

Universalization of Stereotypical Representation and Subjugation of Women in *The Waste Land*

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Abstract

The Waste Land deals with the issues of subjugation and stereotypical representation of women with the strategy of universalization. Furthermore, it endeavors to reveal female oppression by making surprising connections between the present with the past through myth and allusions, which serves the purpose of universalizing the issue of the subjugation of women. This study addresses the gap in exploring the domination and negative representation of women as being similar regardless of differences in time, place, age, and class. This study aims at revealing the hitherto biased and dominating attitude of society towards women. The research employed a qualitative approach combining textual analysis with Critical Discourse Analysis approach. *The Waste Land* was selected purposefully for data collection and analysis. Data related to the subjugation and negative representation of women were collected and coded as modern wastelanders, ancient wastelanders, and the way of subjugation of women to develop the broad theme of the strategy of universalization, and characters and types

to contribute to formulating the theme of stereotypical representation to address the issues of the research. Coded data were analyzed making comparisons and contrast and word choices as nouns, verbs, and adjectives with others were approached through Critical Discourse Analysis. The findings indicate that the women in the poem, irrespective of classes and categories ranging from ancient to modern days, are stereotypically represented and subjugated. The results suggest that the use of mythical and allusive techniques and conscious choice of lexicon may contribute to the exploration of hegemony, oppression, and negative representation.

Keywords: Stereotypical representation, subjugation, universalisation, ideology, hegemony

Introduction

The Waste Land deals with the themes of oppression and negative representation of women

through the obscure pictures of myths and allusions which universalizes the issues of stereotyped representation and enslavement of women by bringing to life the intense suffering of women regardless of class, period, or place. Although *The Waste Land* embraces many interpretive stances that highlight the fundamental structure of society and its inhabitants, it combines the fragments of poems with techniques of cohesion through mythical allusions and a strategy of universalization in its themes, which transcend the boundaries of age, time, and place, as well as the problem of domination and stereotypical representation of women. The research manifests the universalizing strategy in the pursuit of exploration of subjugation and stereotypical representation of women especially concerning characters related to myth and allusion relating to the modern ones. The study focuses on the feminist perspectives of exploitation and control of women.

Eliot's *The Waste Land*, published in 1922, demonstrates the condition of the aftermath of the First World War in the form of modern poetry. It is a long poem of about four hundred lines comprising five parts: The Burial of the Dead, A Game of Chess, The Fire Sermon, Death by Water, and What the Thunder Said. It is an epic of the modern age reflecting the fragmentation of the modern self and its spiritual deadness. However, the issues of subjugation negative representation, and universalization of feminist issues become apparent throughout the poem. Cook (2007) views that *The Waste Land* cannot be confined to the poem of London only rather it transcends beyond to accommodate Europe, Mediterranean, Ganga, and Himvant areas as well. This view encompasses the diverse settings mentioned in the poem. Moreover, Menand (2007) argues that *The Waste Land* astoundingly connects the present with the cultural past through the consciousness of individual human beings as if it were the autobiography of a single person (as cited in Bloom, 2007, p.60).

Through the use of ancient texts and characters, particularly focusing on various myths, *The Waste Land* creates an imaginary landscape of spiritually dead modern wastelands and stereotypically represents the women, enabling the poet to accomplish the goal of universalizing the theme of spiritual barrenness in the unreal city, the modern wasteland. In the meantime, regardless of their socioeconomic situation or the passage of time and space, women continue to be portrayed in stereotypical ways that highlight their flaws. *The Waste Land* makes an incredible connection between the present and the past in service of a legendary bond, exposing the ideology of a male-dominated society despite the importance of its modern theme and structure. Farzana (2015) reveals that *The Waste Land* manifests a large no of characters who range from priestess to princess, fortune-teller, lady of the upper class, and lower-middle-class girl who represent the gloomy facts of their unhappiness. (p. 60).

Numerous studies have focused on the issues of oppression and negative representation of women however these issues have been scantily explored from the perspective of strategy of universalization through the use of a critical lens of CDA. Thus, the research is significant in exposing the ways of subjugation and stereotypical representation with the choices of lexicon in the poem.

