

## Re-Visiting T.S. Eliot's Poetry through Henri Lefebvre's Rhythmanalysis

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### Abstract

This paper explores the elements of rhythm in the social space in T.S. Eliot's early poems and *The Waste Land*. One of the leading literary figures of the modernist era, Eliot dealt with the representation of the alienated individual within the boundary of the upper-middle class which can be followed especially in "The Lovesong of J. Alfred Prufrock." Regarding the theoretical context of the study, Henri Lefebvre's rhythmanalysis theory is applied to reveal how Eliot observed, understood and listened to the rhythms of city life. While observing people within the culture of the city, Eliot listened to the mechanisms present in this space. However, his concern of space and sound did not follow a single route, yet led to a wide, universal level. Thus, this paper intends to display Eliot's perception of rhythm in his poems from the perspective of Lefebvre's rhythmanalysis.

### Key Words

T.S. Eliot  
Rhythmanalysis  
Social Space  
*The Waste Land*

### Makale Hakkında

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## Henri Lefebvre'nin Ritimanaliz Metoduyla T.S.Eliot'ın Şiirinin Yeniden Analizi

### Özet

Bu çalışma, T.S. Eliot'ın ilk şiirleri ve *The Waste Land*'de tasvir edilen sosyal mekanın içindeki ritim elemanlarını ele almaktadır. Modernist dönemin önde gelen edebi şahsiyetlerinden biri olan Eliot, özellikle "The Lovesong of J. Alfred Prufrock"ta izlenebilecek olan üst-orta sınıf sınırları içinde yabancılaşmış bireyin temsilini ele almıştır. Çalışmanın teorik bağlamıyla ilgili olarak, Eliot'ın şehir hayatının ritimlerini nasıl gözlemlediğini, anladığını ve dinlediğini ortaya çıkarmak için Henri Lefebvre'nin Ritimanalizi teorisi uygulanmıştır. Eliot, şehrin kültürü içindeki insanları gözlemlerken, bu mekanda var olan mekanizmaları dinlemiştir. Ancak mekan ve ses konusundaki ilgisi, Eliot'ın tek bir yol izlemesine izin vermemiş, eserlerinin geniş, evrensel bir düzeye ulaşmasına olanak sağlamıştır. Sonuç olarak bu çalışma, Eliot'ın şiirlerindeki ritim algısını Lefebvre'nin Ritimanalizi perspektifinden ortaya koymayı amaçlamıştır.

### Anahtar Kelimeler

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### About Article

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*You won't find a new country, won't find another shore.  
This city will always pursue you.  
You'll walk the same streets, grow old  
in the same neighborhoods, turn gray in these same houses.*  
C.P. Cavafy

## Introduction

T.S. Eliot was an urban poet who wrote of the city in his poems in such a way that he is fully aware of the function of space in literary work. Eliot discusses the themes of the social structure and norms to reveal the place of the alienated and lonely individual in such a society. The urban poems embodying the representations of social space can be followed in Eliot's poems throughout his career, however, Eliot's treatment of social space differs according to the period of the poems. Some critics (Marshall, 2005) divide Eliot's career into three different stages; the first phase that consists of *Prufrock and Other Observations* (1917) and *Poems: 1920* manifests the varieties of the upper-middle-class culture through its art, money and memorabilia. In such an atmosphere, Eliot portrays his characters as alienated individuals detached, distanced from the basics of society.

Beginning with *The Waste Land* (1922), the second phase of Eliot's poetry reveals "the hectic combustible atmosphere of a country heading into war" (Marshall, 2005, p. 99). In this phase, Eliot does not tell the theme of the failure of being present in the social space in London; instead, he fully depicts his social milieu with boarding houses and its inhabitants from the continent in such countries as France and Belgium. Marshall claims that "[t]he essence of the place and the reality of the people who inhabit the place are not primarily visual but auditory" (p. 99). Perhaps, the most important difference between the two phases is that Eliot now listens to the city. He captures pieces of different languages, various conversations, the sound of pianos and babies and street musicians (p. 99).

