

Analyzing Patriarchal Preoccupation and Instinctual Delectation in *Waste Land*: A Gender Perspective

Khurram Shahzad, Muhammad Abdullah, Mirza Naveed Baig

Abstract

*Literary researchers and scholars have been reconsidering and re-reading the canonical authors' texts such as **Hamlet**, **Othello**, **Pride and Prejudice**, **Waste Land**, etc. with particular reference to image, representation and sensuality of female gender since the rise of feminist literary critical theory in the last century. Modernist poetry (1890-1950), undeniably, is a valuable source for feminist interpretation because of its fragmentary and ambivalent nature, lacking thematic lucidity, too. Female eroticized body image, objectification and gender predominantly prevail throughout the modernist literature. In this research study, the researchers intend to scrutinize the issues of patriarchal preoccupation and sensual delectation in the **Waste Land**, taking into consideration the lens provided by Judith Butler who specifically pointed out that gender and sensuality are not only socially constructed, produced and disseminated but also is performative, and hence are fictions. She further retains, "A more radical use of the doctrine of constitution that takes the social agent as an object rather than the subject of constitutive acts" (Performative, 270). The treatment of hyper-sensualized women presented by T. S. Eliot in **Waste Land** seems to lose romance and substance, and therefore, women have been portrayed through their body parts as nothing but sensual objects to be consumed and exploited by the male members of the society in the name of nature, religion and essentialism. In this manner, women are required to conform to the hegemonic powers of the society, and their identity is subverted and constrained. Moreover, the continuous use of female objectification in literature and specifically in **Waste Land** eases the collective perception of the society as a whole, and makes people think of women as sensual tools to be used and abused.*

Keywords: Female sensuality, body image, patriarchal preoccupation, objectification, gender representation

1. Introduction

For decades, literature has been dominated by oppressive, constructive and deterministic roles obtruded on it by the patriarchal values, mores, conventions and practices; and the world has long been male-dominated and male-centered which perpetuates the project of



feminine social construction. The novelists and the poets project the marginalized and decentered groups, mainly females, with certain stereotypes. The female gender has long been objectified, idealized and fetishized in a stereotypical way, and consciously as well as unconsciously has, in fact, been presented as representative of women (Al-Mahadin 131). Having made their own rules and guidelines, the writers encode feminist sensual commodification in their texts. It is generally considered an urgent task of the writers to expose sensuality as part of their expression, representing hyper-sensualized female bodies in their texts. Pollock claims that such representations provide “an assessment of the productive role of representation in the construction of subjectivity, femininity” (205) and objectification. However, the researchers intend to demystify and expose the interrelatedness of gender, power and ideology in the discursive construction of the female gender with particular reference to the poem, the *Waste Land* in this research article. the researchers also intend to resist the status quo, emancipate women and create a just social order through my review of the related literature and critique of the said poem with particular reference to feminism.

The discourses that focus on the representation of female gender are central to the feminist studies and critiques, for the feminists deal with the construction of femininity and women ineffectuality in visual and print media, literature, art and pop culture. They strive to demonstrate how such discourses maintain and substantiate a patriarchal social order in which power relations methodically privilege males as a social group, and women are excluded or marginalized from the social group. The narrative project of patriarchal society is to construct the negative and stereotypical images of women (Rooney 4). Women, even in today’s post-modern and post-industrial world, are calumniated and objectified. The objectification of the female representation in media, advertisement and predominantly literature functions as a justification for the sensual exploitation, degradation and decentralization of women by men.

2. Literature Review

Literature is an important and powerful tool that not only gives us information and entertainment, but also constructs a reality which somehow or the other seems natural. It represents the society we live in and influences the way we think and perform actions. We, in fact, create and perpetuate our identities in relation to the images we find in literature or literary texts, and hence much attention has been paid to female objectification and commodification these days. Moreover, the textual strategies employed in literary texts repeat, reinforce, disseminate and prolong the patriarchal scheme of feminist discourse through stereotypical representation and labeling in various genres of literature.