Review of Literature

Researchers have tended to view *The Waste Land* as not only depicting a very gloomy and pitiful scenario of women's domination through brutality, ideology, and hegemony but also universalizing the themes of female subordination. Tearle (2019) provides a detailed grim picture of the woman that *The Waste Land* deals with a wide range of appalling atrocities done by males against females including the activities such as raping (e.g. Tereus and Philomel); impelling for prostitution (e.g. the 'nymphs',

Sweeney and Mrs. Porter); and exploiting for sexual pleasure (e.g. the clerk and the typist).

The Waste Land revolves around issues of subjugation of women. It creates an appalling scene of brutal rape to the torture of the women. The poet derives the myth to suit present-day violence, picturizing the modern form of oppression rooted in the society that women are facing. Thakur and Thakur (2019) present the details as *The Waste Land* revolves around feminist themes for that purpose characters from modern and mythological amalgamations have been portrayed. Eliot succeeds in displaying the savage relationships between males and females however modern characters deserve the choice to clamor against the atrocities. Fitting the mythical characters with present days, he depicts the condition of subjugation of women not only by their husbands but also by the society at large (p. 473).

Sun (2021) sets forth the arguments about *The Waste Land* having addressed the social problems related to the oppression of women. According to her women endure oppression from men which is the true social issue that Eliot addresses. The relationship between men and women in society is destroyed due to the subjugation and discipline of women in patriarchal societies, which prevents them from expressing themselves freely and equally and participating in daily activities (p.105).

In the same vein, Tearle (2019) presents a pessimistic portrait of women in the hands of men. According to him, the modern wasteland has undergone the threat from women in the poem who are not strong enough to fight off the male figures' sexual advances such as the young man carbuncular or Sweeney.

Every class, period, and location is affected by the idea of negative representation of women in *The Waste Land*. The female body is viewed as a machine, particularly one that produces children. Goodspeed-Chadwich (2009) argues that the woman's body has been presented as a commodity worthy of enforced reproduction of more commodities (p.121). Frick (2011) opines that the mass destruction of great wars and the flu pandemic caused an extreme death toll which gave rise to the idea of repopulation. The idea of repopulation motivated the women to treat and accept as baby-producing factories paving the way for men to enjoy polygamy (p.23).

Moreover, Frick (2011) exposes the strategy of representation of women by categorizing the women into bourgeoisie and working class. He sets forth that working-class women are particularly mechanical and dehumanized in Eliot's *The Waste Land*, whilst bourgeoisie women are depicted as fearful and defenseless (p.18). It shows that in both classes, women are dehumanized, subjugated, and stereotypically represented.

Similarly, the application of mythical allusions and their relevance to the present serve to universalize female oppression and stereotypical representation. According to Tearle (2019) with its numerous allusions and intertextual references, *The Waste Land* does more than just disintegrate the boundaries separating the past and present—rather, it also blurs the boundaries separating the present and the future. So, we readers are driven to depart from the present moment to an unreal future that is yet to come. However, Potter (2015) views that all women including The women, Madame Sosostri Queen Elizabeth, the implied Cleopatra, Mrs. Porter Philomel, Lil and her friend, the typist, Marie, and the various anonymous women are one woman (p.133). Booth (2015) argues that universalization has been maintained through the link between the sixteenth century and the twentieth century. According to him, “The poem revolves in its time frame regarding river Thames from the twentieth century to the

sixteenth century portraying industrial waste to royal celebrations (p.161). Bloom (2007) summarizes the technique of universalization:

Eliot investigates the issue by looking at it in three distinct contexts: the upper classes, the lower classes, and the pilgrim-poet's awareness as they search for the mystery that would bring *The Waste Land* back to wholeness and make it a healthy soil. The poem also incorporates a variety of other poetic voices and references from earlier pieces. A wide range of references from Buddhist texts, Ragtime, Shakespeare, Wagner, Spenser, Marvell, and Baudelaire provide a deep and wide field and focus of investigation. (p.27)