David Perkins (1976) claims that Eliot's poetic achievement lies in representing scenes "with imaginative intensity and suggestion" (p. 500). Perkin's "imaginative intensity," in some sense, clarifies Eliot's evaluation of the city. Apparently, Eliot has a comprehensive awareness of the cultural range of English society; the images he employs are connected in some way to social space. Nevertheless, Eliot's use of space provides a certain reading of the culture of the city life along with the concept of music, as he listens to the sound of the city with all its components. In this paper, an analysis of how the concept of rhythm can be employed to enhance an understanding of Eliot's writings beginning from his early career to *The Waste Land* from the perspective of Henri Lefebvre's theory of Rhythmanalysis will be rendered to display that his treatment of social space changes throughout his career as a poet.

## Henri Lefebvre and Rhythmanalysis

As a significant thinker of the issue of space, Henri Lefebvre (1901-1990) mainly revolves around the notion of time in his theory of Rhythmanalysis. In the first place, what Lefebvre is concerned about in his theory is the recurrence of a certain thing within a certain time, yet the movement of the recurring element is also related to the space in which it appears. According to Elden (2004, p. viii), "[r]hythm, for Lefebvre, is something inseparable from understandings of time, in particular repetition." So, the first important aspect of Lefebvre's Rhythmanalysis, according to Elden, is the concept of "repetition" because the act of repeating keeps one rhythmic, in other words, one maintains his/her connection with space. Elden (p. viii) adds,

"Lefebvre takes a number of themes – the thing, the object, life in the urban or rural environment, the role of media, political discipline and the notion of dressage, and music, among others – and rethinks them through the notion of rhythm." The concept of rhythm must be considered by the relationship of space to other disciplines such as media, politics and music. The main subject of rhythmanalysis originates from this precious connection between space and those other elements. Thus, what makes rhythmanalysis unique is the evaluation of rhythm in both time and space and its relation to the social environment.

Lefebvre's rhythm theory has been well received in some fields of social sciences. Initially, the question of what the rhythm analyst does should be addressed. Lefebvre's concern on the role of rhythm analyst focuses on anticipating the life outside, it is about hearing, observing and perceiving. A careful listener, the rhythm analyst has to pay attention to everything around him/her to recognise the rhythm. As a starting point, Lefebvre (2004, p. 19) emphasises the function of the rhythm analyst's body which will enable him/her to sense the rhythm of the outer world. He/she must listen to his/her body to acquire how rhythm works in it so that he/she can project the acquired thought on external rhythms. Meyer (2008, p. 149) identifies the rhythm analyst as "all ears" that hears "noise and sound," "babble of voices," and "silence." The important point here is to catch the regular recurrence of sounds, in this way, the analyst deduces the relation of the rhythm of the voices to the social space.

For the rhythm analyst, everything is in action, therefore while standing by the sea, the rhythm analyst can observe the rhythm of the waves, hear the voices of the seagulls flying over the sea, feel the harmonious breeze blowing upon him/her and perceive the smell of iodine. From Lefebvre's perspective (2004, p. 20), "nothing is immobile," that is, even a motionless object is moving in its own way, for example, a forest has its harmonious movements together with the soil, the earth and the sun. As a careful listener, the rhythm analyst must hear the noise of the forest which sounds like a seashell (p. 20). The method of perceiving the rhythm originates from the body which is made up of "a bundle of rhythms, different but in tune" (p. 20). Our body serves as the crucial part of the analysis because our body "produces a garland of rhythms," (p. 20), in other words, our body functions as a "metronome" (p. 19). Hence, the rhythm analyst must begin with his/her body to feel the rhythm around him/her.

While looking for the traces of the rhythm in city life, the rhythm analyst must evaluate particular concepts to observe the social. These concepts and oppositions provide the rhythm analyst with the essential theoretical terms:

repetition and difference;  
mechanical and organic;  
discovery and creation;  
cyclic and linear;  
continuous and discontinuous;  
quantitative and qualitative... (Lefebvre, 2004, p. 9)

These concepts, which are "indispensable" for the rhythm analyst, must be employed with care to "fine-tune them through use" (p. 9-10). All those oppositions allow the analyst to observe the true rhythm and distinguish the odd one out. At this point, another problem appears, what if the rhythm analyst does not know anything about the ordinary? If one has full knowledge of the ordinary, he/she will capture the unusual event in the social space. For example, if the rhythm analyst is a well-wanderer on the streets, he/she knows the shops, cafés and people,

and when the street is less crowded than usual, perhaps because of cold weather, he/she will immediately observe the breakup in the rhythm of the street. Lefebvre (2004) claims, “a deserted street at four o’clock in the afternoon has as strong a significance as the swarming of a square at market or meeting times. In music, in poetry too, the silences have a meaning” (p. 96). The rhythm analyst well must know the rites and codes of the city in its everyday life.