The widespread representations of female body images in literature and mass media do not have desirable effects on the people. When people are continuously shown the images of females as hyper-sensualized objects, they most likely start to accept them as normal and natural. Because of such portrayals of females as objects, their value is

measured in the social fabric of society only in terms of sensual attraction and commodity to be bought and used, having no will of their own. Their role is, in fact, confined to the household chores and within the boundaries of the house to serve the males, and to remain at their behest. Although women have made tremendous progress in all the fields of life, such as business, medicine, teaching, etc. their femininity is still controlled by the dominant patriarchal and hegemonic discourses such as media, advertisement and literature. They are always more or less represented by their body or body parts. According to feminist critics, the female body which represents women as a whole is a primary signifier of the self to the outside world for them.

The female gender has been at the center of attention since long, and the writers view females as topography that is malleable and impalpable. Shakespeare presents women weak, inferior to men and object of sensuality in his number of plays such as *Macbeth* and the *Taming of the Shrew*. For example, *Taming of the Shrew* (see Appendix “A” line 145-159).

This demonstrates that the job of women, which is to keep household and to serve the male members of the society; the above verses also display that women are treated as objects. They are in the world for copulation or sensual delectation. Since they are passive agents of the world, they cannot make their own independent actions and decisions. They are required to demonstrate “true obedience” which signifies that whatever cruelties their husbands and their families mete out to them, they are not supposed to say anything to them; rather, they should suffer them all happily and open-heartedly. They are, in fact, at the disposal of their husbands in particular and men in general. They should even put on make-up for their husbands’ pleasure. If they fail to do so, they are considered pugnacious, scandalous, worthless and rebels. Hence, they are reduced to mere instruments to be used and abused. Indeed, this is how women have been theorized, projected and trivialized stereotypically in literature specifically and other mass media generally, where they remain dependent on men for guidance and support.

This is how Shakespeare generates the concept of gender, power and knowledge in his writings which is a social relation that enters into and moderately organizes, in fact, all other social relations and actions. The lopsided meanings of ‘male’ and ‘female’ which he has specifically constituted, and the significances which he has allotted to one or the other within the self-created material social practices of his own, are, indeed, an allocation that turn into a restraint on further social practices for them. Shakespeare, like so many others, encodes meanings and values in his texts from a presumed heterosexual point of view, and goes on to eliminate ideologies of ‘other’ genders. Keeping this exclusion in mind, one has to remember that it characteristically ensues because sensuality is incorporated within differentiated gendered classifications of ‘man’ and ‘woman’, and it is quite often founded on biotic features. Sensuality and gender are, in other words, hypothetically interrelated. Furthermore, such ideas and representation have bad influence on the minds of the Pakistani readers, where women are already not given their due share and respect in the society.

In the seventeenth and eighteenth centuries, novel – a burgeoning genre – has been centrally a gendered genre in its inception in the history of English literature. Though it always proclaimed to be realistic, it theorized and reconfigured the gender differences on biological and essentialized distinctions. Novels, in fact, represented women to the areas of her productive and sensual functioning. Moreover, they have been presented as more voracious and demanding gender than men, and novel was one of the expressive forms which negotiated the social, physical and psychological meanings of gender differences. For example, “Pamela”, “Cecilia”, “Emma” and “Clarissa” are the titles of the novels, and are some of the novels among many which highlight not only gender differences but also demeaning, degenerating and sensual women as a whole. All these women, in fact, slip into the inconspicuousness of the essentialized maternal role, and suffer from social estrangement, carnal apprehension, psychic disintegration and gender confusion. “Robinson Crusoe” and “Moll Flanders” are other instances of seventeenth century novels which demonstrate the impossibility and hopelessness of female individualism and male voyeurism (Roy Porter 136).

