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## T. S. Eliot's *The Waste Land*: Emptiness Annihilation in Generative Language Using ChatGPT

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**Abstract** In T.S. Eliot's *The Waste Land*, the origin of the waste land is from the Old Testament; however, he didn't express or speak out the biblical background or biblical knowledge. He used rhetorical language with his own style, connotation from extension and denotation. So, readers may not catch his intention just by reading his parole or speech. He derived the language of poetry with rhetoric composed of words of desolation and words of emptiness. It can be seen as a process to help language learners understand by finding the hidden meaning of the process he created by deriving it. The study guide is to look at the process of studying literature with ChatGPT, along with linguistic analysis while finding rhetoric in linguistic principle with mathematical logic or formula. So, we cannot interpret literal meaning but presume the contexts with general literary terms when using ChatGPT on the internet. In a nutshell, we can research the most common definitions of pragmatics, with meaning in use or meaning in context.

**Keywords** connotation, denotation, figurative of speech, generative grammar, pragmatics, T.S. Eliot's *The Waste Land*

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## I. What is Generative Language?

Generative language requires a shift in our relationship to or view of language from descriptive to describe events to generative (to create events). Among the most relevant, powerful, and useful of these linguistic products are promises and request.

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### I-1. Creative Aspect: The Creative of Language

If language is defined merely as a system of communication, then language is not unique to humans. There are, however, certain, characteristics of human language not found in the communication systems of any other species. A basic property of human language is its creative aspects. (27. Fromkin, Rodman & Hyams, 2019)

“Unlike descriptive language, which offers evidence for its claims, generative language offers no evidence, only authority—creating from nothing, from no evidence— spoken from the depths of responsibility and integrity.” — - Tony V. Zampella, 2021 (2) A publication of Bhavana Learning Group)

Language creativity means multidimensional attribute that is differently distributed among the people and includes mainly the factors of fluency, flexibility, originality, and elaboration. Language means a body of words and systems for their use; common people of the same community or nation and creativity means having the power of creating or producing. (18) [DOI: <https://dpo.org/10.55529/jme.21.16.21>]

The notion of creativity has been used by many theorists to describe that aspect of language which enables a language user to use language in a novel way or to devise new forms of language Chomsky especially uses the creative aspect of language use” to describe the innovative uses of language.

It means that linguistic creativity is primarily the activity of making new meaning by a speaker, and re-creation and re-interpretation of meanings by a receiver.

#### I-1-1. Generative Grammar

Noam Chomsky created the phrase “Colorless green ideas sleep furiously” as an example of generative grammar. While the words are understood, the actual content of the sentence is nonsensical. However, an English speaker can still understand the thing being described.

#### I-I-2. Figurative Speech under Generative Grammar

Figurative language is a type of descriptive language used to convey meaning in a way that differs from its literal meaning. Figurative language examples include similes, metaphors, personification, hyperbole, allusions, and idioms. Language that uses figures of speech is known collectively as figurative language.

[<https://www.grammarly.com/blog/writing-tips/figurative-language/>]

- a type of descriptive language

The four most common forms of descriptive language are adjectives, adverbs, similes, and metaphors: Adjectives are words that describe what you can sense about a noun including sight, sound, smell, taste, touch, and emotion.

What is an example of a descriptive language word?

**These are some other descriptive words you might find fun:**

- Beautiful.
- Ugly.
- Smart.
- Clever.
- Gorgeous.
- Friendly.
- Happy.
- Sad.

### I-I-3. Tone vs. mood

**Tone is overall attitude and feel of a piece of writing. It usually reflects the author's thought. The mood is the overall atmosphere or emotions incited. Mood is influenced by genre setting, and character types.**

**I-I-3-1. Tone** is a literary device that conveys the author's attitude toward the subject, speaker, or audience of a poem. Tone is sometimes referred to as the "mood" of the poem and can be established through figurative language and imagery. All forms of writing have a tone.

**I-I-3-2. Tone** within a narrative can be viewed as a combination of these definitions. That is, the general character or attitude towards a piece of writing as created by the pitch, quality, and strength of the author's prose. It's influenced by specific word choice, sentence structure, and rhythm.