The city with its streets and urban life has a remarkable place in the theory of rhythm analysis. Lefebvre discusses his theory in terms of rhythm and social space in the chapter, “Seen from the Window.” When you look out of the window, Lefebvre (2004, p.27) claims, the only thing you hear is noise, which is quite “chaotic.” However, the fastidious rhythm analyst distinguishes the tone of the street and separates out the sound into metrical parts. Hence, the rhythm analyst must isolate himself/herself from the present condition “to grasp and analyse rhythms” (p. 27). If one is overexposed to what he/she is watching, it becomes quite difficult to differentiate the specific characteristics of the object/s. Therefore, the rhythm analyst must alienate himself/herself first from the object and focus on it excluding all the other objects. Defining this process, Lefebvre puts forward that “to grasp a rhythm it is necessary to have been *grasped* by it; one must *let oneself go*, give oneself over, abandon oneself to its duration” (italics original) (p. 27). Accordingly, Lefebvre’s theory of rhythm analysis turns out to be a matter of positioning oneself inside and outside at the same time.

Furthermore, Lefebvre makes references to the notion of time in Rhythm analysis while discussing the representation of rhythm in the city. In the second volume of *Critique of Everyday Life*, Lefebvre (2002, p. 47) divides time into two, cyclic time and linear time. Cyclic time is found in “the rhythms of nature, in cosmic time scales.” Through the time of nature, Lefebvre means the set of cycles of the earth like months, seasons, the movements of the sun, the moon and the planets. In cyclic time, man is solely an object whose life is dominated by this supreme cycle. Similarly, Georg Lukacs (1971, p. 29) begins *The Theory of the Novel*, “[h]appy are those ages when the starry sky is the map of all possible paths,” those people were happy because “[e]verything in such ages is new and yet familiar, full of adventure and yet their own. The world is wide and yet it is like a home.” Belonged to ancient times, cyclic time dominates the life of human beings.

However, through the rational and industrial techniques, Lefebvre (2002, p. 48) argues, the cohesion in the cyclic time is broken; thus, “[m]odern man detaches himself from it” and he begins to control the time. This type of time is designated as linear time which is continuous and discontinuous as well. It is continuous since it has an absolute beginning and is discontinuous by being broken into various parts, fragments and time scales. This is the beginning of the alienation of modern human. Yet, the cyclic time has not disappeared in our life but only it has become less visible. As an example, Lefebvre mentions a young farmer whose life is still controlled by the scales of cyclic and cosmic time; he is thoroughly familiar with the seasons and months, conscious of important periods such as seed times, harvest times, the period of the rut, pregnancy, and birth of animals (p. 49). He deeply feels himself to belong to the rhythm of the cyclic life; he is himself a part of the rhythm.

Lefebvre (2002, p. 232) relates the cyclic and linear time to social time and social space again in his *Critique of the Everyday Life*. Unlike the cyclic time, the linear time scales are specified by “knowledge, reason and techniques” and associated with economic and technological growth.” Briefly, it can be summarised as the period that is spent in social space. On the other hand, social space is “the environment of the group and of the individual within the group”

(p. 231). Hence, the social space becomes highly correlated with the rhythm of linear time. And the task of the rhythmanalyst is "to distinguish between periodicities and to study their relations and superpositions, taking either mathematical harmonic analysis or physiological research as our model" (p. 232). Lefebvre's main concern is about the life of the alienated individual in social space in linear time.

