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**A Critical Study of *The Wasteland* -
Poetry as Metaphor**

K. R. Vijaya, M.A.

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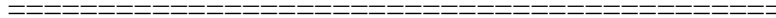
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Chapter One

Metaphor: Kinds and Uses

Archibald Macleish in "Ars Poetica" defines the nature of a poem in the immortal lines, "A poem should not mean but be" (Archibald Macleish, *Ars Poetica*). The things that are most interesting and are most worth having are impossible to define and this is the best definition we can have of poetry. Other definitions such as 'Poetry being musical thought' or 'the best words in the best order' or 'the spontaneous overflow of powerful feeling and emotion recollected in tranquility' seem to be partial or incomplete in their import, incapable of accounting for all these strata of meaning structured into the poem.

Aristotle defined poetry as an art of imitation, representing, counterfeiting or figuring forth, to speak metaphorically, a speaking picture with this end to teach and delight. It is absolutely true. A poet is an imitator of the world around him, recording his emotions and feelings to be transferred to the readers. But that is not an easy task.

The poet strives and struggles for the right word. Even T.S. Eliot himself speaks about the intolerable struggle in writing poetry; 'the Intolerable wrestle with words and meanings' (T. S. Eliot, *The Use of Poetry and the Use of criticism*, London : Faber & Faber limited, 1946: 118-119).

The existing language is not enough for the poet. The form of poetry is more obvious than the form of prose as the former is the most primitive. The earliest poetry was social in purpose; the incantation, the rite, the ballad associated with ritual dance and feasting. It has more physical form than any kind of literature. In it is revealed the closest possible union of music and meaning of thought and image, imagination and intuition. So the man who tries his hand at poetry is in need of words, not connotative but also evocative and emotive. In addition to their meaning, the words call up or evoke before the mind's eye, a host of associations, connected with them and are

also rich in emotional significance. For example, the word 'lily' merely connotes a 'flower', but it evokes images of beauty, innocence and purity. It also carries with it, the emotional overtone of pity, resulting from suffering.

Semiotics goes deep and distinguishes between paradigmatic and syntagmatic relations in the language. De Saussure defines, "The paradigmatic relations are those into which a linguistic unit enters through being contrasted or substitutable in a particular environment with other similar units. The syntagmatic relations are those that a unit contracts by virtue of its co-occurrence with similar units. In a red door and a green door, red and green doors are in paradigmatic relation to each other, while each is in a syntagmatic relation with the door" (F. R. Palmer, *Semantics*. (London: Cambridge University Press, 1976: 78).

In such a complex web of language, the poet is expected to deliver his emotive content to the readers. As Wheelwright says, the poet is an interiority craving for entry into another interiority. So, the poet is forced to seek the help of symbols, images, similes and metaphors in order to express much more than the ordinary words. When viewed more closely, the inner meaning of poetry is conveyed only through imagery. If we can understand the imagery of the poem, we can say that we have experienced a poem in its entirety.

T.S. Eliot himself says, "The poem is a series of images of migration ... and obscurity of the poem, on first reading is due to the suppression of 'links in the chain' of explanatory and connecting matter and not due to incoherence or to the love of cryptogram ... The reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced" (T.S. Eliot, 'Preface', *Perse, Anabasis*, London : Faber & Faber limited,1931, Third ed.1959, 9-10).

While considering metaphor in imagery, we can say that most people view metaphors as an esoteric literary device beyond their use or understanding. While a few people qualify as 'Masters' of metaphor, most people use metaphor without realising they do.

Whether poetic or colloquial, simple or complex, a metaphor compares two unlike objects or ideas and illuminates the similarities between them. It accomplishes in a word or phrase that could otherwise be expressed only in many words.

If we say 'Don't let her rough manner scare you, She's a pussy cat', we condense into a single word, the characteristics associated with an affectionate, gentle, non-intimidating personality. Since the word or phrase used to set up the comparison evokes a mental picture, we might say that metaphor embodies the phrase, 'a picture is worth a thousand words'.

Metaphors play a vital role in enriching the quality of poetry. They decorate the language and make it rich and expressive. They express exactly the mood and attitude, not a shade more or less.

Macbeth's attitude of despair and cynicism finds superb expression in the following metaphors.

"Out brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage. And then is heard no more; It is a tale Told by an Idiot, full of sound and fury, Signifying nothing" (Charles Jasper Sission (ed.), *William Shakespeare: The complete works*. London: Odhams Press Limited, 1953 : 978).

Metaphors help to express feelings which are subtle and unusual and which would otherwise remain unexpressed. They have the privilege of taking the readers beyond the world and no one can deny the fact that their use increases evocative pleasure of poetry.

Metaphors can be considered as a linguistic process, used to make comparisons between the attributes of a thing or person.

The dictionary of literary terms defines, "Metaphor is a figure of speech, an implied analogy in which one thing is imaginatively identified with another dissimilar thing" (J.A. Cuddon (ed.), *The Dictionary Of Literary Terms*. London : Andre Deutsch limited, 1977: 117).

The current literary term defines, "metaphor - transference; Meta - over, pherein - to carry. The application of a name or a descriptive term to an object to which it is not literary applicable; an implied comparison. It is based on the idea of similarity in dissimilarity" (A.F. Scott (ed.), *Current Literary Terms*. London : The McMillan Press limited, 1965: 70).

The word 'metaphor' comes from the Greek word, 'metaphor' which means transport. The metaphor transports a concept from where it is normally located to somewhere else where it is not usually found. (e.g.) " Our doubts are traitors" (Charles Jasper Sission (ed.), *William Shakespeare: The complete works* (London : Odhams press limited, 1953) 78.

The relation of metaphor to symbol is a recurring issue. Both have the common origin; perception of association. But the two seem to work in opposed directions. A symbol generates associations while metaphor grasps towards analogy. There is an element of passivity about the perception of symbol whereas metaphor is an attempt to grapple with reality. Metaphors are striking; symbols are satisfying and inevitable. Metaphors are irritable, apparent and they seek a state of definition. Symbols imply content; an acceptance of a provisional codification of reality.

There is another issue that similes and metaphors are different. A simile explicitly says something is like something else. It is clearly establishing a comparison. A metaphor, on the other hand draws attention to one or two features shared by two dissimilar things. A simile is a truncated metaphor. The pleasure comes from the similarity discovered in the midst of differences, while in similes the pleasure comes from the extensive similarities.

Similes contain ' like' or 'as' whereas metaphors do not have them. For example, when we say 'Your hands are as cold as ice', it is a simile. When we say 'Your hands are blocks of ice', it is a metaphor. Metaphors are often harder to identify than similes as they can be used in more varied, intricate and subtle ways. Metaphors and similes have many similarities. But they are not interchangeable figure of speech. Some writers effectively pair similes and metaphors. Shakespeare in his sonnet begins with a metaphor, "This is his cheek, the map of days outworn".