It is relevant to observe the connections between various categories, including class, time, place, and age, to learn more about the universalization of the problem. However, it is necessary to examine the stereotypical representation and the exploitation of women through a lens of critical discourse analysis. "CDA is a form of critical social analysis" (Fairclough, 2018, p.13). The study of critical discourse analysis acknowledges the connections between speech, power, and ideology and aims to reveal—and even challenge—the part played by influential networks in maintaining and upholding society's hierarchical and stratified structure (Statham, 2022, p.10). Fairclough (2018) argues that it contributes to explaining the relationship between discourse and other social components (power, ideologies, institutions, etc.) and provides discourse criticism as a stepping stone to a more comprehensive critique of social reality (p.13). Discourse refers to the "language in real contexts of use and operates above the level of grammar and sentences" (Machin & Mayr, 2012, p.20). Machin and Mayr (2012) argue that examining word choices and grammar in texts to uncover underlying discourses and ideologies is a key component of the CDA approach (p.20). Ideology refers to "a set of beliefs or attitudes shared by members of a particular social group" (Bloor & Bloor, 2007, p. 10). Ideology is the underlying intention of the powerful discourse producer. It works in a hidden way. On the other hand, hegemony creates a commonsense belief resulting in "persuasion to the subordinate groups to accept the former's [dominant groups] own moral, political and cultural values and institutions" (Machin & Mayr, 2012, p.24).

Although immense studies have been conducted on the subjugation of women, little study has been done on the strategy of universalizing the domination and stereotypical representation of women to link past and present in terms of domination and violence. Moreover, the subjugation of women in comparison to past and present needs to be explored critically through the lens of critical discourse analysis because "Critical discourse analysis deals with how power abuse is enacted, reproduced or legitimized by text and talk of dominant groups and institutions" (Van Dijk, 1996).

The research paper aims to explore the technique of universalization in terms of the strategy of stereotypical representation and subjugation of women critically and manifest the underlying ideology through the lens of critical discourse analysis. To achieve this aim, The following research questions are dealt with. So, the topic of universalization, stereotypical representation, and subjugation of women will be explored being oriented to these questions:

- *How is the strategy of universalization achieved?*
- *How are the women stereotypically represented and subjugated?*

The research article is organized into six sections. Among them, the first section deals with an introduction, which sets the background, general outline of the poem, and significance of the study. The

second section provides a detailed literature review to develop new knowledge from the existing ones to explore the research questions, including the organization of the study. The third section provides a glimpse of the methodology, including philosophical foundation, paradigm, research design, method, tools, and so on, which will provide the plan and procedure to search for the answer to the research questions. The fourth section concentrates on the result followed by a discussion in the fifth section. The final section includes a conclusion, which is followed by references at last.

Methodology

The philosophical assumption in the research was based on the qualitative approach in which the multiple realities of the sources available for the study were accepted, which constituted an ontological assumption. Meanwhile, for the study of the technique of universalization and strategy of stereotypical representation and subjugation of women critically, the subjectivity of knowledge was assumed that the collected data provided epistemological philosophical underpinnings. Furthermore, the value of the researcher was considered important for the study, so the philosophical consideration of axiology was value-landed of the researcher and the critics.

As a research paradigm, the interpretive research paradigm was used to study the technique of universalization and strategy of stereotypical representation and subjugation of women critically.

As the study was based on the qualitative approach, the research design was based on the qualitative content analysis interconnected with critical discourse analysis. I purposefully selected T.S. Eliot's *The Waste Land* for primary data to analyze. I drew on some of the primary and secondary sources related to the technique of universalization and strategy of stereotypical representation and subjugation of women critically that contributed to exploring the multifaceted themes. I coded the data on various sub-themes and then categorized them to find out the universalizing technique. Then, I prepared the three broad themes: Stereotypical representation, subjugation of women, and universalization. Such themes were compared and contrasted to generate the meaning and to discover the answers to the research questions. Moreover, the linguistic features also kept attention to interpreting the themes critically, which was made through the lens of critical discourse analysis. Proper attention was given to crediting the sources and other ethical considerations.