In writing, tone reveals the narrator's attitude as conveyed by their specific word choice. For instance, you could show your characters attending a party and have the tone be excited, depressed, sarcastic frightened, or hopeful. These communicate the way the narrator feels about the situation. (c.f., odd, elegy, sonnet, free verse) The poet's attitude the poem's speaker, reader, and subject matter, as interpreted by the reader. Often described as a "**mood**" that pervades the experience of reading the poem, it is created by the poem's vocabulary, metrical regularity or irregularity, syntax, use of figurative language and rhyme.

### I-I-3-3. The examples of a poem tone

Cheerful, angry, deliberative, melancholy, and hopeful are examples of a poem's tone. Tone refers to the attitude of the writer towards the subject, characters or the audience.

**I-I-3-4. Mood:** What is mood in Literature? While tone signifies an author's point of view, the mood of a piece of writing is the atmosphere of a piece and overall feeling it conveys to the reader. Oxford Languages defines mood as, "A temporary state of mind or feeling. "Mood is created by the feelings the narrative incites in the reader. Genre influences a story's mood. Romance may be uplifting and hopeful. Black comedy will sardonic. Horror is often dark and threatening. Setting also plays an important role in mood. Think of the bleak open moors of *Wuthering Heights*, or the fog-enveloped London of *Bleak House*. (c.f., Poetic Types: odd, elegy, sonnet, free verse) [sunsetlearningcenter.com]

### I-I-3-5. Figurative Speech: hidden meaning

#### I-I-3-5-1. extension and connotation

It is an inevitable property that several things within the scope of the application of the concept of connotation have in common, and extension [dictionary meaning] is the entire range of things to which a certain concept applies. There are many cases where the standard is ambiguous and the object cannot be divided.

#### I-I-3-5-2. Hidden meaning: connotation, thick description

#### I-I-3-5-3. Denotation vs Connotation

Connotation is commonly defined in contrast to denotation, a literary term that refers to the "dictionary definition," or the explicit and literal definition of a word or phrase. The word "swan," for example, denotes a swan. But what "swan" connotes is grace beauty, love and purity. According to Abrams, In literary usage, the denotation of a word is its primary significance or reference, such as a dictionary mainly specifies; feelings which it commonly suggests or implies. . . . The connotation of a word is only a potential range of shared secondary significance; which of these connotations are evoked depends on the way a word is used in a particular context. Poems typically establish contexts which bring into play some part of the connotative as well as the denotative meaning of words. . . . (Abrams, 1981, 36)

#### I-I-3-5-4. Thin Description vs Thick Description

The literal meaning and thin description of Eliot's *The Waste Land* have the same meaning and should be interpreted as a dictionary meaning, and the illocutionary force, connotation, etc. show the effectiveness of the literary rhetoric discourse that Eliot is talking about.

#### I-I-3-5-5. Distinctive Feature from ambiguous description

**The Rate of Distinctive Feature**

**Literal meaning < Illocutionary force**

**Denotation < Connotation**

### I-I-3-6. Figurative Speech: hidden meaning and the notion of conversational implicature

We can see figurative speech with connotation in the text from the literature, whereas the implicature in pragmatics according to Levinson

More concrete suggestion for a pragmatic theory of metaphor simply do not, at the time of writing, exist. Sperber & Wilson (forthcoming), experiencing the same sort of difficulties with other figures of speech, conclude that the theory of implicature does little to explain how such utterances are decoded, and indeed that the problems lie largely beyond pragmatics in an essentially psychological theory of rhetoric. This is, however, to undervalue the role that the maxims play in the location and recognition of tropes, and in the selection of interpretations relevant to the context. (Levinson, 1983, 158)

## II. How to scaffold the figurative of speech in *The Wasteland* by T.S. Eliot

**II-I-1.** The literal meaning of *The Wasteland*: 1. Land that is uncultivated or barren 2. An area that is devastated, as a flood or 3. Something locality, that is spiritually or intellectually barren. (Random House Webster's College Dictionary)

**II-I-2.** Illocutionary force: connotation

Tone/ mood: the frailty of life associated with emptiness and annihilation create by T.S. Eliot