In the next line, he explains it with his simile, "When beauty lived and died as flowers do now" (Ibid, P 1307).

I. A. Richards in 'Practical criticism' says that a metaphor is a shift, a carrying over of a word from its normal use to its new one. He shows that the difference of tenor and vehicle are as important as the similarity. By tenor, Richards refers to the primary subject; idea. By vehicle, the secondary object: image. Together, they constitute a figure. In the sentence, 'I wouldn't like to crawl', the word 'crawl' is used metaphorically; the subject tenor is I, the vehicle is 'worm' that crawls. The meaning is 'I am forced to crawl though I am a human being and that I am reduced to the state of worm' (Ibid, P 1307).

Metaphor may be a single isolated comparison or it may be an extended metaphor that is sustained throughout the work and functions as a controlling structure. For example, in Emily Dickinson's "Because I could not stop for death", the journey in a carriage is an extended metaphor for a journey through life; childhood, maturity and death.

Metaphors are conventional or traditional as when the face of a maiden is compared to the moon and her eyes to fish in ancient poetry. They can be experimental and scientific as T.S. Eliot compares a lingering sunset to an etherised patient in "The love song of Prufrock".

"Let us go then you and I

When the evening is spread out against the sky

Like a patient etherised upon a table"

(C. Smith Grover, *T.S. Eliot's poetry and plays*, Chicago: Chicago University Press, 1956 : 57).

Metaphors can give us a great deal of freshness, if used in the apt context, as Crashaw's comparison of the eyes of Mary Magdalena to the heaven of falling stars and Wordsworth's comparison of leech gatherer to a huge stone.

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Metaphor is distinct logically and physiologically the prior symbol. It is considered the basic poetic figure. Aristotle claims "The greatest thing by far is to be a master of metaphor. It is one thing that cannot be learnt from others. It is also a sign of genius, as a good metaphor implies an eye for resemblance" (Aristotle, *De Poetica*, 322 B.C.). Quintilian calls it the commonest and the most beautiful. Shelley also says that language is metaphorical.

As we know, metaphors are of many kinds. A simple or tight metaphor is one in which there is one point of resemblance between tenor and vehicle. E.g.: Earth's rage. The compound or loose metaphor catches the mind with several points of similarity. E.g.: She is a peach. A complex metaphor mounts one identification on the other. E.g.: That throws some light on the question. Here, 'throwing' light is a metaphor and there is actual light. When a metaphor draws its comparison from two illogical and opposite sources, it becomes a mixed metaphor.

The apt example can be from Shakespeare. Hamlet ponders whether "It is nobler to suffer the stings and arrows of outrageous fortune or to take arms against the sea of troubles" (Charles Jasper Sission (ed.), *William Shakespeare : The Complete Works*. London: Odhams Press Limited, 1953 : 1027).

Linguists point out that most words were originally metaphors so that what we now call metaphor is actually a figure imposed on another figure. It has been absorbed into everyday language usage and become naturalized so that we are not aware of it as metaphor. When we can trace the original pattern, we call it 'a dead metaphor', in which the sense of transferred image is present. E.g.: 'money' so called because it was first minted at the temple of Juno Moneta.

A submerged metaphor is one in which the vehicle is implied. E.g.: Time's winged chariots, hurrying near" (David Herbert (ed.), *Everyman's Book of Evergreen Verse*. London : Everyman, 1993: 72).

An absolute or paralogical metaphor sometimes called antimetaphor is one in which there is no discernible point of resemblance between idea and image. E.g.: 'the sounds of silence'.

Metaphors can take the form of a variety of related figurative devices. Metaphors of personification are particularly common. These imbue abstract ideas or inanimate things with human qualities. 'Death, an unseen stranger' and 'age is gray', 'a toothless hag', 'stumbling in the dark' are metaphors of personification. Metaphors of allusion are also used fairly often. They link the comparison to a well-known character or situation from literature, history or popular culture or to a proverb or topical saying, 'He has met his waterloo'. Metonymy which substitutes the name or attribute of one thing for the name of another is occasionally used as metaphor. "And I am come down to deliver them.... Unto a land flowing with milk and honey", (Old Testament) illustrates a food metaphor in this form.

Some metaphors draw out a simple comparison. into almost untenable shape. Such violent exaggerations are known as conceits. The conceit was frequently used in Elizabethan poetry and became a feature of the famous poet John Donne and other metaphysical poets of seventeenth century.

In "valediction forbidding mourning ", he writes,

"If they be two, they are two so
As stiffe twin compasses are two,
They soule the fixt foot, makes no show
To move, but doth, if the other doe".

(John Carey (ed.), *John Donne*. New York: Oxford University Press, 1990: 121.)

He compares the lovers to a pair of compasses. She is the one fixed in the center and his soul, the farther it travels from hers, the more it leans towards hers. As it comes around, hers revives its power of movement. In other words, her soul is the center of his being and keeps it, maintains its position, even as it circles around.

T.S. Eliot who did much to bring about the metaphysical revival uses the same kind of startling for fetched imagery. He calls them intellectual metaphors. He takes pride indeed to call himself a Neo-metaphysical. Eliot's use of metaphors is classical. He retains the suggestiveness; yet the suggestiveness is confined to his needs. Eliot's metaphors are from the background of literary tradition and he uses them widely to convey his sensations and his apprehension of transcendental mystery. Innumerable are sources from which Eliot's metaphors are drawn.

The following are most important.

- a) flowers and gardens especially rose garden.
- b) water and sea.
- c) months and seasons of the year.
- d) city streets, smoke and fog.
- e) parts of the human body.
- f) stairs.
- g) fire.
- h) past literature and myths.

Metaphors from all these sources are scattered up and down his poetry, more specially in *The Waste Land*. Eliot's metaphors are always functional and not merely decorative. As Mattheissen says, they stand for something larger than themselves.

Chapter Two

Archetype Myth and Metaphor

In "Tradition And the Individual Talent", Eliot defines literary creation. "The Poet's mind is like the catalyst of finely filiated platinum ... introduced into a chamber containing oxygen and sulphur-di-oxide" (T. S. Eliot, 'Tradition and the Individual Talent', *The Egoist*, Vol.6, September and December 1919, PP 54-55, 72-73).

The unity of any work of art has not been produced by the unconditional will of the artist is only its efficient cause. More important is the fact that every poet has his private mythology, his own spectroscopic bands or peculiar formation of symbols of which he is quite unconscious. In that case, "THE WASTE LAND" exposes underlying or archetypal patterns of human culture and that it is from such archetypes that the poem derives its power and meaning. Archetypes are the original patterns from which the copies are made. Carl Jung says in his "Analytical Psychology" that these archetypes are inherited in the mind of a human being from the typical experiences of our ancestors' birth, death, life and struggle.