Results

The original text, *The Waste Land*, was chosen to examine the universalization technique and the strategy of stereotypical representation and subjugation of women. The first, second, and third sections of the poem were taken into consideration following the issues that needed to be addressed to answer the research questions. The data were simultaneously coded based on categories to create themes, from which the themes of universalization, representation, and subjugation emerged.

Strategy of Universalization

The strategy of universalization was further categorized into modern Westlanders and ancient Westlanders. Each of the categories was further classified into class, age, and time and place. Each category included the female characters explicitly and implicitly present in the poem with their class, age, and time and place.

Table 1*Modern Wastelanders*

Characters	Class	Age	Place/time
Marie	Upper Class	Adult and reminisce about the childhood	Lake, Wood, Garden, Plain, and Mountain of Germany, April, Spring, winter, summer
Hyacinth girl	Not Mentioned	Adult	Hyacinth garden
Madame Sososttris – fortuneteller	Not mentioned	Adult	Europe
Anonymous rich woman	Upper class	Adult	Magnificent Palace
Bad Nerved Woman	Lower Class	Adult	Small room
Lil	Working class	Adult	Restaurant
Nymphs	Not mentioned	Adult	River Thames
Mrs. Porter and her daughter/ one of her prostitute	Professional prostitute	Adult	Unreal city
Typist	Working class	Adult	Room, office, unreal city
Tiresias	The omnipresent narrator and character of the poem		

The findings showed that Marie, Hyacinth girl, Madame Sososttris, Anonymous Rich Woman, Bad Nerved Woman, Lil, Nymphs, Mrs. Porter and her daughter, and typist made up today's Wastelanders. In terms of class, Marie and Anonymous Rich Woman belonged to the upper or wealthy class, while the others, except for Nymphs, Hyacinth Girl, and Madame Sososttris, belonged to the working class. The characters seemed to be adults, but Marie remembered her childhood experiences. They appeared in the poem at various times and locations. The seasons ranged from Spring through Winter. April was the month mentioned in the poem, and other months were hinted at symbolically. German locations included lakes, woods, gardens, plains, and mountains.

Table 2*Ancient Wastelanders*

Characters	Class	Age	Place
Belladonna	Upper Class	Adult	Room
Philomela	Upper class	Adult	King's Palace/ forest
Nymphs	Not mentioned	Adult	River Thames
Tiresias	The omnipresent narrator and character of the poem		

The results showed that the ancient figures in the poem were Belladonna and Philomela. Both of them were adults who belonged to the upper class. Philomela was in the king's palace and the forest, while Belladonna was in her room. The nymphs were discussed about the Thames River in both the past and the present. The contemporary characters belonged to various social groups and backgrounds.

Table 3*Subjugation of Woman*

Characters	Details of Subjugation- Domination/Violence/Rape
Marie	Does not feel free at present so longs to go to the mountain, Living a contemplative life
Philomela	Raped, cut tongue, transformed into a nightingale
Thames daughters	Fallen women, victims of fraud, ravished, oppressed
Typist	Human-machine, reluctant for sex but impelled,

The sub-categories of domination, violence, and rape were expanded to encompass the theme of the subjugation of women. The female characters who were being subjected to violence and rape from dominance were picked up at the same time and placed on the table.

The findings indicate that Marie was restricted in her freedom and lived contemplatively. Philomela had her tongue cut by the barbarous king. The three Thames daughters had been oppressed and raped due to fraud and deception. The typist was compelled to give in to the clerk's advances for sex and was acting like a machine. The results show that women are further oppressed through rape, torture, and other forms of exploitation.