Another key factor in Lefebvre's Rhythmanalysis is the rhythm in social space, which is also Lefebvre's main concern in his *The Production of Space* (1991). Regarding social space, Lefebvre (1991, p. 196) argues that "[t]he living organism has neither meaning nor existence when considered in isolation from its extensions." In other words, if an individual or an object is analysed by ignoring the social conditions, that will be an insufficient reading. In order to comprehend the existence of the individual in his/her own social space, the rhythmanalyst must begin with interpreting the social elements of the city, because the society and the city have a joint relationship that operates mutually. Lefebvre (2000, p. 108) holds that "the city can be read because it writes, because it was writing." However, it is not enough for the rhythmanalyst to "elaborate the *metalanguage of the city*" to know the city, instead, he/she strongly needs to perceive the hidden elements of the urban. For Lefebvre,

The context, what is *below* the text to decipher (daily life, immediate relations, the *unconscious* of the urban, what is little said and of which even less is written), hides itself in the inhabited spaces – sexual and family life – and rarely confronts itself, and what is above this urban text (institutions, ideologies), cannot be neglected in the deciphering. (*italics original*) (Lefebvre, 2000, p. 108)

Therefore, the rhythmanalyst must begin his interpretation from home, sexual and family life to follow the representations of rhythm in the city. From another perspective, it can be claimed that the relationships at home constitute the core of social associations; hence, the house turns out to be the starting point of social space. And Lefebvre uses the term, unconscious for deciphering the elements of rhythm in urban life. Yi Chen (2017, p. 3) approves Lefebvre's argument and states that "[a] sense of rhythm is the inception of sensing the social." Accordingly, observing the rhythm originates from the perception of the social in the sense that people gather and share their daily routines, and that marks the beginning of the rhythm in the social space.

### **Rhythms of Inertia in *Prufrock and Other Observations***

Eliot's literary career begins with his first poetry collection, *Prufrock and Other Observations* in 1917. This book contains important poems like "The Love Song of J. Alfred Prufrock," "Portrait of a Lady," "Preludes," and "Rhapsody on a Windy Night." In this volume, the setting of Eliot's poems is often posited in the city with vivid and diverse images from social life. In "Prufrock," one can follow the representation of rhythm in social space. At the beginning of the poem, the speaker, Prufrock himself, says, "Let us go then, you and I" (Eliot, 1963, p. 3), then the reader is invited to join Prufrock's walking in the city. The first images represent a shabby district with "half-deserted streets," "cheap hotels" and "sawdust restaurants." At this point, Prufrock acts like a rhythmanalyst discovering the urban space around him. It is revealed that Prufrock knows very well the rites of the urban of his neighbourhood in its everyday life, the streets are not crowded, low-class people generally go to those cheap hotels and one can see some small particles of wood in the restaurants. This picture of Prufrock's neighbourhood proves that Prufrock feels the rhythm of the urban space.

After inviting the reader to join him, Prufrock portrays the evening scene of the city and says, “the evening is spread out against the sky / Like a patient etherised upon a table” (Eliot, 1963, p. 3). The metaphor of etherisation of the evening sets both the tone of the poem and the emotional state of Prufrock. According to Williamson (1969, p. 59), the image of etherisation indicates “the desire for inactivity to the point of enforced release from pain.” Williamson’s supposition is significant because the etherisation metaphor is directly related to Prufrock’s psychological state, an alienated man of inertia. A few lines later, Prufrock’s tour turns into an indoor activity, and he spends time in a social gathering. He says, “In the room the women come and go / Talking of Michelangelo” (Eliot, 1963, p. 3). The room might be a tea-room because it is reported that by the 1900s some department stores had tea-rooms that were generally visited by women (Williams, 1991, p. 313). In the interior space, Prufrock encounters women talking graciously about Michelangelo. Here, Eliot contrasts the image of active and Michelangelo, who is one of the greatest figures of the Italian Renaissance with the socially impotent and inert Prufrock to deepen the difference between the two. Moreover, the deed of going and coming of those women also represents a rhythm; it is displayed that the women of London regularly visit that place and talk about a seemingly important subject. Eliot draws a rhythm-analyst-like character to decipher the continuous deeds of the representatives of the middle-class.

Prufrock’s narration suggests that he invites the reader to his walk throughout the poem. After introducing the setting of the poem, Prufrock portrays another image of urban space in which “The yellow fog that rubs its back upon the Window-panes, / The yellow smoke that rubs its muzzle on the window-panes” (Eliot, 1963, p. 3). On this foggy October night, Prufrock goes into the tea-party “to meet the faces that you meet” (p. 4). The reader senses that Prufrock is accustomed to the place and people, however, he does not have a constant relationship with people, especially women. Therefore, he repeatedly says, “Do I dare” because he cannot find the courage to talk to women.

