contemporary because it teaches readers how to think from within damaged continuity. It does not imagine that anxiety can be eliminated by interpretation. It offers something harder and perhaps more necessary: a way of reading broken worlds without pretending they are whole, and without abandoning the work of relation. The poem's fragments do not restore the social body. They allow us to perceive how it has been fractured, what kinds of power sustain that fracture, and why culture still matters when coherence fails. That is why Eliot's poem continues to speak with unusual force in the present. It understands that what breaks a world is never only one event; it is also the long, difficult history of living after the break.

Funding:

1- This work was supported by the Deanship of Scientific Research, Vice Presidency for Graduate Studies and Scientific Research, King Faisal University, Saudi Arabia [Grant No. KFU261800]

2- The authors extend their appreciation to the Deanship of Scientific Research and Graduate Studies at King Khalid University for funding this work through a Large Research Group Project under Grant Number RGP.2/422/46

3- The authors extend their sincere thanks to Ajloun National University(ANU), represented by the Deanship of Scientific Research, for its generous support, which had a significant impact on the completion of this research.

References

Agamben, Giorgio. State of Exception. University of Chicago Press, 2005.

Ahmed, Sara. The Cultural Politics of Emotion. Routledge, 2004.

Appadurai, Arjun. Modernity at Large: Cultural Dimensions of Globalization. University of Minnesota Press, 1996.

Augé, Marc. Non-Places: Introduction to an Anthropology of Supermodernity. Verso, 1995.

Bauman, Zygmunt. Liquid Modernity. Polity, 2000.

Beck, Ulrich. Risk Society: Towards a New Modernity. Sage, 1992.

Bell, Michael. Literature, Modernism and Myth: Belief and Responsibility in the Twentieth Century. Cambridge University Press, 1997.

Benjamin, Walter. Charles Baudelaire: A Lyric Poet in the Era of High Capitalism. Verso, 1983.

Benjamin, Walter. The Arcades Project. Harvard University Press, 1999.

Berardi, Franco 'Bifo'. Heroes: Mass Murder and Suicide. Verso, 2015.

Berlant, Lauren. Cruel Optimism. Duke University Press, 2011.

Berman, Marshall. All That Is Solid Melts into Air: The Experience of Modernity. Simon and Schuster, 1982.

Bhabha, Homi K. The Location of Culture. Routledge, 1994.

Bloom, Harold, editor. T. S. Eliot's The Waste Land. Chelsea House, 1986.

Bradbury, Malcolm, and James McFarlane, editors. Modernism: A Guide to European Literature 1890–1930. Penguin, 1976.

Brooker, Jewel Spears, and Joseph Bentley. Reading The Waste Land: Modernism and the Limits of Interpretation. University of Massachusetts Press, 1990.

Buell, Lawrence. The Future of Environmental Criticism: Environmental Crisis and Literary Imagination. Blackwell, 2005.

Bush, Ronald. T. S. Eliot: A Study in Character and Style. Oxford University Press, 1984.

Butler, Judith. Frames of War: When Is Life Grievable? Verso, 2009.

Butler, Judith. Precarious Life: The Powers of Mourning and Violence. Verso, 2004.

Caruth, Cathy. Unclaimed Experience: Trauma, Narrative, and History. Johns Hopkins University Press, 1996.

Childs, Donald J. From Philosophy to Poetry: T. S. Eliot's Study of Knowledge and Experience. Athlone, 2001.

Childs, Peter. Modernism. Routledge, 2000.

Chinitz, David E. T. S. Eliot and the Cultural Divide. University of Chicago Press, 2003.

Chinitz, David E., editor. A Companion to T. S. Eliot. Wiley-Blackwell, 2009.

Crary, Jonathan. 24/7: Late Capitalism and the Ends of Sleep. Verso, 2013.

Crawford, Robert. Eliot After The Waste Land. Farrar, Straus and Giroux, 2022.

Crawford, Robert. Young Eliot: From St. Louis to The Waste Land. Farrar, Straus and Giroux, 2015.

Cuddy, Lois A., and David H. Hirsch, editors. Critical Essays on T. S. Eliot's The Waste Land. G. K. Hall, 1991.

de Certeau, Michel. The Practice of Everyday Life. University of California Press, 1984.

Debord, Guy. The Society of the Spectacle. Zone Books, 1994.

Eliot, T. S. Christianity and Culture. Harcourt, Brace and Company, 1949.

Eliot, T. S. Inventions of the March Hare: Poems 1909–1917. Edited by Christopher Ricks, Harcourt Brace, 1996.