Table 4*Stereotypical Representation/hegemony/Ideology*

Characters	Types
Marie	Rootlessness, Sex lover
Hyacinth girl	Sickening and weakening object
Madame Sosostriis	Sick, Pseudo, Spiritually corrupt, fraud, illegal door
Belladonna	Hard-hearted, an expert in manipulating sexual intrigues
Anonymous rich woman	Pompous, object to attract, No agency given, picture of Philomela on the wall symbolizes the rape.
Bad Nerved woman	Sex for money, gloomy, helpless seeks companionship from lover
Lil	Economically dependent, Child producing machine, looks antique due to over use of pills, fear of leaving by her husband.
Nymphs	Entertainer for the loitering heirs of city directors, puppet in the hand of rich people.
Mrs. Porter and her daughter/ one of her prostitute	Prostitute, sex for money

Stereotypical representation was taken into consideration to uncover the way of representing women in the poem. All the female characters having negative attributes were listed, and the poem was analyzed accordingly to find out the representation of female characters.

The results indicated that the representation techniques varied according to the characters. Marie had been represented as rootless and a sex lover. Similarly, the Hyacinth girl appeared to be the evil sickening the Hyacinth boy. Madame Sosostriis is represented as a sick, cold, pseudo-wise

woman, a spiritually corrupt woman, a fraud, and a woman doing illegal work of fortune-telling. The reference to Belladonna had been used to reveal the representation of women as hard-hearted and expert in manipulating sexual intrigues. Similarly, the anonymous rich woman was represented as a pompous object to attract the males. Moreover, she had not been given any agency, and the picture of Philomela on the wall of her room symbolized the rape of a woman. Meanwhile, the bad-nerved woman visualized the image of a woman having sex for money. She was gloomy and helpless, so she sought companionship from her lover. Lil was the representative of the modern wastelander. In *The Waste Land*, she had been presented as economically dependent and child-producing machine who looked antique due to the overuse of pills and feared of leaving by her husband. Similarly, Nymphs in the poem bore the image of entertainers for the loitering heirs of city directors (upper-class people) and puppets in the hands of rich people. Mrs. Porter and her daughter represented the status of prostitutes who were engaged in sex for money, which reflected the infernal world for women in the poem.

The results manifested that the ancient and modern Wastelanders in various categories, such as age, class, time, and space, were related to the themes of stereotypical representation and subjugation of women. Women, irrespective of their time, class, age, and place, were seen to be subjugated and negatively represented, which revealed the strategy of universalizing the issues of stereotypical representation and subjugation of women.

Discussion

Eliot's use of myths and allusions from the East and the West and innumerable implicit references to the time and place in *The Waste Land* successfully addresses the universalization strategy. The female characters come from diverse backgrounds and contexts such as class, age, and time and place relating the ancient time to modern days. This method has successfully brought female characters from various contexts, backgrounds, and categories to the story's theme of female oppression. The subjugation of women of various classes, ages, places, and times comes through the reference to rape, torture, and inhumane treatment of women from antiquity to the modern era. It depicts the exploitation of women. On the other hand, the picture of stereotypical representation comes through the portrayal of women as sex manipulators, pompous prostitutes, entertainers to wealthy people, child-producing machines, and corrupt and fraudulent. Universalizing techniques bridge the past and present throughout the categories of class, age, and place to validate the arguments of stereotypical representation and subjugation of women to have existed throughout the ages irrespective of their class, age, and places.

Numerous studies are able to dig out the issues of subjugation and negative representation of women separately. They provide a very grim and pathetic picture of oppression and negative representation of women along with the strategy of universalization in a separate way. However, the close examination of linguistic features with the theme of oppression and negative representation can contribute to the real exploration of the issues. The analysis that follows can reveal the significance of the study as it covers the theme of stereotypical representation and subjugation of women with the strategy of universalization combining the study through the analysis of linguistic features.

Subjugation and stereotypical representation of women begin from the very beginning of the poem. Marie is the representative character of the modern wasteland who has been presented as being deprived of freedom. Moreover, she does not have the freedom to enjoy a contemplative life by

reading at night and visiting the South in the winter which manifests the subjugation of Marie. Eliot (2005) writes:

Marie, hold on tight. And down we went.

In the mountains, there **you** feel free.

I read, much of the night, and go south in the winter. (p.1344)

In the level of discourse analysis, Marie does not have the freedom that 'you' enjoys. At the expense of freedom, she reads at night and visits the south in the winter. So, she is the victim of male ideology. Davidson (1994) argues that Marie, like many other female figures, is conventionally linked to sexual desire, fertility, and generation. However, the poem addresses women as subjects with desires as well as objects of desire, which is quite unconventional (p.127).