These experiences give unity to a diversity of effects and are expressed in myths, dreams and literature. He discovered recurring symbolic themes, which he recognized as existent in all cultures and unaffected by the boundaries of time and space. These shared symbols are entitled as Archetypes. They are irrepressible, unconscious pre-existing forms that seem to be the part of the inherited structure of the psyche and can manifest themselves spontaneously anywhere at any time. This global sharing of the specific symbols is the result of a collective conscious and further we delve into the origins of the collective image.

Jung says, "Archetypal expressed boundlessly across cultures are the result of synchronistic influence which is the linking meaningful existence of coincidental outer and inner events that are not themselves casually connected" (Jung Carl, 'Man and His symbols'. P-415).

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The search for archetypes is a kind of literary anthropology concerned with the way that literature is informed by pre-literary categories such as ritual myth and folk tale. The literary anthropologist who chases from the source of Hamlet legend from the pre-Shakespearean play to saxo grammatics and from saxo to nature myths is not running away from Shakespeare. But he is drawing closer to the archetypal from which Shakespeare created.

An image is not merely a verbal replica of an external object, but any unit of a verbal structure seen as a part of total pattern. This pattern is deeply rooted on the natural cycle and everything in nature a synchronisation between an organism and the pattern of its environment. With animals, some expressions of synchronisation like the mating dances of birds can be called as rituals. But, in human life, a ritual seems to be something of a voluntary effort to recapture a lost rapport with a natural cycle. A farmer must harvest his crop at a certain time of year and it is involuntary. We cannot call harvest as a ritual at all. But the harvest songs, sacrifices, folk customs are the deliberate expressions of a will to synchronize human and natural energies.

All the important recurrences in nature, the day, the phases of the moon, the seasons, the crisis of existence from birth to death get rituals attached to them. Most of the higher religions are equipped with a total body of rituals, suggestive of the significant actions in human life. The myth is the central informing power that gives archetypal significance to these rituals. Hence, myth is the archetype. In the solar cycle of the day, the seasonal cycle of the year, in the organic cycle of human life, there is a single pattern, out of which myth constructs a figure which is partly the sun, partly vegetative fertility and partly a God or archetypal human being.

Myths are localized and regional, being influenced by landscape, geography. Myths from Sahara are different from the attic myths derived from the forest and hills. However, mythology is transcendental and many cultures who have had not contact with one another have same symbols and myths.

Mircea Eliade, a religious history professor noted that there are around 5200 different creation myths globally. When myth began 4.5 billion years ago, the Earth was created in Big Bang and

human evolved 20,000 years ago, Neanderthals who were sitting around the fire, watching shadows and listening to the sounds of night were trying to make sense of life. But, more importantly, death. In order to honour the dead people, Neanderthals buried their dead with flowers. They also took care of the sick and elderly. In trying to understand death through ritual and ceremony, Neanderthals have given us our greatest gift, mythology.

Emile Durkheim, a noted sociologist and mythologist, explained that myth exists as a social institution that orders rituals, economy and history. He describes it as the conscious of a society. Joseph Campbell said that we are living a myth and that we must figure out what it is so that it does not live us. He also warns that a society that takes myth literally is suffocating itself. Studying mythic symbols is one form of bringing back, the divine, if not mystical experience of realizing that all life is connected at the very least, on an unconscious level. Campbell sites four purposes of myth.

1. To awaken wonder by bringing us back in touch with the child within.
2. To fill the corners or niches of an image with the mystery.
3. To validate social order. 4. To teach us how to conduct ourselves during the stages of our lives.

Campbell further expounds upon Otto's theory of numinosum by stating that God as creator lies deepest within the well of our identity and that contemplating his existence is what makes us one with the transcendent ultimate reality. He also explains that the level of collective or individual energy determines the character of the Gods we create.

Every writer who has his own private mythology is acutely conscious of the bewildering variety, complexity and intricacy of modern life. His bewilderment is further increased by his historic sense and by his consciousness that the whole of the literature of the world from Homer down to the present day forms a single whole and this literary tradition is dynamic, modifying and influencing literary activity in the present. The problem of the modern writer is how to render in

his art, this variety and complexity. He must impose some sort of order control and pattern in this variety. Otherwise the result would be chaotic. T.S. Eliot, being a modern writer tries to bring about the order and control by the use of myth and metaphors. Eliot's remarks on myth in his review of Ulysses had an eye on his own use of myth in 'THE WASTELAND'.

"In using the myth in manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce, pursuing a method which others must pursue after him..... It is simply a way of controlling, of ordering, of giving a shape and a significance to the intense panorama of futility and anarchy that is contemporary history. It is I seriously believe a style towards making the modern world possible for art" ('Ulysses, Order and Myths', The Dial (1923), PP 480-483. Weston's Book, "From Ritual To Romance").

Eliot uses some myths in an ideal situation, contrasts with the reality, leaving the readers to draw his conclusions between the ideal and the real. In manipulating the contrasts which shows up the difference, Eliot calls upon all the perspectives of the mind and controls them by means of the background myth. This use of myth enables him to take a common place contemporary situation and make it reverberate with religious, historical, linguistic, artistic and scientific tensions.

The myths of "THE WASTE LAND" have been taken from Fraser's book, "The Golden Bough" and Jesse. There is a basic resemblance between the vegetation myths of the rebirth of the potency of man, the Christian story of resurrection and the Grail legend of purification. The common source of all these myths lies in the fundamental rhythm of nature-the death and the rebirth of the year. There is a close union in all these myths of the physical and spiritual regeneration that their symbolism is basically sexual and that sexual perversion leads to spiritual sterility and decay.

All these myths and legends point to the fact that the surface differences between the customs, beliefs and ways of life of mankind tend to mark profound resemblances. Similarities lie beneath contrasting appearances that there is fundamental unity among them. On finding a common

principle underlying all manifestation of life he had used this principle as a pattern to impose order and unity on the chaotic variety and complexity of his rendering of modern life.

For the modern wasteland, Eliot finds a close parallel in the wasteland of the past. Eliot, once said that a great poet in writing of himself writes of his age and the remark is fully applicable to his own poetry.

He had his age in his heart and soul. There can be no denying of the fact that he was a spokesman of his age. One of his achievements consists in his having given expression to the dominant anxieties and feelings of his age. Through the medium of his poems he has rendered the torturing impact of a great metropolis on the human soul, the anguish, the ennui, the boredom, the neurosis which such a life generates. He is not content merely to expose stupidity, hypocrisy and vanity of the people but he lifts the veil and makes us aware of the horror of all mankind and the horror of the lonely human soul, unless it is redeemed by courage and faith. What is happening now is not particular to the present age. It also happened in the past. Whenever there was perversion of sex, the result was the spiritual decay and death. Eliot finds a similarity between modern wasteland and the other three wastelands.

1. The medieval wasteland of the Fisherking, a myth which is closely related with the Grail legend.
2. The wasteland of Oedipus, the king of Thebes in an ancient Greece.
3. The Biblical Wasteland.