### II-I-2-1. Creativity of language principle

#### II-I-2-1-1. Analyzing the text of *The Wasteland*

The writing of *The Waste Land* as a poem is merely a reflection of a journey evoking spiritual redemption. Apparently, Eliot has expressed the deteriorating condition of modern civilization. In it, the aspects of modern society after the world war have been clearer. The poet is never held hesitant to put the possibility of the ruin of modern life in a cinematic way. He has injected some terms of religious value for the salvation of modern human beings. Even the five parts of his famous poem clarify the way of emancipation from the field of moral degradation. His evocation to people crossing over the barrier of the modern ruinous condition is a path of moral purification as a journey of human life is not but a journey through the path of morality having issues of the religious entity. (The Criterion: An International Journal in English Vol. 11, Issue-VI, December 2020 ISSN: 0976-8165)

Introduction: female shaman appearing

#### Chapter 1. *The Burial of the Dead*

- T. S. Eliot's *The Waste Land* is considered one of the most important poems of the 20th century, as well as a modernist masterpiece. A dramatic monologue that changes speakers, locations, and times throughout, "The Waste Land" draws on a dizzying array of literary, musical, historical, and popular cultural **allusions** in order to present the terror, futility, and alienation of modern life in the wake of World War I. *The Waste Land* by Eliot, T. S.: Very good Hardcover (1922) First Edition, Second Impression. | Abacus Books, ABAA/ILAB
- ChatGpt: "The Burial of the Dead," the first section of T.S. Eliot's "The Waste Land, explores themes of death, rebirth, and the cyclical nature of life. It begins with the famous line "April is the cruellest month," contrasting spring's promise of renewal with the pain of memory. The section reflects on personal and collective despair, drawing on various cultural references including classical literature and religious texts. It also introduces the idea of spiritual desolation in post-World War I Europe, emphasizing a sense of loss and disconnection. Would you like to know more about "The Waste Land?"[AskUp ChatGpt]

April is the cruellest month, breeding

Lilacs out of the dead,

Marie, hold on tight. And down we went.

In the mountain, there you feel free.

I read, much of the night, and go south in the winter.

We can't understand two phrases above with literal meaning, but it indicates that Eliot describes the general mood and tone of *The Wasteland*. April is the most mean-spirited of all the months, with all those lilacs blooming out of the lifeless soil as a reminder of memory and love, while spring rain stirs up the painful past. Winter seemed warmer and love while spring rain stirs up the painful past. Winter seemed warmer because the snow covered up the ground (and those

memories), and life was like dried-up bulbs under the earth: sheltered, suppressed . . . . -> Nothing creates something: Emptiness generates life ironically. Summer came suddenly, crossing Lake Starnbergersee in the rain. We sat in the sunny park, drinking coffee and talking. "I am not Russian at all; I come from Lithuania, a real German." When we were Children, I stayed with my cousin the archduke, and he took me sledding, and I was scared. He said to me, "Marie, hold on tight," and down the hill we went. You feel a sense of freedom up there in the mountains. I read all night long, and I travel south when winter comes. [The Waste Land Poem Summary and Analysis | LitCharts](#)

According to another AI, if we surf the internet "suppressed . . . . Nothing creates something: Emptiness generates life ironically. Summer came suddenly crossing Lake Starnbergersee", we can see the description as follows.,

The "suppressed" element likely refers to the suppressed emotions and spiritual emptiness that characterize the post-World War I world depicted in the poem. The ironic juxtaposition of "nothing creates something" and "emptiness generates life" reflects the poem's exploration of spiritual aridity and the potential for renewal, despite the despair. The line "Summer came suddenly, crossing Lake Starnbergersee" is a direct quote from the poem, making the sudden arrival of summer and its connection to the lake near Munich, Germany. The phrase "The Wasteland" itself refers to the poem, which is a fragmented and disillusioned portrayal of a post-war society struggling to find meaning and purpose.

If we can compare with literal meaning and AI explanation, it is easy to find out the distinctive feature from ambiguous description.

Living nor dead, I knew nothing,

Looking into the heart of light, the silence.