In the episode of Hyacinth Girl, the girl is negatively represented to suit the purpose of stereotypical representation where she is presented as an evil lady who sickens the boy after the illicit sex, the boy feels weak and almost dead. Booth (2015) reveals that "such association implies that sexual relationships could be interpreted as threatening to men" (p.83).

Eliot (2005) writes:

"They called me the hyacinth girl."

—Yet when we came back, late, from the Hyacinth garden,

Your arms full, and your hair wet, I could not

Speak, and my eyes failed, I was neither

Living nor dead, and I knew nothing, (p.1345)

The selection of words in the poem reveals more about the stereotypical representation of women. She does not have a proper identity, but rather, the identity of the hyacinth girl is given by 'they', perhaps males or society. 'We' coming back 'late' from the 'Hyacinth garden' manifests the underlying meaning of sex at night in the garden, which sickens the boy.

The stereotypical representation of women is achieved in the episode of Madame Sosostriis through the portrayal of Madam Sosostriis as a spiritually corrupt, fraud, illegal fortune-teller in the poem who cannot see the Christ on the card. Sulaiman (2017) exposes that Eliot presents her as a humorous figure, afflicted with a severe cold and an unusual Egyptian name (p.297).

Balladonna, on the other hand, appears as an expert in manipulating sexual intrigues. It is the strategy of inferiorizing women relating them with sexually manipulative beings deriving allusion of Lady of the Rocks. Sulaiman (2017) views that the "Lady of the Rocks" may allude to the "mermaids who lure men to their death," while "the Lady of Situations" conjures images of seduction. Each of these implies the themes of adornment, seduction, and fatality which are connected to womanhood in the poem (p.297). Eliot (2005) writes:

Madame Sosostriis, famous clairvoyante,

Had a bad cold, ...

She is known to be the wisest woman in Europe,

With a wicked pack of cards. ...

Here is Belladonna, the Lady of the Rocks, The lady of situations.

Which I am forbidden to see. I do not find The Hanged Man...

One must be so careful these days. (p.1345)

Madame Sosostris is represented ironically, and the 'I' functions here to demonstrate her spiritual corruptness because she does not see the hanged man or Christ. The poem's formulation suggests that Madame Sosostris is known to be the wisest woman in Europe, however, her wisdom and knowledge are debased categories (Potter, 2015, p.144).

The Painting on the wall of an anonymous woman visualizes the rape of Philomela to connote the pathetic condition of the anonymous lady. Sulaiman (2017) puts forth that the arrangement of the chamber and the lady herself contrasts with the lady's domestic fire, which is meant to enhance the decoration in her chamber and symbolize a meaningless and empty life. The picture in the lady's private chamber shows Philomela being raped (p. 299).

Discourse analysis demystifies the hidden ideology behind the concealed identity of the woman. She does not have an identity and active role in making the room magnificent with fire, lights, ornaments, and perfumes, but the things have active roles. Booth (2015) views both Shakespeare and Eliot use of inanimate things to govern verbs: the chair "glowed," the barge "burned," but the women did nothing. This indicates that the chair or barge, not the woman seated in it, is the subject of the phrase. A pronoun implies that the jewels belong to the woman when the speaker describes how the "glitter of her jewels" on the dressing table "rose to meet" the candelabra light reflected there, but all the descriptive energy is directed elsewhere, and the furnishings still exert control over the verbs. Instead of being stated as something the woman does, brushing her hair is described as something her hair does (p.81).