The Holy Grail legend is a medieval legend associated with the adventures of King Arthur and his Knights of the roundtable. The Grail was the cup of or plate used by Christ for his last supper in which the blood of the Saviour was collected, when he was crucified. The holy vessel was discovered to have acquired medicinal and miraculous properties and it became an object of devotion and worship. Chapels for the Holy Grail was built in several countries and its worship was organized. The lance used to pierce the sides of Christ was also kept with it.

But a time came when the original Grail disappeared mysteriously from the chapel and many bold Knights staked their lives in the arduous task of searching it. It is believed that the lost Grail sometimes appeared in the sky as a floating saucer of great beauty and splendour. But it could be seen only by a knight of original purity.

In "Ritual To Romance", Weston concluded that the Grail was connected with the fertility myth as it is witnessed by its sexual symbols, the cup and the lance symbolizing the male and female organs respectively.

In the course of their hazardous quest, Parsifal, the knight and his fellow adventures happened to arrive in a country ruled by a prince named, the Fisher king. It was one of the regions where Grail worship had been anciently in vogue and a temple known as Chapel Perilous stood there broken and dilapidated as a mournful memorial of what once was but later had ceased to be. It was said that the lost Grail was hidden in this Chapel. At that time, the king himself had become a physical wreck, maimed and impotent. As a result it was whispered of a sin committed by his soldiery in outraging the chastity of a group of nuns attached to the Grail Chapel. The impotency of the Fisher king was reflected sympathetically in the land of which he was the head and the ruler. It had become dry and barren, the haunt and home of want and famine.

The king however was waiting with the hope despite his illness that one day the Knight of the poor soul would like to visit his star-crossed kingdom, march to the Chapel Perilous, answer questions and solve riddles. This would be followed by a ritual washing of his king Fisher's sinful body which would purge it and renew its health and energy. It was also hoped that this rebirth of the king would be followed by the life giving rains to the parched land and thirsty kingdom which would once more enjoy its earlier fertility. The rest of the myth was Parsifal's arrival to the wasteland and its spiritual regeneration.

To universalize the fact that sin is involved in the violation of the sanctity of sex in all ages, Eliot brings in the myth of the Oedipus rex and his land in "THE WASTELAND". Oedipus unwittingly kills his father and marries his own mother and thus calls down upon his head, the

curse of the Gods in the form of a virulent plague, the epidemic and destructive which neither the king nor commoner fails to regard as a punishment for some dark or hidden crime. Tiresias, the blind prophet is summoned and he having been compelled tells the shocking truth that he, the king himself is the plague spot. Such is the conspiracy of circumstances that the king is slowly driven to the realization of the horrible truth. Nothing remains for the king but the duty of expiation, self-mutilation, self-exile, self-abasement and a prolonged penance which eventually results in spiritual calmness and inner illumination.

There is a third wasteland also, the Biblical wasteland or the evil land of Emmaus in Ecclesiastes and Ezekiel parts of the Old Testament. The prophet Ezekiel warns his followers to remember God and give up idolatry. Their sins have laid the country waste and regeneration will come only when they return to God. These three wastelands form the mythical background to the contemporary wasteland, the panorama which is contemporary Europe.

The mythical wasteland of the Fisher king is a metaphor of contemporary decay and spiritual sterility. The sick humanity and this sickness results as in the case of the Fisher king from its sexual sins. Sex, which is the source of life, has been denied its proper function; it has been degraded to mere copulation and this sexual perversion has led to spiritual death. Spiritual health can only be regained only through penance, suffering, sacrifice and self-discipline.

Besides these myths, we also find many allusions to ancient myths. One is an allusion to the myth of Philomela and her sister Procne, daughter of the king of Athens and of Procne's husband, King Tereus of Thrace. The story reported by Ovid in Metamorphosis is one of the transformation through cruelty and death.

Like other marriages in "THE WASTELAND", that of Procne and Tereus was loveless, wrong from the beginning because they were not blessed by the bridal goddess.

After five unhappy years with Tereus, Procne convinces him to fetch Philomela from Athens for a visit. As he returns with Philomela, he takes her into the woods and rapes her. When she threatens to tell Procne, he cuts her tongue and rapes her again before abandoning her and then

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tells Procne that she has been slain. Philomela manages to weave a tapestry telling the story and sends to queen Procne, who brings her back to the palace. Procne avenges her sister's rape and mutilation by murdering her own son and serving him a stew to his father, Tereus. When Tereus discovers what he has eaten, he is horror-struck and pursues Procne and Philomela.

The cycle of revenge is interrupted for before he can kill them, the three are changed into birds. Tereus becomes a hawk, Procne, a swallow and Philomela, a nightingale. The rape and mutilation of Philomela and the subsequent murder of the child involve multiple distortions of sacred moments. But both King Tereus and Philomela achieve transformation and salvation when the Gods turn them into birds.

Thus Eliot uses various kinds of myths as objective correlatives, which he defined as a set of objects, a situation and a chain of events. The ancient myths act as objective correlatives for the poet's emotion in ancient customs and rituals and changes into metaphors. The central motive of all these myths is the sanctity of sex. The purpose of the sexual function is procreation and it is sanctified only in marriage.

In modern society, there is perversion of sex and hence its degeneracy. Sex has been separated from love, marriage and procreation and the sex act has become beastly or mere animal copulation and hence there is decay and spiritual degeneration. Salvation lies in rising above the merely physical and the sensuous, in the sublimation of sexual union into higher union of the human soul with God. The modern wasteland differs from the other wastelands in the truth that there are no signs of salvation or redemption. Redemption is brought about by purification through suffering but the waste Landers lead a negative existence and are unwilling to take the pains, necessary for the redemption. They have lost all faith in moral and religious values. Their life is an aimless wandering about any fixed goal. Purification ceremonies, religious ceremonies and sex have lost their original value and there is perversion of values all around.

Thus the poet's mental frame which has a set of myths and archetypal symbols gets expressed in his poems and its literary devices like simile, metaphor and the like. Emile Durkheim said that myth is a metaphor that is transparent to transcendental that even myth is a spiritual metaphor.

The myth of Adam and Eve is a myth describing how humans became conscious. The story is that Eve convinced Adam to eat the apple and we were thrust out of paradise. A literal interpretation of myth has led to generations of people, believing women to be the evil undoing of man and that is why, they suffer in child birth and menses. However, through proper exegesis of the myth, we learn that because the serpent sheds its skin to grow, it metaphorically represents wisdom, the feminine goddess and rebirth. The tree is the tree of life also found in every culture that is a link between conscious and unconscious, the underworld and upper world. By eating the apple, Eve made humans God-like. This myth teaches us that the divine is within us.

We can conclude that Archetypes are inherited in the human mind from the typical experiences of our ancestors' birth, death, love, family life and struggle. These experiences in order to give unity to a diversity of effects are expressed in myths, dreams and literature. These variations of Archetypes and myths are equally true. These archetypes and myths guide, direct and lead a man to the indecipherable language of the soul and gets expressed in poems when he becomes a poet.