The personality of Prufrock is underlined through his failed affairs with women for he is the embodiment of a restless character in society. Bush (1983, p. 89) claims that Prufrock is “a psychological portrait of the anxieties of egocentric confinement.” Prufrock is depicted as a man circumscribed by the manners of society, here it is determined by the behaviours of women. At the beginning of the poem, Prufrock encounters women in a room where women come together for a social gathering, possibly for a tea party. Prufrock says, “For I have known them all already, known them all” (Eliot, 1963, p. 4), he knows the voices, eyes and arms of the women, which latently proves that Prufrock is well aware of the social tradition among women. Prufrock, as if a rhythm-analyst, has used all his senses to know women; therefore, Prufrock perceives the rhythm of the social in the tea-party.

Prufrock is also aware of the cyclic time; he says, “I grow old” (Eliot, 1963, p. 7). Prufrock is torn between the ideal youth and deficient old age; although he is drawn as an inert character to live an affair with a woman. He is sure that those women talk behind his back about his thin arms and legs and how his hair grows thin. Eliot’s alienated character is constrained in the tea party by the social conventions and also limited by the natural time because he is getting old. At the same time, he hears “the voices dying with a dying fall / Beneath the music from a farther room” (p. 5). This is how the music decrescendos; he is approaching the end of his life, it is like hearing the end of the music for Prufrock. Even in an urban space, Prufrock can still sense the time of nature in himself.

Lefebvre (2004, p. 15) asserts that "[e]verywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm" (italics original). In terms of Lefebvre's argument, Eliot generally composes his poems by drawing attention to the significance of place and time that is set in his social milieu, and his consciousness of time and place makes his poetry overtly conscious of rhythm. Similarly, Eliot refers to another example of rhythm in the social space in "Portrait of a Lady" (1915). The speaker tells about a relationship between two friends in three parts narrating in different years and different seasons, which establishes the tone and theme of the poem. Eliot (1963, p. 8) sets the tone of the poem with the opening line, "Among the smoke and fog of a December afternoon." It is winter with a smoky urban background. Then, the scene changes into the lady's darkened room which carries the "atmosphere of Juliet's tomb" (p. 8). These two long time friends come together after a Chopin concert and the lady says, Chopin's soul must be resurrected among friends, which reminds the women's trivial talk of Michelangelo in "Prufrock." Also the lady's use of the French word, "cauchemar" signifies the values of the middle-class she belongs to.

In the second part of the "Portrait," the time of the poem changes into springtime; lilacs are in bloom and the lady has a bowl of lilacs in her room. Eliot employs cyclic time in which he places the characters and the poem itself. Through the cyclic time, the time changes from winter to spring and then to fall, as the ages of the characters also change. Especially the lady, well aware of the cyclic transition in nature, feels the burden of getting old. Then, portraying another scene in the park, Eliot represents the rhythm of social life in a public place by performing like an impressionist artist. The speaker reads,

You will see me any morning in the park  
Reading the comics and the sporting page.  
Particularly I remark  
An English countess goes upon the stage.  
A Greek was murdered at a Polish dance,  
Another bank defaulter has confessed. (Eliot, 1963, p. 10)

In the above quotation, it is the rhythm that one can perceive in the park; the speaker reads newspapers and comics. And, the word, "remark" is remarkable for it reminds the performance of the rhythmanalyst. Accordingly, what Eliot does in "Portrait of a Lady" is to objectively remark and report how the cyclic time influences the modern individual.

Similar representations of the city can be followed in "Preludes" (1915), which is composed of four parts. Depicting different images of the city and people Eliot gives voice to different speakers in each part. The persona of the first part, for example, is similar to that of "Prufrock" in the sense that both speakers walk around the city. The speakers of "Preludes," in general, depict the misery of the modern human in the city, which resembles the subject that "Prufrock" deals with. The poem opens with an illustration of the city on a winter evening that "settles down / With the smell of steaks in passageways. / Six o'clock" (Eliot, 1963, p. 13). At the very beginning, the reader is introduced to the setting of the poem; the season is winter, and it is evening time when the speaker walks through the smell of steaks. The speaker acts like a rhythmanalyst who smells out the scent of steak. He/she observes the rain and hears how the showers "beat / On broken blinds and chimney-pots" (p. 13).