Coming to the romantic age, one can again see that women have been portrayed and constructed as desirous and desiring objects for male consumption. The Romantic poet-persona archotypically pursues the ideal, mysterious and village woman in order to consummate love with her for pleasure-seeking according to his desires. It is because the Romantic poet thinks this bizarre woman as the *Other* (degraded), and since his own ego is involved, he believes that she must appear idealized virgin, and not as individual. For instance, Keats’ “Endymion” (1818) though to some extent varied but resembles Coleridge’s Abyssinian maid and the enchanted dulcimer in “Kubla Khan” (1816), are some of the examples of socially idealized and constructed, and psychologically fragmented and seductress females in romantic literature. Most of the females in romantic literature are represented in such a way that nature is depicted through them opposed to men’s power of imagination. Blake goes on to envisage nature as deceiving and illusive goddess Vala; on the contrary, Wordsworth depicts the darker side of nature with particular reference to females in his Lucy poems and the Intimations Ode (1807). He hegemonically subsumes the female characters in nature and its processes in a way to kill their voice and identity.

In the Victorian age, hair has always been taken as an important symbol of women identity and sensuality, for it has been styled and elaborated recurrently, and in substantial detail. It is the emblem of woman femininity. More often than not, women, with long, thick and wanton tresses of hair, are represented as more passionate. Though loose and free flowing hair was considered to be unchaste on the part of women yet the writers made use of these symbols in their works to talk about female gender. For example, Lady Audley and Ruth have been objectified carnally in Lady Audley’s Secret and Ruth respectively.

Dress is also very significant in representing the female gender. The clothes show the inner character of and class hierarchies of females. Tassie Gwilliam views dress as

one of the many ways through which female image is constructed and misrepresented within a literary piece of art (Batchelor 19). The corset is another symbol used to arouse female objectification in their writing. Tight lacing also helped to push the chests of the females up and flare out over the hips and genital area. This way, the writers not only eulogized but also sensualized the female bosoms in their writing; moreover, connotations such as a slender, delicate waist, etc. suggests that the woman has not given birth to children yet, entailing virginity and man's control over female gender as idealized by them.

Such pornographic and intimate representations continue to exist in literature that demean women and treat them as objects. Female sensuality is constructed in relation to their bodies and bodily processes, recognizing them through their body parts and making exaggerated use of adjectives for them such as the chests, the belly and the buttocks which seem to be of particular interest to the writers, and hence creating a strong influence on the readers' perceptions of female gender as sensual objects (Jeffries 65). All this demonstrates the ambivalent and derogating attitude towards females and their social place in English literary discourses.

These discourses demonstrate and construct not only male / female differences, but also strengthen the cultural hegemonic power structures where male members of the society acquire social wealth and respect through intellectual abilities, whereas females' worth roots in her body parts manipulated and consumed as a sensual tool for others' gaze and use. Besides these, attributes like emotional, weak, etc. are attached with women to indoctrinate them in, and prepare them to live according to this social construct in the world, where they have no standing of their own, but to rely on the males.

In her book *The Beauty Myth*, Naomi Wolf argued that "the more legal and material hindrances women have broken through, the more strictly and heavily and cruelly images of female beauty have come to weigh upon us" (90). This way, the male humanity not only disregards the rights of women but also their physical structure is criticized. Simone de Beauvoir cited Monsieur Benda, who declares:

A man's body has meaning by itself, disregarding the body of the woman, whereas the woman's body seems devoid of meaning without reference to the male. Man thinks himself without woman. Woman does not think herself without man. And she is nothing other than what man decides; she is thus called "the sex," meaning that the male sees her essentially as a sexed being; for him she is sex, ... absolute (26).

This tradition of male preoccupation and sensual delectation continues in the twentieth century as well, where the poets such as D. H. Lawrence and T. S. Eliot present the working women as made up fully, wearing skimpy dresses, short skirts and exposing their bodies as "erotogenic zones". The intention behind such exaggerated representation is to objectify them and to show that the happiness of such women lies in receiving

obscene and femininity-laden comments. The males drool over such females and their manners and attitude shift completely when dealing with them. Thus woman becomes the source of pleasure and entertainment; an object upon which man acts out his fantasies. “The body of the female is a metaphor of sights. The gaze of the male bestows upon it meaning and projects on to it the plight of the male psyche. It is both a body and a tool” (Al-Mahadin 141).