Chapter Three

The Use of Metaphors in *The Wasteland*

We tried to take a backward glance at the origin of metaphors in the earlier chapters. Such an inquiry will be helpful to see the way in which metaphors are used in 'THE WASTE LAND'. As we have already discussed, metaphors are used either to communicate their meaning or to decorate the language. It is by the use of metaphors, abstract ideas or emotional status can be conveyed accurately and clearly to the readers. In the case of Eliot, the use of metaphors are of great importance, since its quantity is one of the most striking and memorable features of his work.

"THE WASTE LAND" opens as a revaluation of English poetic traditions. Eliot's April - by contrast to Chaucer's, Shakespeare's, Browning's and Brook's - is not the least lovely and sweet. It is the cruellest month to the Waste Landers. Here, we get a series of questions. What is a Wasteland? Who are the Waste Landers? The answer comes in the form of metaphor (i.e.,) the twentieth century modern world. April is anthropomorphically cruel. By trying to awaken irresponsive roots, it is cruel. Since rebirth implies some effort on them and any spiritual effort is hateful to them, they prefer winter or spiritual death. In the following lines, we are introduced to a speaker by name Marie. She is a German princess. She remembers her love-experiences and sexual pleasures during winter season, which is now over.

In the winter season, the Earth was covered with snow and there was no stirring of life and so the need for action was forgotten. There was a minimum of activity and spiritually, they were as dry and dead as dried tubers. But, they migrated to the south, where it was warm and pleasant. When they were in the lake Stanbergersee in Germany, rain came early in summer that they took shelter under a row of trees. When it was sunshine again, they went to Hofgarten, a pleasure park in Munich, Germany. There, they drank coffee and talked for an hour. The German princess

revealed the fact to her companion and lover that she was not Russian at all and she was a real German. When they were children, they lived with their cousin, the Arch Duke. Once, he took her for a ride in a sledge. He drove fast and she was frightened. The Duke asked her to hold him tightly. She did so and down they went. She then told him that she would read for a long time during the nights and would go south in the winter season:-

"And when we were children, staying at the Arch-Duke's My cousin's, he took me out on a sled, And I was frightened. He said, Marie, Marie, hold on tight. And down we went. In the mountains, There you feel free. I read, much of the night and go south in the winter" (Valerie Eliot (ed.), *The Wasteland and other Poems* (London : Faber and Faber limited, 1940: 23).

Marie is a metaphorical figure for every twentieth century modern woman. She is a globe trotter, representative of the rootlessness of the modern man. She is a typical Waste Lander, a person affected during World War I. She remembers only her cousin with whom she had sex relations. She does not remember her parents. She has no roots either in the family or community or the nation. In winter, she goes in search of pleasure and physical comforts. The shower of rain surprises her and she seeks shelter from it as she is unaware of its purifying and fertilizing significance.

We, then come across a surveyor of the Modern Waste Land, Tiresias. He is a man who had also been a woman, who lived forever and could foretell the future. Here, we find the mythical character, transformed into a metaphorical character of the poet himself. Tiresias is none but T. S. Eliot. What Tiresias sees is the substance of the poem.

The modern twentieth century world is entirely desolate and the people are all spiritually dead and sterile. It is like a rocky-barren land in which no trees can grow. There is no fertile soil but only stones and rubbish. Modern man does not know what spiritual fertility means. They know only broken images or idols which are nothing but false spiritual values. It is scorched with the heat of the sun. The trees are dead and give no shelter and the singing of the cricket provides no relief and no life-giving water flows over the dry stones.

The passage from The Old Testament Bible Ecclesiastes 12 describes the same sort of wasteland.

(i) Remember now thy creator in the days of thy youth, while the evil days came not, nor the years draw nigh, when thou shalt say, I have no pleasure in them.

(ii) While the sun or the light or the moon or the stars, be not darkened nor the clouds return after the rain.

(iii) In the day , when the keepers of the house shall tremble and the strong men shall bow themselves and the grinders cease because they are few and those that look out of the windows be darkened.

(iv) And the doors shall be shut in the streets when the sound of the grinding is low and he shall rise up at the voice of the bird and all the daughters of music shall be brought low;

(v) Also when they shall be afraid of that which is high and fears shall be in the way and the almond tree shall flourish and the grass hopper shall be a burden and desire shall fail because man goeth to his long home and the mourners go about the streets;

(vi) Or ever the silver cord be loosened or the golden bowl be broken or the pitcher be broken at the fountain or the wheel broken at the cistern.

(vii) Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it.

(viii) Vanity of Vanities, saith the preacher; all is vanity.

After describing , the poet suggests here that the man can protect himself from the heat of the sun only by taking shelter in the shadow of the red rock of religion. The shadow of the rock is immortal and so different from the shadow of man which is his death. The clause 'roots that clutch' evokes a rather striking metaphor of the effort it takes to survive in a country laid waste, a

country in which the prophecy of Ezekiel has come true. Thus, the modern twentieth century world can be taken as a metaphorical picturisation of the Biblical wasteland.

Then follow two extracts from Wagner's Opera , one from " Tristan and Isolde".

"Frisch weht der wind Der Heimat Zu Mein Irish kind Wo Weilest du?" (Ibid., P.24).

Tristan is dying. He lies on the sea-shore waiting for the arrival of his beloved Isolde. But the sea is empty. There are no signs of her ship. Their love is guilty (i.e.,) love outside marriage. So, its end is tragic. Such guilty love can bring no satisfaction. The guilty love of the mythical characters is similar to that of the love of the contemporaries. Love has degenerated into lust and so is no longer vital for life giving.

The German opera encloses another episode of guilty love and so equally devoid of satisfaction. It presents the picture of a youthful romantic love. The hyacinth girl has now been forgotten by her lover but when they came back, a year before the love had intense passion and ecstasy. But, now he feels as if he is neither living nor dead. His senses fail him. He could see only desolation and emptiness. Thus, sex is sanctified only in marriage and love outside marriage has never brought any satisfaction in the past and it is never likely to result in happiness in the present modern world. Then comes the anti-religious attitudes of Madame Sosostris with the Tarot pack of 78 cards.

"Madame Sosostris, famous clairvoyante, Had a bad cold, nevertheless Is known to be the wisest woman in Europe, With a wicked pack of cards" (Ibid., P.24).