Furthermore, in the third part, the addressee, most probably a woman, hears "the sparrows in the gutters" and has "such a vision of the street" (p. 14). Eliot chooses all his speakers from the

city with the ability to sense the life outside them, because they all belong to the same social background, yet here his character can also sense the rhythm of the natural elements in the urban background. Murphy (2007, p. 358) states that the idea that combines the four parts is the “social milieu” that consists of the “snapshots of urban landscapes” where one is “embraced by despair and decay.” This time Eliot does not depict a scene from a social gathering as he did in “Prufrock;” instead, he only represents the embodiment of the alienated modern man who is grasped by despair.

In “Rhapsody on a Windy Night” (1915), Eliot deals with similar themes such as alienation and despair, but here, Eliot begins the poem with the rhythm of linear time. At twelve o’clock the speaker walks around the streets of the city and invites the reader on his own journey. He says, “Every street lamp that I pass / Beats like a fatalistic drum” (Eliot, 1963, p. 16). The speaker observes the street lamps standing in a systematical order to evoke the idea of rhythm. Apart from beholding the lamps, the speaker can also hear the metaphorical sound of the lamps and he compares the sound of the lights to “a fatalistic drum” (p.16). At half-past one, the speaker, like a rhythm analyst, observes that the street-lamp sputters and hears that the street-lamp mutters and the lamp speaks to him. When considered from another perspective, the loneliness of the speaker is evident in this picture in which he cannot find someone to talk to.

Beside the street-lamps, the speaker sees a woman that he can talk with, yet she never speaks to him. However, the speaker can smell the “smells of dust and eau de Cologne,” and it is revealed that “She is alone / With all the old nocturnal smells” (Eliot, 1963, p. 18). The image of the woman is a latent metaphor of a prostitute. At this point, Eliot’s “Rhapsody” is reminiscent of Oscar Wilde’s “Impression du Matin” in which Wilde similarly mentions a prostitute standing idly “beneath the gas lamps’ flare” (2009, p.129). Eliot goes a step further from Wilde by giving voice to the street-lamps. Moreover, Eliot represents not only the image of the urban space but also the image of a woman from the lowest social class.

The title of the poem, “rhapsody” is a musical term that means an instrumental piece improvisational and irregular in form. Some famous examples of rhapsody are Johannes Brahms’s *The Rhapsodies*, Franz Liszt’s *Hungarian Rhapsodies* and even The Queen’s *Bohemian Rhapsody*. Similarly in “Preludes,” Eliot applies “prelude,” an introduction to another composition or an overture to an opera and also a form of composition for the piano. Eliot’s musical wisdom proves itself in his early poetic career, by applying musical imagery in his poetry to produce a poetic intensity. Regarding Eliot’s musical enthusiasm, Williamson states (1969, p. 78), “[t]hrough Eliot from the first draws upon musical analogy, it is erroneous to describe any of his poems as ‘the music of ideas.’” In the poems mentioned above, Eliot uses musical terms that participate in the meaning of the poem, which is stated by Nicolosi (1980) as well, he asserts, Eliot’s “early poems reveal only a superficial absorption of musical techniques in which ‘musical style’ is merely the result of interaction between rhythm, rhyme, alliteration, and meaning” (p. 196). Eliot does not make a musical poetry through the rhythm of the words, instead, he only applies those terms to produce an objective emotion in the reader, which he calls “objective correlative.” Eliot’s well-known term means that “a set of objects, a situation, a chain of events which shall be the formula of that particular emotion” (1948, p. 145). In order to arouse a certain emotion, Eliot makes use of a set of an object or a situation, yet he often applies musical terms in his early poetry. However, his treatment of applying music to his poetry totally changes in the second phase of his writing career.

### Rhythms of Crowds in *The Waste Land*

Robert Bresson (1977, p. 2), a French director and photographer, prefers using the term "cinematography," the distinctive term for creative filmmaking, instead of cinema and claims that "cinematography is a writing with images in movement and with sounds." From the perspective of Bresson, one can set a relationship between two different genres, cinema and poetry. Similar to cinema, poetry also uses images and the rhythm of the words, however, poets do not necessarily employ musicality in their writings. Eliot's writing style of using the melodic texture, like Bresson's cinematography, highlights the sound as a fundamental element of his poetry. His use of the sound of social space in *The Waste Land* renders a vantage point of Eliot's career that allows the reader to his development up to then.