So much so the writers of the 21st century introduce female characters by giving a vivid description of them. For example, in *The Reluctant Fundamentalist*, Mohsin Hamid introduces Erica, the female character, in the words such as,

When I first saw Erica, I couldn't prevent myself offering carry her back pack—so stunningly *regal* she was. Her hair was piled up like a tiara on her head, and her naval—ah, what a navel. ... I noticed Erica was untying the straps of her bikini. She bared her breasts to the sun. ... though the sight of her breasts had been the most natural thing in the world. I followed her, watching the muscles of her lower back tense delicately to stabilize her spine (p.10-15).

It is well evidenced from the literature reviewed in brief that the theorization and portrayal of women in literature is hyper-sensualized and represented in terms of nature and essentialism as insignificant beings, exploited for pleasure, and marginalized in the society. Most of the literary writings focus on female body parts, weight, skin, tone, dress, facial features, hair and the other aspects of outward appearance. Thus, they are reduced to body parts only.

3. Rationale for the Study

Michel Foucault, Jacques Derrida and later on Butler postulate the body as important object through which power relations are created, disseminated and resisted. The ideas of these philosophers and theorists profoundly influenced the literary texts and critical practices, and there exists a dire need to re-read and re-interpret literature written earlier in order to resist constructed patriarchal hierarchies and the disorderly powers of literature itself.

Female gender is controlled by patriarchal system, and the idealized forms of them are thus objectified for delight and male preoccupation and consumption. These ideological representations, how women are portrayed as stereotypes and objects of male gaze in literature, are major concerns of second and third waves of feminism which is not only critical but also resistant to such hegemonic discursive portrayals.

4. Theoretical Framework

The eroticized and simultaneously vivid images of women inculcate feelings of imperfection and self-hatred. Butler elaborates gender performativity as a repetitive action that continuously reproduces itself. Gender is not “an ideal construct which is

forcibly materialized through time. It is not a simple fact or static condition of the body, but a process whereby regulatory norms materialize “sex” and achieve this materialization through a forcible reiteration of those norms” (Butler, 1999 pp 1-2). Moreover, gender is not, for Butler “a bodily given on which the construct of gender is artificially imposed, but... a cultural norm which governs the materialization of bodies” (Butler, 1999 pp 2-3).

Gender, for Butler, is compulsorily materialized through time and is perpetuated through so-called universal literary texts. It is not a simple fact or static condition of a body, which is elaborated in such a fashion to make it natural; rather it is socially constructed and materialized through various means such as literary discursive practices to disempower and dehumanize women as a whole. Moreover, Butler (1999), in fact, examines gender with specific reference to a reiterated social performance, where she unequivocally forestalls essentialist interpretations of gender and female sensual objectification. In this research article, the researchers intend to analyze the issues of patriarchal preoccupation and sensual delectation in the *Waste Land*, taking into consideration the lens provided by Judith Butler who specifically pointed out that gender and sensuality are not only socially constructed but also performative, and hence are fictions. She maintains, “A more radical use of the doctrine of constitution that takes the social agent as an object rather than the subject of constitutive acts.

5. Research Questions

- (a) How have females been objectified in the *Waste Land*?
- (b) How have females been socially depicted in the *Waste Land*?

6. Research Objectives

The sole objective of the study is to highlight female objectification and social depiction in the *Waste Land*.

7. Critical Analysis of *Waste Land*

The poem, *Waste Land*, has five parts; it features numerous narrative voices particularly in terms of a speaker’s gender. While interpreting and analyzing the text, the researchers intend to examine the portrayal of female gender in terms of male consumption and delectation. Keeping in mind the feminist perspective concerning the intricacies of T. S. Eliot’s male and female characterizations and the difficulty of evaluating the numerous discursive practices reproduced in the *Waste Land*, the research paper will confine itself to the role such characters play in establishing and reinforcing female erotic images, cultural symbols, tropes, commonplaces and stereotypes manipulated to commodify women.