These Tarot pack of cards were originally used in Egypt to foretell the rise of Nile waters and the return of fertility. But now the function of the pack has degenerated and it is now used merely for fake fortune telling and illegal activity. Madame Sosostris is a metaphorical character representing all who exploit even religion for their monetary benefit. She is a fortune teller, who is sick and suffers from cold. But, she is considered to be the wisest woman in Europe. On one of the cards, there is a picture of a drowned Phoenician sailor who is the fertility God, whose image

was thrown into the sea every year to symbolize the end of the year. On another card, there is the picture of Belladonna, a lady of situations for she is an expert in manipulating sex intrigues. A man with three staves is seen in another card. The man may be the legendary king fisher with his three fold way of salvation to give, to sympathise and to control. Next, there is a card with a picture of a wheel on it, which represents the ups and downs of life. The one-eyed merchant is the Smyrna merchant in the picture. He was the one who brought religion and sexuality to Europe. Now, he has got only one eye, denoting the loss of religious function. The card of the hanged man is the dead fertility God or Christ crucified. He is hooded and the fortune teller cannot recognize the picture. Madame Sosostris with her Tarot pack of cards is a contemporary debasement of the Seers and oracles of myth, modern decadence and the decay of religion.

The crowds of people walking on the ring are the Modern Waste Landers of London city, going through their daily round of existence dull, boring and monotonous.

"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, Flowed up the hill and down King William street, To where Saint Mary Woolnoth kept the hours With a dead sound on the final stroke of nine" (Ibid., P. 25 5. Ibid., P. 25).

The city is unreal because life in it is lived entirely on the physical plane. It is devoid of spiritual reality. It has a dream-like unreality. This is a metaphorical picturisation of the city, Baudelaire, Dante's limbo and the medieval Wasteland. Stetson is a friend whom Tiresais recognizes in the crowd and stops him. They discuss about the recent wars which resemble the Punic wars between Rome and Carthage. Here, Eliot seems to consider that all wars to be the same and all experiences to be one experience. There is no essential difference between the modern age and the past. Stetson is the humanity at all times.

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A Critical Study of *The Wasteland* – Poetry as Metaphor

"You Hypocrite lecteur !-mon semblable-mon frere!"

The above line, 'You hypocritical reader, my fellowman, my brother' completes the universalisation of Stetson. He is everyman including the reader and Eliot himself. Thus, the metaphorical picturisations and characters in the first movement suitably reflect the complexity of modern life.

A Game of Chess throws shifting lights on the woman protagonists. A woman is described sitting before her dressing table. The current of air carried away the perfume in the form of vapour to the well-ornamental ceiling. The lines are reminiscent of Cleopatra in her barge and Imogen's bedroom in Cymbeline and of the festal hall of Dido in Virgil's Aeneid . But the lady has nothing in common with Dido and Cleopatra . She is a citizen of Modern Wasteland . Her hair , as she brushes spreads out in fiery points. The words which spurt out from her are exclamations and questions. They express nervous dissatisfaction and a sense of panic.

"My nerves are bad tonight. Yes, bad stay with me. Speak to me. Why do you never speak? Speak. What are you thinking of? What thinking? What? I never know what you are thinking. Think" (Ibid., P. 27).

Over the fire place, is carved the picture of Philomela, telling how she was raped, her tongue cut and finally she was transformed into the nightingale of the golden voice. Her song filled the wasteland in antiquity with melody and it echoes still. But to the dirty ears of modern man, it is a meaningless ' Jug , Jug'.

The Waste Landers fail to understand the real significance of Philomela's story - purification and transformation through suffering. Foot steps are now heard on the stairs. Her lover for whom she has been waiting has arrived. When pressed further by the lady to speak, the lover indifferently quotes the famous lines from "The Tempest" - Those are Pearls that were his eyes, without understanding the significance. They are to him mere meaningless rhymes without sense. She wants to break the narrow cage of routine to which she is tied. She is waiting for something to

happen. The lady asks, 'Is there nothing in your head?'. He is one of the Hollow men, head piece filled with straw - a typical waste Lander who knows nothing, sees nothing, does not even live.

The scene moves to a tavern and to get a picture of stalemate at the other end of the society, resulting from a perversion of sexual values. We find a speaker, a friend of Lil, who is talking to some friends, seated in a restaurant, about her husband Albert, now coming back home from Army after four years. He would certainly ask her what she did with the money, he gave her to get a nice set of teeth for herself. He wants to have a good time and enjoyment in the company of Lil, there are others who will give him that enjoyment.

At this time, there is again, a call to them to hurry up, for it is the time to close the restaurant. But his call is not heeded. The wife of the soldier is every woman of Wasteland whose domestic life is disintegrated, when sex is sought to be separated from procreation and is degenerated into a mere means of pleasure.

The controlling metaphor in 'The Fire Sermon' is fire (i.e.,) lust. It begins with Tiresias' survey of the River Thames in the season of autumn. The leaves have fallen down and the wind moves without any rustle. The Thames is deserted. In summer, it had been the pleasure spot for innumerable ladies and rich men. But the present condition is pitiable. The river is strewn all over with empty bottles, cigarette cases, papers, hand kerchiefs and the like. It is a metaphorical picturisation of the biblical Wasteland. The water is a source of purification and regeneration but the modern man does not hesitate to defile the purity of the river which 'sweats oil and tar', a measure of the spiritual degeneration, a metaphorical picture of the Biblical Wasteland. The castle of the Fisher king was always located on the banks of a river or on the sea shore.

The title 'Fisher king' originates from the use of the fish as a fertility or life symbol. Here also, Tiresias is seen fishing in the dull canal, near the gas house. The wind blows and he hears the senseless laughter of London crowd, who move about rattling like dried bones. In his imagination, he sees naked dead bodies on the low damp ground, and of bones lying in a little low dry garret rattled by the rat's feet. He can hear behind him, from time to time, the sounds of

horns and motors, carrying Sweeney, a lustful person to Mrs. Porter, a woman of loose character, hardly a type of chastity. The reference in the ballad to the feet 'washed in soda water' reminds us of the foot-washing which precedes the restoration of the wounded Fisher king by Parsifal and the taking away of the curse from the wasteland.

The recapitulation of the use of metaphor is continued with the picturisation of 'Unreal city' and with the reference to the one-eyed merchant mentioned by Madame Sosostris. The Syrian merchants were with slaves and soldiers, the principal carriers of the mysteries which lie at the core of the Grail legends. In the modern world, we find the representatives of the Tarot diving and the mystery cults in decay. What he carries on his back and what the fortune teller was forbidden to see is evidently, the knowledge of the mysteries. Mr. Eugenides' invitation to 'a weekend at the metro pole' is his invitation to a homosexual debauch. The homosexuality is 'secret' and now a 'cult', but a very different cult from that which Mr. Eugenides ought to represent. The end of the new cult is not life but ironically, sterility.

In this contemporary Waste Land, relations between the two sexes, female and male are also sterile. This is brought out by seduction scene an episode from lower middle class life. The typist works all day in her office and waits eagerly like a 'taxi- throbbing' for the evening when her day's work will be over and he will return home and have some rest. The evening is welcome to her as it brings the sailor home from the sea.

First, she removes the breakfast plates, from the table, next she lights her stove to prepare her evening meal and serves her food in empty tin boxes. She then takes out her clothes, spread out on the windows so that they may be dried up by sun and heaps them up on the divan which is also her bed for the night. Her stockings , slippers , camisoles are all placed on the divan. The guest soon arrives. He is a small house agents clerk. He tries to engage her in love making. The mating of the typist with the young man is merely mechanical indifferent, bringing before our eyes, the physical sex-relationship in THE WASTE LAND.