Eliot, T. S. Notes Towards the Definition of Culture. Faber and Faber, 1948.

Eliot, T. S. On Poetry and Poets. Faber and Faber, 1957.

Eliot, T. S. Selected Essays. Faber and Faber, 1951.

Eliot, T. S. The Poems of T. S. Eliot. Vols. 1–2, edited by Christopher Ricks and Jim McCue, Faber and Faber, 2015.

Eliot, T. S. The Sacred Wood: Essays on Poetry and Criticism. Methuen, 1920.

Eliot, T. S. The Use of Poetry and the Use of Criticism. Faber and Faber, 1933.

Eliot, T. S. The Waste Land. In The Poems of T. S. Eliot. Vol. 1, edited by Christopher Ricks and Jim McCue, Faber and Faber, 2015.

Ellmann, Maud. The Poetics of Impersonality: T. S. Eliot and Ezra Pound. Harvard University Press, 1987.

Esty, Jed. Unseasonable Youth: Modernism, Colonialism, and the Fiction of Development. Oxford University

Press, 2012.
Eysteinsson, Astradur. The Concept of Modernism. Cornell University Press, 1990.
Eze, Sylvester, Sussan Olufunmilola Adeusi, and Gboyega Emmanuel Abikoye. 'Cognitive-Behavioural Therapy vs. Psychoeducation: Comparative Effectiveness and Implications for Adolescent Treatment Development.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 12–24.
Febriana, Kharisma Ayu, Pawito Pawito, Drajat Tri Kartono, and Andre Noevi Rahmanto. 'Identity Over Safety? How Social Solidarity and Cultural Identity Shape Resistance to Flood Relocation in Coastal Indonesia.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 601–611.
Felman, Shoshana, and Dori Laub. Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History. Routledge, 1992.
Felski, Rita. The Gender of Modernity. Harvard University Press, 1995.
Fisher, Mark. Capitalist Realism: Is There No Alternative? Zero Books, 2009.
Flatley, Jonathan. Affective Mapping: Melancholia and the Politics of Modernism. Harvard University Press, 2008.
Foucault, Michel. Discipline and Punish: The Birth of the Prison. Vintage, 1977.
Freud, Sigmund. Civilization and Its Discontents. Edited by James Strachey, W. W. Norton, 1961.
Freud, Sigmund. Mourning and Melancholia. 1917. In The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. 14, Hogarth Press, 1957, pp. 237–258.
Fussell, Paul. The Great War and Modern Memory. Oxford University Press, 1975.
Ghosh, Amitav. The Great Derangement: Climate Change and the Unthinkable. University of Chicago Press, 2016.
Giddens, Anthony. Modernity and Self-Identity: Self and Society in the Late Modern Age. Stanford University Press, 1991.
Gikandi, Simon. Modernism and Empire. Columbia University Press, 2002.
Gordon, Lyndall. T. S. Eliot: An Imperfect Life. W. W. Norton, 1999.
Hall, Stuart. 'Cultural Identity and Diaspora.' In Identity: Community, Culture, Difference, edited by Jonathan Rutherford, Lawrence and Wishart, 1990, pp. 222–237.
Han, Byung-Chul. The Burnout Society. Stanford University Press, 2015.
Hari, Johann. Stolen Focus: Why You Can't Pay Attention—and How to Think Deeply Again. Crown, 2022.
Harvey, David. The Condition of Postmodernity. Blackwell, 1989.
Heise, Ursula K. Sense of Place and Sense of Planet: The Environmental Imagination of the Global. Oxford University Press, 2008.
Hoque, Muhammad, Syed Manzoor Qadri, Anjum Afshan Qadri, Maqsood Ul Hassan Khan, David Adedia, Akram Uzzaman, Felix Kwasi Nyande, MyGirl Lowane, Olanrewaju Oladimeji, and Mathildah Mokgatle. 'Nexus Between Social Media Use and Mental Health Outcomes among High School Students in Kashmir, India.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 298–311.
Huyssen, Andreas. After the Great Divide: Modernism, Mass Culture, Postmodernism. Indiana University Press, 1986.
Igwe, Kingsley Udochukwu, and Nwambam Maduka. 'Assessing the Role of Social Media in Promoting the Obidient Movement During the 2023 Presidential Election in Nigeria.' Ianna Journal of Interdisciplinary Studies 7.2 (2025): 1–9.
Ikenga, Francis Ayaegbumam, and Amaechi Fidelis Nwador. 'The Intersection of Artificial Intelligence, Deepfake, and the Politics of International Diplomacy.' Ianna Journal of Interdisciplinary Studies 6.2 (2024): 53–70.
Ivanytska, Bozhena, Taras Kobets, Viktor Savchenko, Volodymyr Pugachov, and Oleksandr Kursyk. 'Countering Disinformation in the Hybrid Information Environment: A Cross-Sectoral Analysis of Public Policy, Education, and Media Strategies.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 327–343.
Jameson, Fredric. A Singular Modernity: Essay on the Ontology of the Present. Verso, 2002.
Kenner, Hugh. The Invisible Poet: T. S. Eliot. Ivan R. Dee, 1991.
Kenner, Hugh. The Pound Era. University of California Press, 1971.
Kracauer, Siegfried. The Mass Ornament: Weimar Essays. Harvard University Press, 1995.