Throughout the poem, the women have been conceptualized and portrayed as unfortunate and condemned, but what really connects them is their depiction as sensual objects to be exploited for male preoccupation and consumption, rendering them

dependent on their male counterparts. These women have been ensnared by male members of the society in such a way that they are forced to rely on them for their survival. One of the requirements of this survival is to look fascinating and present themselves to the male members for their gratification, and hence a binary is created between them of oppressors and oppressed, and of subject and object. They have not been given a voice; and even when they talk, they talk about how to satiate men. For instance, one woman guides the other how to seduce the husband in order to keep him with her. Without voice, the woman is presented just as a body, having no identity of her own, and that body is to be consumed and enjoyed.

Right from the beginning, beautiful girls or women have been depicted, sitting in expensive, well-decorated and well-lighted rooms furnished with “fruited vines” where they put on perfume and, heavily and lavishly embroidered clothes as if they were objects, ready to be sold in the market even to a lowest bidder or provided to men for playing with them.

One of the incidents described in the poem is related to a rape of Philomela committed by a king who is symbolic on more than one level. Tereus has been depicted as a literal figure of authority. He is at a higher level of hierarchy in society than Philomela. This imbalance of power quickly puts her a potential victim for sensual delectation and male preoccupation. Though the speaker in this section is never named, nor his act of consumption, yet his presence indisputably haunts the passage. Having consumed her, he cuts out her tongue, leaving her literally and symbolically silent. He abused her and penetrated in her so forcefully that she cried (see Appendix “A” line: 99-103).

The words “Jug Jug” here and lines 204 to 206 later on are very significant in this regard. Ovid goes on to describe the unrelenting cruelty levelled against her, saying (see Appendix “A” line: 99-103). In this way Tereus in the form of male consumption represents a figure of power, one who presides over disadvantaged populations and cannot bear the possibility of equality, exploiting a woman to fulfill his carnal desires. It can also be understood in the sense of power in another sense. The man has been so cruel that he did not leave her injured body as well.

Tereus symbolizes power that exists between bodies. So far as the other power structures in the *Waste Land* are concerned, they, such as Jerusalem, Athens, Alexandria, Vienna, etc. fall down. Michael Levenson (1999) indicates that power endures in the “zone of personal intimacy”. Sensual power, one of the power structures, can be very hazardous and damaging, for the victim is oppressed and subjugated in such a way that she may not be aware of it at all. Jessica Benjamin (1988) discusses this oppression in the context of Marxist perspective, and says that “domination is rationalized and depersonalized [in such a way that] it becomes invisible, and seems to be natural and necessary” (186). So, what we see is that males are in a dominating position in most of the family structures and use women as commodities, taking it necessary and natural feature of their culture, and placing them on the inferior pedestal. Moreover, the woman

has not been positively presented and the whole scene is pejorative of the hegemonic discursive practices which is maintained through continual depiction of ideology in and through a host of hackneyed sensual symbols, scenes, pictures and interactions.

The rapist of Philomela performs the awful instinctual act in such a way that, while performing it, makes it disgraceful and enticing for others as well. Doing so, represents male power, domination and a ritual of subjugation and suppression of women. Hence women, as victims, are portrayed as submissive and object of carnal delectation.

Rape in the form of pleasure and commodification of woman's body appears again and again throughout the poem. Sometimes, this activity is literal and sometimes it is metaphorical. These allusions though very real and horrendous simultaneously, and not only the rape but the consequences of the rape also, represent how a society, a culture and patriarchal social structures treat women as sensual object.

Moreover, Ensslin (2005) also points out that the desert of sterilized female spirituality and sensuality results from male consumption and domination. They exploit them socially and instinctually by inculcating in them to look beautiful, use synthetic perfumes so that they should get more men to rape them. Therefore, what one finds is the depiction of women being raped and corrupted which recurs throughout the *Waste Land*. This sterilized sensuality of the female of the waste landers takes emblematic form in the second part of the poem, "A Game of Chess". We find a woman guiding another one to beautify herself in order to seduce her husband, making us feel disgusted and treat them as sensual objects. They are sitting in a pub, and Lil's friend evokes an image of the erotically objectified woman for male consumption in a domineering narrative (see Appendix "A" line: 142-149).