Sex has degenerated to mere animal like mechanical copulation. There is no love, no pleasure. The typist is indifferent to what happens and glad that the act is completed. She looks in the mirror to check if her hair has been disarranged or the powder from the face has been removed and roams about the room mechanically. It concretely brings out the utter breakdown of traditional standards. The meeting with the carbuncular man ends not in peace, but in sterile burning. She puts on music, smoothing her hair automatically and unconsciously.

Tiresias, on listening to the music gets reminded of the music, he hears beside a church. It is the music of the fish men; the fish again here is a life symbol. The fish men chatter, dine and rest in a public bar. There, a well-known Church of Magnus Martyr with its walls splendidly decorated with silver and gold. Life on Lower Thames Street, if not on the strand, still has meaning as it cannot have meaning for either the typist or the rich woman of 'A Game of Chess'.

At present, the River Thames has been made dirty by oil and tar which is carried by ships, sailing on it. But, there was a time, when well-decorated barges sailed on it. They were driven by the tides of water or by the wind which filled their beautiful red sails. They sailed in the direction in which the wind blew. But, now the ships carry along with them, logs of wood, drifting on the river, towards the Greenwich Lake or pool of water. It was in the same river that Queen Elizabeth and her favourite Earl of Leicester used to sail on the river in their beautiful barge. It sailed briskly as the south west wind filled with the sails and there was swift current in the water. Now, all these are changed. The London streets close to the banks of the river have dusty trees and trams run there with their smoke and ugly noises. The sexual perversion and sin is brought out by the songs of the three Thames' daughters. They moan the pollution of the river water by the oil and tar. The Modern trade is dirty as dirty and impure as modern life. They bemoan their loss of purity and virginity by men. The first daughter does not like High bury with its trams and dusty trees. Richmond and Kew are picnic spots and it was here that she was violated and lost her virginity. The second daughter of Thames feels extreme humiliation. Her lover wept after the seduction and promised to give her a new life, which was of no use. She does not resent but expresses her extreme dejection.

The third daughter of Thames was undone on 'Margrate sands', a sea-side pleasure spot in London. She is utterly frustrated and her life is equal to nothing. She has just completed, floating down the river in the canoe, what Eliot has described in "Murder in the Cathedral" as,

"..... the effortless journey, to the empty land where the soul is no longer deceived, for there are no objects, no tones where those who were men can no longer turn the mind, to distraction, delusion, escape into dream, pretence no colours, no forms to distract to divert the soul From seeing itself, foully united forever Nothing with Nothing Nor what we call death, but what beyond Death is not death" (T.S. Eliot, *The Murder in the Cathedral* (London : Faber and Faber limited, 1935: 78).

These three daughters of Thames are the victims of lustful men's sexual perversion. The sexual degeneration prevails in all sections of society, the rich, the middle class and the poor. The entire modern Wasteland is burning in the fire of lust. Modern man, freed from all restraints burns only for material gain, not for spiritual gain. Only God can pluck them out of this fire of lust and save their souls. Regeneration can come about only if the modern humanity heeds the teachings of the great moral and religious teachers both of East and West.

The metaphor that controls 'Death by water' is water (i.e.,) Relief through surrender. Miss. Weston tells that each year at Alexandria, an effigy of the head of the God was thrown into the water as a symbol of the death of the powers of nature and that his head was carried by the current to Byblos , where it was taken out of the water and exhibited as a symbol of the reborn God. Here, we find a Phoenician sailor who had been dead for a fortnight now no longer remembers the cry of gulls which he used to hear during his voyages. Now, he had also forgotten about the rise and fall of the waves of the deep sea. His materialistic activity had also come to an end. His bones were caught by a current of water under the sea and were carried away with a slow whispering sound. As his body rose and fell with the current, he passed the various stages of man's life from youth to old age. At last, his body was caught in a whirlpool and was seen no more. Phlebas is every citizen of the Wasteland. Like him, we should not seek to control our

destiny and drive ourselves, the boat of our life. If we madly run after wealth like Phlebas, we will face a horrible death like him.

'Death by water' gives an instance of the conquest of death and time - the perpetual recurrence of determined seasons, the world of spring and autumn, birth and dying through death itself.

In a poem in which the privileged metaphor is that of a desert or wasteland, what the thunder says is automatically privileged for in such a context, thunder announcing the possibility or likelihood of rain and consequently of arrival. The thunder is a metaphor of spiritual revival.

Even in Indian Upanishads, certain land was threatened with famine and drought. The Divine or Prajapathi spoke in thunder to his devotees and pointed out to their way of salvation. The thunder is always a way of spiritual rebirth. In the opening, we witness the scene of Christ's arrest at the hands of his enemies. Christ was surrounded by dirty, sweating crowds with burning torches in their hands. Death-like silence was there everywhere after his arrest. Christ passed a period of agony in the Palace of the Roman Governor, Pilate, where he was interrogated and then in the prison. Then, it was rumoured that Christ was to be released. This led to noisy demonstrations in front of the prison and the Palace of Governor. Christ was crucified afterwards. These lines suggest that in the twentieth century, we have killed him in reality by our indifference. Everyday, Christ is dying a slow death by our spiritual indifference.

Next comes the reference to the journey of Sir Parsifal, the Quester to the kingdom of the Fisher king in search of the Holy Grail. The Knight and his followers reach the mountain top, which is the Chapel Perilous in which is kept the lost Grail. There have been no rains for a long time. It is totally a scene of desolation and barrenness which meets their eyes. There is no water at all and the rocks are cracked. There is not even silence, for there is the unpleasant noise of the wind, passing through dried grass, the desert insects singing with a jarring sound and the sound of thunder without rain. As the searchers climb the hill, near the chapel, they have hallucinations. Frightening figures seem to look out at them from mud cracked houses and mock and jeer at them. These questors are those who search truth and spiritual salvation. The path of spiritualism

is coarse and difficult. The intense and repeated cry of 'water, water' brings out the pain and suffering that they have to undergo.

The similar experience and hallucinations experienced by the two Disciples of Christ is brought before our eyes. During their journey to Biblical Waste Land, Emmaus, the evil land of the Bible, one of the disciples happened to see a third person walking by his side. When he counted, there were only two, he and his companion. But, when he looked ahead towards the White Road, he again saw a hooded figure, wrapped in brown cloak. He was not able to identify whether it was a man or woman. The 'Hooded horde's perpetrators of destruction offer a contrast to the 'hooded figure of Christ' gliding wrapped in a brown mantle whose presence now, as then is not easily recognized.