*Ode'und leer das Meer.*

And yet when we returned late from the garden, your arms full of flowers and your hair wet, I was speechless, I could hardly look at you, I felt empty, neither alive nor dead. I looked into your good heart and saw only silence. Desolate and empty is the sea. [The Waste Land Poem Summary and Analysis | LitCharts](#)

Madame Sosostris, famous clairvoyante,

Had a bad cold, nevertheless

Is known to be the wisest woman in Europe,

With a wicked pack of cards. Here, said she,

Is your card, the drowned Phoenician Sailor,

(Those are pearls that were his eyes. Look)

- ChatGpt: Madame Sosttris, the famous fortune-teller, has a bad cold like any ordinary person, but is somehow still known as the wisest woman in Europe with her evil deck of tarot cards. "here is your card," she said, "The Drowned Phoenician Sailor, with his dead eyes like pearls, look!" She carried on, "Here is Balladonna, the beautiful and poisonous lady, the Madonna of the Rocks, that complex lady, Here is the man with three staves, and here is the Wheel of Fortune, and here is the merchant looking sideways at us, and this blank card represents the burdens the merchant carries, which I am not allowed to see. I cannot find The Hanged Man card. You should be afraid of death by water. I see crowds of people in your future, walking aimlessly in circles. Thank you, the reading is over. If you see dear Mrs. Equitane, let her know I'll come by with her horoscope myself, you can never be too careful these days. [AskUp ChatGpt]

Why did Eliot introduce Madame Sosttris?

- ChatGpt: T.S. Eliot introduces Madame Sosttris in "The Burial of the Dead" to symbolize the theme of divination and the search for meaning in a chaotic world. She represents the intersection of the spiritual and the mundane, reflecting the desire for guidance in times of uncertainty. Her character also highlights the futility of seeking answers through fortune-telling, emphasizing the sense of disillusionment in post-war society. Would you like to explore more themes in "The Waste Land?" [AskUp ChatGpt]

## *Chapter 2. A Game of Chess*

The second section is a prophetic, apocalyptic invitation to journey into a desert waste, where the speaker will show the reader "something different from either / Your shadow at morning striding behind you / Or your shadow at evening rising to meet you; / [He] will show you fear in a handful of dust" (Evelyn Waugh took the title for one of his best-known novels from these lines). The almost threatening prophetic tone is mixed with childhood reminiscences about

a “hyacinth girl” and a nihilistic epiphany the speaker has after an encounter with her. These recollections are filtered through quotations from Wagner’s operatic version of *Tristan und Isolde*, an Arthurian tale of adultery and loss. [Eliot's Poetry The Waste Land Section I: “The Burial of the Dead” Summary & Analysis | SparkNotes](#)

I think we are in rats’ alley

Where the dead men lost their bones.

What is that noise?

The wind under the door.

What is that noise now? What is the wind doing?

Nothing again nothing.

‘Do?

You know nothing? Do you see nothing? Do you remember?

‘Nothing?

I remember.

Those are pearls that were his eyes.

‘Are you alive, or not? Is there nothing in your head?’

Generally speaking, in the passage of the poem, or the general reader may think that we are in a broken dismal word, where men feel dead and lose their form and purpose. “What’s sound?” It’s just the wind blowing in under the door. “What’s that other sound?” What is the wind doing?” Nothing, again, the wind is doing nothing. “do you know anything? Do you see anything? Do you remember anything? I remember the drowned man’s eyes like pearls, in the tarot card. “Are you alive or not? Is there anything going on in your head?”

In the poem of the Waste Land. What does the pearl symbolize in Chapter 3

“Pearl”

**Thin Description:** Pearls are formed when an irritant, usually a parasite and not a grain of sand enters an oyster. The oyster defense against the irritant is to coat the irritant with fluid called nacre. Layer upon layer of nacre is deposited until a lustrous pearl is splendidly formed.

### Thick Description

ChatGPT: In Chapter 3 of “The Waste Land,” titled “The Fire Sermon,” the pearl symbolizes purity and the ideal of love, contrasting with the corrupted relationships depicted throughout the poem. It represents a longing for spiritual and emotional connection in a world filled with disillusionment and despair. The pearl’s association with value also highlights the tension between materialism and spiritual fulfillment. Would you like to discuss another aspect of the poem?

Me: I’m sorry, it’s not Chapter 3. It’s Chapter 2 Could you please correct and explain it again? Would you like help with anything else?