The bad-nerved woman is the representative of the modern wasteland. She is pathetic and asks her lover to stay and speak with her, but the lover replies in an irrelevant way, ignoring her needs. It symbolizes the pathetic condition of women and men's indifference towards the nervous woman. When the lady asks what they will do the next day, he replies with the daily routine of taking hot water, playing chess, and waiting for a knock at the door. It connotes that the woman must satisfy not only her lover but also the visitors at the door. McDonald (2004) argues that the frenzied speech of women who are unable to connect nothing with nothing reflects the wasting of *The Waste Land*. These women's language reflects "the horror, the horror" that the poet draws on from the dying leaves of an impotent Sibyl (p.178). In the same vein, Booth (2015) states that her remark about her nervousness and her need for company is disregarded by the man in the bedroom, who is merely moved to report that his thoughts are mostly about dead men, rats, and bones (p.82). Eliot (2005) writes:

"My nerves are bad tonight. Yes, bad. Stay with me.

"Speak to me. Why do you never speak? Speak.

"What are you thinking of? What thinking? What?

"I never know what you are thinking. Think."

I think we are in rats' alley Where the dead men lost their bones.

"What shall we ever do?" The hot water at ten.

And if it rains, a closed car at four.

And we shall play a game of chess,

Pressing lidless eyes and waiting for a knock upon the door. (p. 1347-8)

The episode of Lil draws attention more. Lil is about thirty-one only but looks antique. Another woman persuades her to get a set of teeth to appear suitable to satisfy Albert's sexual wishes. Lil is

dependent on Albert economically. Conjugal relation does not seem profound but just the infatuation. A good time is considered with an attractive look. The woman warns Lil that Albert may have other choices if she cannot give him a good time. This is the instance of hegemony in which a woman internalizes the belief that she must look attractive and satisfy the sexual wishes of her husband, which is the ideology of a male-dominated society. The chemist cheats on Lil, coaxing that the effects of pills will be all right after some time, but it never happens. Booth (2015) argues that since the abortion of Lil's sixth child, Lil has had poor health including her teeth. The garrulous woman whose voice is heard in the pub scene claims that Lil looks "antique," completely seeing the situation as Lil's duty to satisfy Albert's erotic desires. Albert's desires are predominant and bear the risk of betrayal on the contrary Lil's desires are not mentioned (p.87-88).

Eliot (2005) writes:

Now Albert's coming back, make yourself a bit smart. He'll want to know what you done with that money he gave you To get yourself some teeth. He did, I was there.

You have them all out, Lil, and get a nice set, He said, I swear, I can't bear to look at you.

And no more can't I, I said, and think of poor Albert,

He's been in the army four years, he wants a good time, And if you don't give it him, there's others will, I said.

Others can pick and choose if you can't.

But if Albert makes off, it won't be for lack of telling.

You ought to be ashamed, I said, to look so antique.

(And her only thirty-one.)

It's the pills I took, to bring it off, she said.

(She's had five already, and nearly died of young George.) The chemist said it would be all right, but I've never been the same.

You *are* a proper fool, I said.

Well, if Albert won't leave you alone, there it is, I said,

What do you get married for if you don't want children? (p.1348)

At the level of discourse analysis, the woman 'I' is hegemonized and argues that Lil must look attractive to her husband, and it is natural to give birth to the children being a woman. She feels Albert is poor but sees Lil as the puppet in the hands of Albert. It implies the male ideology.

Nymphs and their visit to the River Thames have been stereotypically presented in the poem. They represent the ancient and modern women enjoying sexual activities at the river.

However, the modern nymphs are merely the play dolls of the heirs of rich people in the city. There is no sense of love and devotion, so after the sex, they departed without exchanging any contact for a future reunion. Eliot (2005) writes:

...The nymphs are departed.

And their friends, the loitering heirs of city directors;

Departed, have left no addresses. (p.1349)

Mrs. Porter and her daughter have been presented as prostitutes to give sexual pleasure for the sex of money. They have been reduced to pleasure-giving machines to the males and their pathetic condition is manifested when they come with prostitution for the sake of livelihood which is the

visualization of women's status in a male-dominated society. Moreover, they are convinced to beautify and maintain themselves by washing their feet with soda water.

Eliot (2005) writes:

The sound of horns and motors, which shall bring
Sweeney to Mrs. Porter in the spring.
O the moon shone bright on Mrs. Porter
And on her daughter
They wash their feet in soda water (p.1349)

The scene of a typist lady and a clerk creates the plight of women in a modern wasteland.