Lil, who has been advised to seduce her husband, does not have a presence beyond this conversation. Literally, neither does she have voice nor agency as the conversation is detailed for voyeuristic audience. This tale revolves around the relationship of an army man and his wife. Instead of telling her to buy some food or clothes or decorate the house or welcome him, she is asking her to get her decaying teeth pulled out and buy a new set for herself. This way her focus is on Lil's desirability and providing sensual delectation to her husband. Her body is presented as a sensual object not only for her husband, but also for the female friend and society at large. It is so vital for her that if she does not do so, some other woman will present her body to him for his gratification. Then she will have no financial supporter.

The phrase "Hurry up please its time" is significant of the fact that culturally valued sensuality of women is being projected and they are turned into an object, for such norms of the patriarchal society demand that women have to be subjugated by powerful and dominating male members of the society. Thus, adhering to such cultural expectation signifies that women should try to look beautiful and give birth to children. "What you get married for if you don't want children?" (164). All this reduces the woman to the sum of her sensuality and erotogenic parts, and to a space of superficiality, having no existence and will of her own. This way, Lil has also been projected to lose her voice

amid the surge of socially constructed pressures which seek to enforce male oppression in the form of taking women as objects of sex.

The next section of the poem is titled, “The Fire Sermon” which is from the sermon of Buddha who advocated against the fires of lust, for he believed they terminate people and inhibit regeneration (Abrams 21-52). What the researchers find here, a section particularly populated with sterilized sensuality, carnal imagery and voyeurism related to woman. She has been subjugated to male consumption and preoccupation. These images, indeed, encourage the male members of the society to go ahead and consume women to their last breath. They are in this world for male usage and gratification, and as if they did not have anything else to in the world. They are an object to be manipulated, and they have no feelings and desires of their own to live her life. They are further encouraged to consume without conception.

Line 222-227 (see Appendix “A”) are the examples from the text to find a typist woman, presented as an embodiment of sensual delectation. In order to create desire in the male, the poet goes on to talk about the top, the underwear, and the bed which she is supposed to utilize to entice the male. All this construction is done on the name of cultural norms and religion or nature, projecting that this is what she is here (in the world) for. Though the typist girl is having an unusual relationship with the “young man carbuncular”, yet the poet presents their erotic relationship specifically in an interesting and naturalized manner. She has been objectified to an extent that her young carbuncular manipulates her merely as an accessory to his self-satisfaction, and the poets depicts the whole scene of fore-play in a super romantic way (Line: 235-242 see Appendix “A”).

No doubt, this scene again reminds one of the relationships between Tereus and Philomel, for typist is being used here for sensual gratification of the male member of the society. Words like ‘caresses’ (237), and ‘lover’ have been used in conjunction with *undesired* or *assaults*. Though the emotional relationship between them appear imbalanced if we read and re-read the phrase “assaults at once”, whereas woman is specifically “bored and tired” and indifferent, yet the man is licentious, “flushed and vain”, and continues to exploit her. The typist, however, remains indifferent, lies back, endures and indirectly enjoys his actions which also indicates that the event is recurrent (“an expected guest” [230]). The whole scene is constructed to naturalize the things, and commodify the females.

The whole scene, moreover, is an embodiment of gratification and woman objectification which not only is oppressive for women but also degenerating and subverting. This is how woman has been placed in male’s control. The entire scene is created in such a way to exhibit how the relationship between the typist and her carbuncular is completely devoted to man’s instinctual desires and gratification, whereas she is to succumb to him without any reprove. It again reminds us the image of Philomel, and the contrast between the two accentuates the calamity of reality presented in the poem. The typist, like the other girls in the poem, appears to accept her circumstances – she has been projected to believe and understand that her role in the society is of an

object, presenting herself for male pleasure and satisfaction, and nothing else. She accepts this role without complaining and voicing against it, having no identity of her own.