- ChatGPT: In Chapter 2 of “The Waste Land,” titled “A Game of Chess,” the pearl symbolizes purity and the ideal of love, contrasting with the corrupted relationships depicted throughout the poem. It represents a longing for spiritual and emotional connection in a world filled with disillusionment and despair. The pearl’s association with value also highlights the tension between materialism and spiritual fulfillment. Would you like to discuss another aspect of the poem? [AskUp ChatGpt]

### Chapter 3. The Fire Sermon

The third episode in this section describes an imaginative tarot reading, in which some of the cards Eliot includes in the reading are not part of an actual tarot deck. The trees over the river are dormant the last of their leaves cling and sink into the wet bank. The wind crosses the barred land without anyone around to hear it. The nymphs are all gone. Set river Thames, flow softly, until I my poem is over. There are no empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, cigarette butts and other trash floating along the river, all that evidence of people hanging out there on summer nights. The nymphs are all gone, and they have been replaced by so-called elites, who pollute the river anyway; they’re gone now too, though, and they left no way to contact them. By the waters of Lake

Leman I sat down and cried. . . Sweet Thames, flow softly until my poem is over. Sweet Thanos, flow softly, because I only have a few short, quiet things to say. But behind me, in a strong cold wind, I hear the deathly rattle of bones, and a cold laugh that spreads from ear to ear.

#### Chapter 4. Death by Water

The final episode of the section is the most surreal. The speaker walks through a London populated by ghosts of the dead. He confronts a figure with whom he once fought in a battle that seems to conflate the clashes of World War I with the Punic Wars between Rome and Carthage (both futile and excessively destructive wars).

#### Chapter 5. What the Thunder Said

After the torchlight shone red on sweaty faces, after the gardens went cold and lifeless, after the agony in rocky places, after the shouting and the crying, in the prison and the palace alike, after the echoes of spring thunder over distant mountains, he who was alive is now dead. We who were alive are now dying, slowly. .

### II-I-2-1-2. Descriptive words Conveying Emptiness & Annihilation in *The Waste Land*

Please tell us about Descriptive words conveying Emptiness & Annihilation in *The Waste Land*?

The answers are as follows according to **AskUp ChatGPT**

Chapter 1. "dead": often used to describe a lack of life and vitality.

Chapter 2. "dried": suggests barrenness and desolation.

Chapter 3. "unreal": reflects barrenness and desolation.

Chapter 4. "wasteland" itself -symbolizes destruction and emptiness

Chapter 5. "sterile" reflects themes of barrenness and lifelessness.

As we mentioned above the passages from *The Waste Land*, "Sassure distinguishes the system of language (la langue) from particular instances of speech and writing (parole)". (Culler, 2000, 61) We can see the relationship between the systems in *The Waste Land* by T.S. Eliot. And we have to know the background of Eliot's speech and writing on the wasteland in The book of *Old Testament* from his poem, *The Waste Land* for the learners to try to get the meanings of Eliot's texts in *The Waste Land*.

### II-II. I-I-3-5. The Rate of Literal Meaning and Illocutionary Force [Figurative Speech: hidden meaning]

The Frequency = Literal Meaning / Figurative Speech x100

The original dictionary meaning of the word 'wasteland' is 1. unbarren, or uncultivated land, a desert 2. an ugly often devastated or barely inhabitable place or area 3. something (such as a way of life) that is spiritually and emotionally arid and unsatisfying

(Merriam Webster Dictionary)

T.S. Eliot's *The Waste Land* of illocutionary forces [Figurative speech] is, as a conflict of interest, T.S. Eliot's *Wasteland* is a complex poem containing a variety of themes and symbols that can be expressed in figurative speech, expressing various conflicts and contradictions. These themes should be interpreted as thick descriptions and connotations in a humanistic biography. These themes are analyzed in four major ways. The first is cultural decline and spiritual emptiness, the second is personal isolation and lack of connection, and the third is the failure of language and communication, which is a wasteland described as isolation and extinction resulting from the conflict between nature and literature.

### II-II. I-I-3-5. One-to-Many Principle in Linguistics

Literal Meaning  $\leq$  illocutionary forces

Semantic Feature Frequency = (Illocutionary Forces  $\div$  Literal Meaning)  $\times$  100

For example, in **II-I-2-1-2**, the meaning of *The Waste Land* by T.S. Eliot can be generated with five similar or associated words. So, if we make a mathematical formula for the relationship between the literal meaning and the illocutionary forces and calculate the frequency rate, it is as follows.