As for the rhythm analyst, the sound of the city is a remarkable element to observe the rhythm in social life. Lefebvre (2004, p. 36) uses "the music of the city" for the sound in the urban space and states, "Rhythms: the music of the City, a scene that listens to itself, an image in the present of a discontinuous sum." To observe the rhythm, the rhythm analyst should listen to what the city says to him/her. In the second phase of his career, Eliot's speakers turn into great listeners; they catch the sounds, murmurs and speeches delivered in the street. With *The Waste Land*, Eliot represents an urban place in which his speakers can hear various sounds. In the first part of the poem, "The Burial of the Dead," one of the speakers, the countess, expresses her sorrow about her idealised youth before World War I. Eliot changes the setting of the poem to the place of a fortune teller interpreting tarot cards urging him to be careful about death. At the end of the first section, the speaker, probably a veteran of World War I, reads one of the most famous parts of the poem,

Unreal city,  
Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many.  
Sighs, short and infrequent, were exhaled,  
And each man fixed his eyes before his feet. (Eliot, 1963, p. 55)

In the quotation above, Eliot portrays a crowded city in winter with a large number of people rushing on the bridge on a foggy day. A stunning depiction of the city Eliot makes to disclose a current representation of public space. In this picture, people are compared to a large flock of animals that do not have any special characteristics other than flowing on the bridge together. The speaker draws the picture as if a rhythm analyst interprets a case; the speaker observes a pessimistic picture of the urban space and hears short and infrequent sighs and breaths of those people, yet those people are nothing but a crowd on the bridge.

The street provides the rhythm analyst with powerful images since the cars, people and even food have their unique rhythm. Unlike looking through the window, walking on the street offers other experiences and possibilities to the rhythm analyst. When one steps into the crowded street, the diverse street rhythms begin to come upon the rhythm analyst, for example, one can perceive cars stopping on red, horns of the cars, pedestrians walking on the pavements, weak mutterings, salesmen's voices, scents from restaurants and smell of coffee and music from cafés. "Disparate crowds" Lefebvre (2004, p. 29) says, "tourists from faraway countries" walk around continuously, visit famous sights and shop around. The rhythm analyst can see the rhythmic movement of those people as a representation of social

space; furthermore, the crowd can be regarded as a motif of the city, for example, you can always see the same crowd in Rome, Paris or Istanbul. Eliot's London is not different from other cities filled with a large number of people; however, Eliot displays the gloomy representation of the social space under the heavy influence of the Great War.

The second part, "A Game of Chess," begins with a neurotic upper-class woman. Then, two women talk about different things, for example, one of their friends Lil is unfaithful to her husband. Within the lines, the reader hears the voice of the bartender saying, "HURRY UP PLEASE ITS TIME" (Eliot, 1963, p. 58). Here, the observing eye of Eliot transforms into the hearing ear, the speakers hear the voices from the various places of the city ranging from the upper-class to lower-class places. In such a picture, there is no difference between the outside and the inside; it is the rhythm in the city. The peace and rhythm of the interior, which is determined by the solid border between the inside and the outside, is generally disrupted by the disturbing sound of the outside.

Music is also another important element in the theory of Lefebvre's rhythmanalysis. Of course, it is evident that music has its own rhythm in itself, so rhythm, along with melody and harmony, is a fundamental component of music. Lefebvre suggests a social representation of rhythm, which connects the triad, rhythm, music and the city. According to Dayan (2019, p. 21), the traces of Lefebvre's rhythmanalysis can be applied to a medieval town where one can feel "the unity and the sense of divine timelessness that the modern town lacks." Hence, the divine eternity of the medieval town makes its rhythm musical. In terms of music and the city, Lefebvre and Eliot meet on a common ground.