What the poet theorizes and portrays is the woman's mind which is not even vocalized. The mere thought was: "Well now that's done: and I'm glad it's over" (252). Hence, she accepts her lot as it is socially constructed and determined by the male members of the society. In the words of Lyndall Gordon (1998), women keep silent and accept their circumstances and concede to their situation, for it is socially constructed in such a way that it is inculcated in women right from the beginning of their life to live a life of a subjugated subject at the mercy of men.

8. Conclusion

Female body image, sensuality and objectification are the hallmark of this poem, *The Waste Land*. The author of the poem, while lamenting the prevailing situation in London, also depicts women in such a way that it provides voyeurism to the readers, and helps to incite instinctual desires and obsession in them. The scenes created in the poem are the principal examples of this fact. Women have been presented as erotic objects, having no wills of their own but to provide gratification to the male members of the society. They are just puppets in their hands. They have no other role to play and purpose to serve, but to be subservient to them. The researchers have used Butler's framework of analysis to discuss and interpret the poem which is a social construction of male consumption and female sensuality for male delectation. Women with reference to their sensuality have been conceptualized and portrayed discursively, and the poem is saturated with their hyper-sensualized and titillating images in order to serve the males in the name of nature and essentialism, and not social construction. The poem, indeed, has been unusually successful in projecting and prevailing the narrative of female objectification, for its complex symbolism, imagery, trauma, and psychical displacement make men as desiring subjects and women as desiring objects, and hence the text becomes an anti-modern classicist which embraces the subject-matter of sensual objectification, gender and patriarchal suppression, and the author, Eliot also continues his tradition of hegemonic oppression and female objectification as he did in "Love Song of J Alfred Prufrock".

References

- Abrams, M. H. T. S. Eliot. *The Norton Anthology of English Literature*. 6th ed. Vol. 2. New York: W.W. Norton &, 1993. 2136-182. Print Bartky, Sandra Lee.
- Al-Mahadin, Salam. "Gender Representations and Stereotypes in Cartoons: A Jordanian Case Study". *Feminist Media Studies* 3.2(2003): 131-151. Web. 10th June, 2015.
- Batchelor, Jennie. *Dress, Distress and Desire*. New York: Palgrave Macmillan, 2005.
- Braddon, Mary Elizabeth. *Lady Audley's Secret*. London: Atlantic Books, 2009.
- Cleland, John. *Fanny Hill*. London: Penguin, 1985.
- Femininity and Domination: Studies in the Phenomenology of Oppression*. New York: Routledge, 1990. Print.
- Benjamin, Jessica. *The Bonds of Love: Psychoanalysis, Feminism, and the Problem of Domination*. New York: Pantheon Books, 1988. Print.
- Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, New York: Routledge, 1999.
- Eliot, T.S. *Collected Poems: 1909-1962*. New York: Harcourt Brace and Company, 1963. Print.
- Eliot, Valerie, comp. *The Waste Land; a Facsimile and Transcript of the Original Drafts, including the Annotations of Ezra Pound*. New York: Harcourt Brace Jovanovich, 1974. Print.
- Ellmann, Maud. "The Poetics of Impersonality: T.S. Eliot and Ezra Pound". *The Waste Land: Essays, Articles, Reviews*. Ed. Nick Selby. New York: Columbia University Press, 1999. Print.
- Ensslin, Astrid. "Women in Wasteland: Gendered Deserts in T.S. Eliot and Shelley Jackson". *Journal of Gender Studies*. 14 (2005): 205-216. Print.
- Felluga, Dino. "Modules on Butler: On Gender and Sex". *Introductory Guide to Critical Theory*, 31, 2011.
- Gaskell, Elizabeth. *Ruth*. Oxford: Oxford University Press, 2011.
- Gordon, Lyndall. *T.S. Eliot: An Imperfect Life*. New York: W.W. Norton & Company, 1998. Print.
- Gunnink, Ben. "The Great Waste Land: Sexual Normativity in Two Works of Modernism." Sep. 27 2006. heliologue.com/pdf/the_great_waste_land.pdf. Web. 10th Aug, 2014.
- Gwilliam, Tassie. "Cosmetic Poetics: Coloring Faces in the Eighteenth Century". *Body and Text in the Eighteenth Century* (1994): 144-149. Web. 27th July, 2015.
- Hurston, Zora Neale. "Zora Neale Hurston Quotes". *Zora Neale Hurston Quotes (Author of Their Eyes Were Watching God)*. Good reads Inc. Web. 14th July, 2015.