Literal Meaning in Semantics  $\leq$  illocutionary forces in semantic and pragmatics



$$(\alpha \div \beta) \times 100 = \gamma$$

$\alpha$  = The Number of Literal Meaning

$\beta$  = The Number of Illocutionary Forces

$\gamma$  = The Rate of Semantic Feature Frequency

$$\beta / \alpha \times 100 = 20\%$$

From the viewpoint of *The Waste Land*, we can see that, at least, 20% of illocutionary force can be secured from , at least, one word per chapter. In the creativity of language, there are cases where one or more worlds move in an infinite direction of expanding or diverging meanings, and we can see that the world of the poet's imagination is infinitely diverging.

Looking at the wasteland, we can see that at least one word per chapter can have at least 20% illocutionary force.

<i>The Waste Land</i>	Literal Meaning -	① unbarren or uncultivated area
	Illocutionary forces -	① dead
		② dried
		③ unreal: something (such as a way of life) that is spiritually and emotionally arid and unsatisfying
		④ waste land: an ugly often devastated or barely inhabitable place or area
		⑤ sterile

	Literal Meaning	Illocutionary Forces
<i>The Waste Land</i> By T.S. Eliot	the unbarren or uncultivated area	① dead
		② dried
		③ unreal
		④ waste land
		⑤ Sterile

[Chart 1]

As you can see from [chart 1] above, we can see that one of the linguistic principles, the 'one-to-many principle', is being applied. The explanation of the one-to-many principle in linguistics is as follows.

There are a set of literal meaning group and another group of illocutionary group. A function is a logical concept in mathematics that describes the relationship between two sets. It simply means that each element of the domain corresponds to exactly one element of the codomain. When applying this to pragmatics, which means words in literary texts, we can come up with various meanings. If we create a formula, it is as follows.

$$f(x) = 5x$$

$x$  = the waste land

In mathematics, a function is a concept that represents a relationship between two sets, and it means a rule in which each element of the domain corresponds to only one element of the codomain. In simple terms, it refers to a relationship in which one output value ( $y$ ) is determined for a certain input value ( $x$ ). So if we apply this mathematical functional relationship. In the many-to-one principle in linguistics, we get the following.

$$f(x) = y, f(x) = 5x$$



When  $x$  is 1, we can see that a greater than one appears, numbers such as  $f(x) = 5$  are produced. So,  $y$  is 5

When  $x$  is 1, the number  $f(x) = 5$  appears, which shows that one-to-many in literature as pragmatics can appear in literature as well as in linguistics.

Five words that are reminiscent of *The Waste Land* converge to the word 'wasteland, and it also describes a phenomenon of getting infinitely closer to a single number

The standard view of the form-meaning interfaces, as embraced by the great majority of contemporary grammatical frameworks, consists in the assumption that meaning can be associated with grammatical form in a one-to-one correspondence. Under this view, composition is quite straightforward, involving concatenation of form, paired with functional application in meaning. In this book, we shall discuss linguistic phenomena across several grammatical sub-modules (morphology, syntax, semantics) that apparently pose a problem to the standard view, mapping out the potential for deviation from the ideal of one-to-one correspondences, and develop formal accounts of the range of phenomena. We shall argue that a constraint-based perspective is particularly apt to accommodate deviations from one-to-many correspondences, as it allows us to constraints on full structures (such as a complete word or the interpretation of a full sentence) instead of always deriving such structures step by step. (Berthold Crysmann & Manfred Sailer. 2021. *Introduction*. In Berthold Crysmann & Manfred Sailer (eds.), *One-to-many relations in morphology, syntax, and semantics*, p.1.)

They say that "One-to-Many principle is a fundamental concept in linguistics that helps us understand how languages organize meaning and structure, and how this organization can be both efficient and ambiguous." (Language Science Press.)

## II-II. I-I-3-5. Many-to-One Principle in Linguistics

In linguistics, generally speaking, "the many-to-one principle" refers to the phenomenon where multiple distinct meanings or functions are expressed by the same form (e.g., a word, a morpheme, or a grammatical structure). "Just as there is a many-to-one principle in linguistics, we can see that this principle is equally applied to literature. This speaks to the utility of literature as it expresses the figurative of speech. A single word having multiple related meanings; e.g., "dead", "dried", "unreal", "waste land", "sterile" can refer to annihilation in *The Waste Land* by T.S. Eliot.