Kristeva, Julia. Powers of Horror: An Essay on Abjection. Columbia University Press, 1982.
LaCapra, Dominick. Writing History, Writing Trauma. Johns Hopkins University Press, 2001.
Levenson, Michael, editor. The Cambridge Companion to Modernism. Cambridge University Press, 1999.
Levenson, Michael. A Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922. Cambridge University Press, 1984.
Lewis, Pericles. The Cambridge Introduction to Modernism. Cambridge University Press, 2007.
Li, Chunyu, Peerasit Kamnuansilpa, and Xenia Ribaya Emperador-Garnace. 'Evaluating Mental Health Policies for Middle School Students: Insights from Kunming City, Yunnan Province, China.' Ianna Journal of Interdisciplinary Studies 7.2 (2025): 52–66.
Luckhurst, Roger. The Trauma Question. Routledge, 2008.
Mallawaarachchi, Senuri, Uvindu Hemachandra, Deshan Jayakody, Uththara Wickramarathne, Anuja Akalanka Lokeshwara, and Gayan Chathuranga Bandara. 'Decrypting the Digital Vault by Understanding Cryptocurrency Adoption Challenges Among Gen Z: Case of Sri Lanka.' Ianna Journal of Interdisciplinary Studies 7.1 (2025): 1–18.
Mansour, Ahmad, Khaled Alshaketheep, Hind Al-Ahmed, Ahmad Shajrawi, and Arafat Deeb. 'Public Perceptions of Ethical Challenges and Opportunities for Enterprises in the Digital Age.' Ianna Journal of Interdisciplinary Studies 7.2 (2025): 197–210.
Martsyniak-Dorosh, Oksana. 'The Use of Schema Therapy and Acceptance and Responsibility Therapy in Working with People with Fixed Behavioural and Thought Patterns.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 642–658.
Massey, Doreen. Space, Place, and Gender. Polity, 1994.
Mba-Oduwusi, Nnenna, Aloysius Odii, Raphael Emeka Ogbolu, Titi Tade, Blessing Enorioware Aminatu Uteh, Abayomi Olajide, Tajudeen Abiola, Olalekan Rahmon, and Tochukwu Osuji. 'Exploring Sociodemographic Predictors of Suicide Ideation and Attempts: Insights from a Mental Health Emergency Hotline Data.' Ianna Journal of Interdisciplinary Studies 6.2 (2024): 195–211.
Mbembe, Achille. Necropolitics. Duke University Press, 2019.
McIntire, Gabrielle, editor. The Cambridge Companion to The Waste Land. Cambridge University Press, 2015.
Merza, Hartwell Norman. 'Acceptability of Philippine English in Academic Research Communication: Challenging "Non-Native Speakerism" in Published Research.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 150–160.
Moody, A. David, editor. The Cambridge Companion to T. S. Eliot. Cambridge University Press, 1994.
Moody, A. David. Thomas Stearns Eliot: Poet. Cambridge University Press, 1979.
Moody, A. David. Thomas Stearns Eliot: The Later Years. Cambridge University Press, 1994.
Morton, Timothy. Hyperobjects: Philosophy and Ecology after the End of the World. University of Minnesota Press, 2013.
Ngai, Sianne. Ugly Feelings. Harvard University Press, 2005.
Nicholls, Peter. Modernisms: A Literary Guide. University of California Press, 1995.
Nixon, Rob. Slow Violence and the Environmentalism of the Poor. Harvard University Press, 2011.
North, Michael. Reading 1922: A Return to the Scene of the Modern. Oxford University Press, 1999.
Nwafor, Kenneth Adibe, Emmanuel Chike Onwe, Timothy Ekeledirichukwu Onyejelem, Nome Ujebe, Ngozi Comfort Omojunikanbi, Chioma Chime-Nganya, and Nnenna Oshibe. 'Impact of Al-Jazeera's Portrayal of Sufferings of Women and Children in the 2023/2024 Israeli-Hamas War on Christian/Muslim Relationship in Nigeria.' Ianna Journal of Interdisciplinary Studies 6.2 (2024): 87–98.
Obiechina, Chika Kate. 'The Mental Health Benefit of Social Media: The Use of Social Media Skits for Depression Treatment among Women in Nigeria.' Ianna Journal of Interdisciplinary Studies 5.1 (2023): 1–10.
Offiong, Agnes, Ndubuisi Bassey Njorkun, Odim Otu Offem, Evelyn Ijeoma Orji, Aganyi Asu Ojong, Anthony Godwin Bullem, Etim Nkanu Efut, Emeka Melvin Amalu, Tpl Simon K. Ajom, Violet Oyo Ekpenyong, Lazarus Bassey Abonor, Doris Elemi Addo, Eno Donatus Uwah, Eyo Orok Edet, Otu Ikoi Ettah, Chinonso Anthony Ofozoba Ofozoba, Dorn Cklaimz Enamhe, and Choice Chimaa Okaforcha. 'Public Perception of the Impact of Climate Change on Rainfall Distribution Patterns and Agricultural Production in South-South, Nigeria.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 727–737.