She has been presented as a human-machine and lacks the agent of action. She is tired and indifferent to the sex with the clerk; however, she does not resist the attempt of her lover which is adequate to reveal the subjugation of women. Tearle (2019) views that "...young man...engages his typist lover in machinelike sex without any natural passions". Brook (2001) argues that their pursuit of love is not purely love (p.197). The scene displays the helplessness of women in the modern society. Eliot (2005) writes:

The typist ...
I, too, awaited the expected guest.
He, the young man carbuncular, arrives,
A small house agent's clerk, with one bold stare,
The meal is ended, she is bored and tired,
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference.
"Well, now that's done, and I'm glad it's over."
She smoothes her hair with an automatic hand, (pp. 1350-51)

The choices of linguistic features also reveal the stereotypical representation of women. The women do not have the proper identity but are explicitly mentioned as human machines. Booth (2015) sets forth that the way the sentence is put together says that it is the evening that works, not the typing woman, who is only marginally present (p.149). However, the male character becomes the agent of action, which shows the privileged position of men in society. Goodspeed-Chadwick (2009) views that the collective term for the parts of the machine that make up the workers is the "human engine." The typist in *The Fire Sermon* is never given a name. As a result, she is recognized only by her profession, which highlights her bond with her machine, the typewriter, she lacks a distinct identity (p.120) .

Booth (2015) further writes two pronouns ("she," "her") and a verb of plain existence ("is") indicate her presence, yet "no defence," "no response," and "indifference" indicate her lack of feeling or action (p.150).

The Thames daughters are the modern wastelanders who are the victims of rape and violence. Farzana (2015) strongly argues that women were all violated, yet they accepted it with resignation. Every single one of them has a unique tale of lust and fury, and they are all victims of deception. After

examining every character, historical and contemporary, it can be said that women have always been oppressed by men (p.61).

Eliots (2005) writes:

...Richmond and Kew
 Undid me. By Richmond, I raised my knees
 ...my heart
 Under my feet. After the event...
 I made no comment. What should I resent?
 "On Margate Sands...
 The broken fingernails of dirty hands. (p.1352)

The research involves the feminist issues of domination and negative representation. Meanwhile, it tries to argue such issues to be universal irrespective of time place age, and class. For this study, some parts of the poem were taken into consideration especially the ideas of negative representation and subjugation. The choice of words and their significance in the issues were analyzed from the approach of critical discourse analysis. In this process, selective parts and lines were scrutinized with the preconception of feminist perspectives.

The Waste Land is rich in the use of myths and allusions from the East and the West. This sort of richness contributes to a deeper understanding and analysis of the contemporary world. However, this study adds the value of linguistic choice in the service of domination and negative representation. Moreover, the universality of subjugation and stereotypical representation come to be realized by combining linguistic features at once.

Conclusion and Implications

The research concentrates on the study of the strategy of universalization on the issues of stereotypical representation and subjugation of women in *The Waste Land*, examining the ways of stereotypical representation and subjugation of women which provides the grim picture of oppression, hegemony and negative representation of women irrespective of time, place, and class. The study explores feminist issues through the revelation of myth and allusions inscribed in the poem with the critical lens of CDA in order to achieve the purpose of digging out the ways of stereotypical representation, subjugation, and universalizing the issues of women. The results manifest that women from ancient times to modern times, irrespective of their class, age, and place, are destined to face utter violence maltreatment, and stereotypical representation. *The Waste Land* reveals the male ideology to hegemonize women and demonstrates the oppression of women to keep them under control, which is manifested through discourse analysis. Despite the modern themes, such as war and spiritual corruptness, *The Waste Land* invites feminist perspectives to be worthy of study. The study provides the lens to scrutinize the position and situation of women in the postwar era, which can reveal the attitude of the then people and discover the trajectory of the development of women's issues. However, the research revolves around the theme of subjugation and stereotypical representation of women through the feminist perspectives and lens of CDA. The profound study on the use of myth, culture, characters, and allusion can further deepen the research to figure out the stereotypical representation and subjugation of women in relation to the intention of universalizing.

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