The scent of lilacs can vibrate in *The Waste Land* because it is the language and words of creation that can create something from nothing. We can see that this is the generative grammar and creativity of language that emanates from linguistics, and it also endlessly brings about rhetoric in literature.

$$(5 \div 1) \times 100 = 500\%$$

The Number of Literal Meaning / Literal Meaning / The Number of Illocutionary forces  $\times 100$

	Illocutionary Forces	Literal Meaning
<i>The Waste Land</i> By T.S. Eliot	① dead	the unbarren or uncultivated area
	② dried	
	③ unreal	
	④ waste land	
	⑤ Sterile	

Convergence of a function means that when the independent variable of the function approaches a certain value infinitely, the value of the function approaches a certain value. At this time, the constant value to which the value of the function approaches is called the limit of the function. For example, in the function  $f(x) = 1/x$ , as  $x$  increases,  $1/x$  gets closer and closer to 0, but it does not become 0.

- Relationship between convergence and divergence: Convergence refers to the phenomenon in which the value of a function approaches a specific value.

- Mathematical representation of convergence: In general, the limit of a function is represented by the following symbol:

•  $\lim (x \rightarrow a) f(x) = L$  or  $f(x) \rightarrow L (x \rightarrow a)$ . This is read as "the limit of  $f(x)$  approaches  $a$  is  $L$ ."

$\lim (x \rightarrow a), x = 5$  (the number of illocutionary forces),  $a = 1$  (the number of literal meaning)

$L$  or  $f(x) \rightarrow (5 \rightarrow 1)$ . So, the limit of  $f(x)$  approaches is 1

$f(x) f(x) = 1$

## II. Conclusion

The first section of *The Waste Land* takes its title from a line in the Anglican burial service. It is made up of four vignettes, such as seemingly from the perspective of a different speaker. The first is an autobiographical snippet from the childhood of an aristocratic woman, in which she recalls sledding and claims that she is German, not Russian (this would be important if the woman is meant to be a member of the recently defeated Austrian imperial family). The woman mixes a meditation on the seasons with remarks on the barren state of her current existence ("I read, much of the night, and go south in the winter"). The second section is a prophetic, apocalyptic invitation to journey into a desert waste, where the speaker will show the reader "something different from either/ Your shadow at morning striding behind you / Or your shadow at evening rising to meet;/[He] will show you fear in a handful of dust" (Evelyn Waugh took the title for one of his best-known novels from these lines). The almost threatening prophetic tone is mixed with childhood reminiscences about a "hyacinth girl" and a nihilistic epiphany the speaker has after an encounter with her. These recollections are filtered through quotations from Wagner's operative version of *Tristan und Isolde*, an Arthurian tale of adultery and loss. The third episode in the section describes an imaginative tarot reading in which some of the cards Eliot includes in the reading are not part of an actual tarot deck. The final episode of the section is the most surreal. The speaker walks through a London populated by ghosts of the dead. He confronts a figure with whom he once fought in a battle that seems to conflate the clashes of the World War I with the Punic Wars between Rome and Carthage (both futile and excessively destructive wars). The speaker asks the ghostly figure, Stetson, about the fate of a corpse planted in his garden. The episode concludes with a famous line from the preface to Baudelaire's *Fleurs du Mal* (an important collection of Symbolist poetry), accusing the reader of sharing in the poet's sins. This is a message from a part of the *Old Testament* to save the people of Israel who were wandering in the wilderness due to human sin. In the end, we can see that it depicts the image of England and London that has become like this wilderness. A world without water has no life, and in the end, the figurative of speech was created with the linguistic power that is recreated from emptiness and extinction. It would be desirable for the instructor to guide the students to analyze T.S. Eliot's texts from *The Waste Land*, while explaining the literary terms along with this background explanation. It is pleasure for the language learners or readers to find out the hidden meaning of Eliot's speech. It is a land of creation where plants can grow luxuriantly and can be transformed from a barren land to an octopus, and at the same time this imagination creates a world of imagination that writers or poets can have, and we have learned about it through mathematical formulas and charts, creating texts through the creativity of language. These various expressions were analyzed and understood using ChatGpt to understand the multiple meaning in the line by line on T.S. Eliot's *The Waste Land*. It is improved that we can apply the linguistic principle: 'one -to- many' and 'many -to- one' principle in linguistics from his abstract meaning to contextual meaning causing the conversational implicature in pragmatics into mathematic formula.

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