In his article entitled "The Music of Poetry" (1942), Eliot (1970, p. 23) argues that "poetry attempts to convey something beyond what can be conveyed in prose rhythms." Hence, the poet tries to write what cannot be done in prose writing and catch the rhythm in poetry. Therefore, the poet must use a special language that is different from the prose language. Besides, the language of poetry must be different from ordinary speech, but this does not mean he/she must produce a language that does not belong to his/her time. Eliot (1970, p. 24) writes, "it is the poet's business to use the speech which he finds about him, that with which he is most familiar." From another perspective, Eliot's argument reveals the fact that the poet must reflect the social conventions of his/her time. He further notes,

a "musical poem" is a poem which has a musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it, and that those two patterns are indissoluble and one. And if you object that it is only the pure sound, apart from the sense, to which the adjective "musical" can be applied, I can only reaffirm my previous assertion that the sound is as much an abstraction of it as the sense. (1970, p. 26)

Eliot's statement above carries two features; on the one hand, poetry conveys a musical arrangement of sound that is one of the indispensable aspects of poetry. On the other hand, the musical arrangement of the secondary meanings of the words suggests the use of symbols. Not all poets employ symbols in their poems, but the use of symbols allows the rendering of musicality. According to Chancellor, musicality is ensured by symbols but "not heard by the ear" (1969, p. 24). A symbol, the significant structural element of the poem, helps the poet deepen the meaning of the poem. At the same time, symbols reduce the use of prosaic statements so that the poet can express the feelings with fewer words. Moreover, Chancellor expresses, the structure of *The Waste Land* "may be seen as that of a symphonic poem in sonata

form using the chief symbols as its themes, and with a declaiming voice woven with it" (p. 30). Therefore, Eliot designs *The Waste Land* like a symphonic poem told by various speakers.

Lefebvre (2000, p. 109) states that "[t]he city is heard as much as music as it is read as a discursive writing." Similar to a conductor, Eliot listens to the sounds of the city as if he is directing an orchestra. In the last part, "What The Thunder Said," Eliot once again mentions the sounds he hears, but this time the sounds come from both nature and the city and clash in a chaotic atmosphere. The speaker says, "What is that sound high in the air / Murmur of maternal lamentation" (Eliot, 1963, p. 67). It is the sound of the woman's laments for their sons that lost their lives during the war, and that sound is still in the air to be heard. Eliot displays a city over the mountains that "cracks and reforms and bursts in the violet air" (p. 67). It has a falling tower like Jerusalem, Athens, Alexandria, Vienna and London, which means that those cities used to be a part of great empires and fell down.

### Conclusion

By means of the analysis of the poems in this study, it is revealed that in his early poems, Eliot draws a picture of the inert individual living on the edge of the world. However, Eliot shows the chaotic world on a symbolic level. He also highlights not only the loneliness of the individual in society but the alienation to his/her own existence as well. Moreover, Eliot's other concern about cyclic time and social milieu affecting the modern individual is determined. In "The Portrait of a Lady" Eliot goes to the heart of cyclic time to display the struggle against getting old. In "Preludes" Eliot mainly underlines the despair of the modern human, yet this time the focus is shifted to social milieu affective on the misery of individual. "The Rhapsody" discloses a prostitute in the urban space; once again Eliot represents a character surrounded by the elements of social space. In *The Waste Land*, Eliot aptly develops his sense of rhythm regarding the components of city life with an understanding of the lonely modern human on the universal level. In *The Waste Land*, the symbolic city transforms into a palpable, concrete reality, having an overwhelming effect on the characters. Eliot gives a thorough portrait of modern human as lonely, alienated and in misery.

Like a maestro, Eliot attentively directs his philharmonic orchestra by listening to each sound coming from every single instrument and never misses any inaudible discord of his players. In the early phase of his poetry, his characters listen to the voices around them standing in a corner passively and watching the life around them. Those characters in a certain social space observe the rhythm, cyclic time and music of the city. In *The Waste Land*, Eliot elaborates on loneliness and desperation on a broader scale regarding the horrible effect of the Great War. Also, the collection of the poems analysed in this study might be multiplied, yet it could expand the limits of this study. Accordingly, it is proved that Eliot never loses his sense of rhythm in social life; he perceives the elements of rhythm and applies them in his poetry. In terms of the Rhythmanalysis, it can be claimed that he cultivates the art of music of poetry within his intellectual pursuit. Eliot's early poems and *The Waste Land* allow the reader to observe the examples of the rhythm in social life and how they are represented in certain literary texts. In the end, "Let us go then, you and I" because the bartender says, "HURRY UP PLEASE ITS TIME."

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