- Jeffries, Lesley. *Textual Construction of the Female Body*. New York: Palgrave Macmillan. 2007.
- Levenson, Michael. "Does The Waste Land Have a Politics?" *Modernism/modernity* 6.3 (1999): 1-13. Project MUSE. The Johns Hopkins University Press. Web. 15 August. 2015.
- Ovid, and Charles Martin. *Metamorphoses*. New York: W.W. Norton & Company, 2005. Print.
- Pollock, Griselda. 1990. "Missing Women: Rethinking Early Thoughts on Images of Women," *The Critical Image: Essays on Contemporary Photography* (1990): 202-216. Web. 22nd July, 2015.
- Pondrom, Cyrena. "T. S. Eliot: The Performativity of Gender in the Waste Land". *Modernism / Modernity* 12.3 (2005): 425-41. Project MUSE. The Johns Hopkins University Press, Sept. 2005. Web. 24th July, 2015.
- Porter, Roy. "The Literature of Sexual Advice before 1800". *Sexual Knowledge, Sexual Science: The History of Attitudes to Sexuality*. Ed. Roy Porter and Mikulás Teich. Cambridge: Cambridge UP, 1994. 134-157.
- Rooney, Ellen. 1996. "What's the Story? Feminist Theory, Narrative, Address." *A Journal of Feminist Cultural Studies* 8 (1996): 1-30. Web. 5th August, 2015.
- Shakespeare, Williams. 1593. *The Taming of the Shrew*. Prestwick House Inc, 01-Jan-2005.
- Thompson, Phyllis Ann. "Subversive Bodies: Embodiment as Discursive Strategy in Women's Popular Literature in the Long Eighteenth Century." Diss. Louisiana State U, 2003. Web. 10th March, 214.
- Wolf, Naomi. 1990. *The Beauty Myth*. London: Vintage. Web. 26th August, 2015.

APPENDIX "A"

Taming of the Shrew

Katherina Thy husband is thy lord, thy life, thy keeper,
 Thy head, thy sovereign, one that cares for thee,
 And for thy maintenance; commits his body
 To painful labour, both by sea and land;
 To watch the night in storms, in day the cold, 150
 Whilst thou liest warm at home, secure and safe;
 And craves no other tribute at thy hands
 But love, fair looks and true obedience -
 Too little payment for so great a debt.
 Such duty as the subject owes the prince, 155
 Even such a woman oweth to her husband;
 And when she is froward, peevish, sullen, sour,
 And not obedient to his honest will,
 What is she but a foul contending rebel, 159

The Waste Land

The change of Philomel, by the barbarous king (99)
 So rudely forced; yet there the nightingale
 Filled all the desert with inviolable voice
 And still she cried, and still the world pursues,
 "Jug Jug" to dirty ears. (103)
 Now Albert's coming back, make yourself a bit smart. (142)
 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. (149)
 The typist home at teatime, clears her breakfast, lights (222)
 Her stove, and lays out food in tins.
 Out of the window perilously spread
 Her drying combinations touched by the sun's last rays,
 On the divan are piled (at night her bed)
 Stockings, slippers, camisoles, and stays. (227)
 The time is now propitious, as he guesses, (235)
 The meal is ended, she is bored and tired,
 Endeavors to engage her in caresses
 Which still are unproved, if undesired.
 Flushed and decided, he assaults at once;
 Exploring hands encounter no defense;
 His vanity requires no response,
 And makes a welcome of indifference. (242)