Perloff, Marjorie. The Dance of the Intellect: Studies in the Poetry of the Pound Tradition. Northwestern University Press, 1985.
Rainey, Lawrence. Revisiting The Waste Land. Yale University Press, 2005.
Ricks, Christopher. T. S. Eliot and Prejudice. Faber and Faber, 1988.
Rosa, Hartmut. Social Acceleration: A New Theory of Modernity. Columbia University Press, 2013.
Said, Edward W. Reflections on Exile and Other Essays. Harvard University Press, 2000.
Schuchard, Ronald. Eliot's Dark Angel: Intersections of Life and Art. Oxford University Press, 1999.
Scott, Bonnie Kime, editor. The Gender of Modernism: A Critical Anthology. Indiana University Press, 1990.
Sherry, Vincent. The Great War and the Language of Modernism. Oxford University Press, 2003.
Simmel, Georg. 'The Metropolis and Mental Life.' 1903. In The Sociology of Georg Simmel, translated and edited by Kurt H. Wolff, Free Press, 1950, pp. 409–424.
Surette, Leon. The Birth of Modernism: Ezra Pound, T. S. Eliot, W. B. Yeats, and the Occult. McGill-Queen's University Press, 1993.
Tratner, Michael. Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats. Stanford University Press, 1995.
Tuan, Yi-Fu. Space and Place: The Perspective of Experience. University of Minnesota Press, 1977.
Turkle, Sherry. Alone Together: Why We Expect More from Technology and Less from Each Other. Basic Books, 2011.
Uno, Ijim Agbor, Offiong Duke Otu, Immaculata Ofu Obaji-Akpet, Christopher Iwejuo Nwagboso, Terrence Richard Eja, Emmanuel Awubi, and Gladys Denis Ukume. 'Artificial Intelligence and Academic Research: Understanding the Potential and the Threats to Academic Writing.' Ianna Journal of Interdisciplinary Studies 6.2 (2024): 33–52.
Utari, Prahastiwi, and Pramana. 'The Evolution of Communication Theory Over the Past 50 Years: An Analysis of the Multi-Edition Book "Theories of Human Communication" 1978–2021.' Ianna Journal of Interdisciplinary Studies 7.1 (2025): 19–32.
Wang, Huaru, Sayam Chuangprakhon, Weerayut Seekhunlio, and Lin You. 'Rhythms of Resilience and the Burden of Cultural Communication: Evaluating the Transmission and Preservation Strategies for Xi'an Guyue in Modern China.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 62–74.
Weston, Jessie L. From Ritual to Romance. Cambridge University Press, 1920.
Williams, Raymond. The Politics of Modernism: Against the New Conformists. Verso, 1989.
Wu, Qijian, Sarawut Choatchamrat, Sayam Chuangprakhon, and Wang Guangguo. 'Cultural Identity and Resilience through Song: Hakka Narratives in the Performance of Gongguan Mu Yu.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 1–11.
Zelenin, Vsevolod. 'Beyond the Buzzword: A Meta-Review Quantifying Coaching's Impact on Professional Performance, Goal Attainment, and Emotional Competence.' Ianna Journal of Interdisciplinary Studies 8.1 (2026): 357–371.
Zuboff, Shoshana. The Age of Surveillance Capitalism. PublicAffairs, 2019.