Spiritual decline is connected with the decay of Mediterranean civilization; modern Wasteland. The people of twentieth century world are wandering aimlessly. The land is mourning over the pitiable plight. Society is breaking up and as far as people see, there is nothing but barren plains and cracked Earth. The city on the mountain seems to crack and reform itself and the towers are falling. Horrible sights are to be seen. There are towers of churches far from them still comes out, the sound of bells, reminding the people that it is time for them to go to the church and say the prayers. But, nobody heeds them. It is just an indication of the passing of time. The whole scene is a metaphorical picture which conveys that there is only spiritual sterility all around and Modern Wasteland is spiritually dead without any hope of salvation. The lines,

"Here is no water but only rock Rock and no water and the Sandy Road" (Valerie Eliot (ed.), *The Wasteland and Other Poems*. London : Faber and Faber limited, 1940: 78) project the scene of the mythical journey of Parsifal and his Knights to the Chapel Perilous. They encounter the difficulties of travel in a dry land, as if this were a purgatory to purify their souls. Hope raises when the poet visualizes the Hermit - thrush singing in the Pine trees - the mythical journey to the Chapel Perilous is alluded to with 'In this decayed hole among the mountains' leading to the 'empty chapel'. The Knight and his companions have reached the Chapel, only to find that the house of God is in a state of decay and that it is "only the Wind's Home". The doors and

windows have been removed and the graves in the yard are in disarray. However, the clarion call of the cock is suddenly heard in a flash of lightning, heralding the morn, welcoming the damp gust bringing rain. The cock is associated with the betrayal of Christ by Peter, but what is perhaps more significant in this context is that, possibilities are opened up for the coming of rain, the rejuvenation of the maimed Fisher king and indirectly, of the rebirth of spiritual values. But this is only a possibility, a hope which may be belied by an uncertain future.

The Message of the thunder gives concrete form to this hope, to the transformation of the wasteland into a fertile land. Eliot uses the pure Sanskrit word Ganga evoking the mythical and rich heritage of Indian culture. The story of Ganga is one of the major myths of India's cultural past, associated with the lives of King Sagar and King Bhagirath. Mythology tells that the holy river flowed in Paradise in the mountain range of Himavant.

Sagar, the king of Ayodhya, wished to perform ashwamedh-yagna - the horse sacrifice, but was dismayed to find his children dead. There was no water for the ritual washing of the dead and he therefore, wished to bring Ganga from Himavant to the Earth.

His descendant, King Bhagirath succeeded in this attempt. The Ganga flowed on the earth through Siva's hair in mighty torrents. They could see the black clouds over the distant Himalayas. But there was no rain. Even the animals suffered from intense thirst and were helpless. All men (i.e.) even the beasts sat crowded together in complete silence. They prayed to God and the God replied to them in a loud thundering voice 'Da Da Da', which are three fold way of deliverance and spiritual salvation. The induction of four Sanskrit words derived from the Brihadaranyaka Upanishad and the way Eliot has adopted them to the needs of the poetic structure and philosophical meaning of the poem deserves detailed consideration. THE WASTELAND projects Tiresias as the protagonist for he represents the principal point of view and the two sexes meet in him.

Similarly, in Indian mythology, the two sexes synthesize in Prajapathi, a great seer and prophet. 'DA' is the noise of thunder and embodies in a parable, its message for man kind. The off spring

of Prajapathi, according to the Upanishad, uttered the syllable 'DA' to the three kinds of his disciples and children : the devas (gods), Manishyas (men) and asuras (evil spirits) . Prajapathi gave them the same message. He later asked the devas what DA meant to them and they answered : 'Damyata' (control yourself). Then Prajapathi asked the men and they answered, 'Datta' (Give). The asuras answered Dayadhvam (Be compassionate). The most significant aspect of Prajapathi episode is that the word 'Da' communicates different meanings to different individuals. It may mean either self - control or charity or compassion. Eliot therefore seems to emphasize that the individual must seek his own salvation.

With the lines, "I sat upon the shore Fishing with the arid plain behind me", the protagonist merges himself with the image of the mythical Fisher king and both of them seem to speak through the Poet. The journey eastward across the desert is finished; though the King's lands are waste, he has arrived at the sea.

"Shall I at last set my lands in order."

In the Bible, Isaiah bade King Hezekiah to set his lands in order and allow peace to rule because he was destined not to live and resolved to cultivate his own garden as a way of living. Likewise, we can rectify ourselves. And we are destined to die, but such order as lies in our power is nevertheless desirable.

"London Bridge is falling down falling down falling down
Pois' ascose nel foco che gli affina
Quando fiam uti chelidon-O swallow swallow
Le Prince d' Aquitaine a' la tour abolie
These fragments I have stored against My ruins" (Ibid., P. 40).

In the modern wasteland, London bridge is falling down and it keeps falling down constantly. The city refers to all the modern cities. Spiritual values are decaying and disintegrating particularly in large cities like London, Paris or any other.

It is only through suffering that regeneration takes place. The universal remedy is the three-fold salvation. If the modern Waste Landers give themselves over to some noble cause, if they learn

to sympathize , if they also acquire self-control and if they remember that suffering alone leads to spiritual salvation, they would acquire spiritual calmness and dignity. Then, there would be nothing, but 'Shantih, Shantih, Shantih' in their lives.

Thus, "THE WASTE LAND " becomes a kind of twilight. From within that twilight, the poet catches the sight of brightness far off. Perhaps but still, a brightness which is full of colour. The natural world which is not looked at directly has a beauty. Instead of looking out upon the world and seeing sharply defined and various manifestations of the same desolation and emptiness, the poet turns away from the outer world of men to ponder over certain intimate personal experiences. He narrows the range of his vision, withdraws into his own mind and thus devoted, concentrated in purpose, his verse moves into another intensity. The withdrawal into the world of inner experience brings with it, a new kind of imagery; an imagery not merely from observation and retaining it in his writings but an imagery, deriving also from dreams which give out the pure precision as well as realism.

Chapter Four Summing Up

The study of some ways in which Eliot makes use of the possibilities of metaphor will help us to know how the whole poem emerges as a metaphor. Metaphors used in the poem beautifully control the structure of the poem and we can easily detect the extent to which a certain metaphoric idea informs and organizes the poem. Eliot believes that the concern of the poet is never with thought so much as with the emotional equivalent of thought. To him, the essential function of poetry is not intellectual but emotional. The poet's principal desire is not for intellectual density but for richness and subtlety of emotional impression. To achieve this purpose of Eliot, metaphors help him in great deal.

Eliot also points out that the poet can achieve impersonality and objectivity by finding some objective correlative for his emotions. The barren waste of the twentieth century modern world forms the objective correlative of *The Waste Land*. The events of *The Waste Land* are witnessed by Tiresias who is no one but Eliot himself. What is peculiar to the *Waste Land* is the collocation of myths and metaphors in a manner calculated to evoke feelings and accordant ideas without overt statement of meanings. There is no contextual narrative or thought to give more explicit significance. Coherence depends on irradiative interlinking and unification.

Scenes from life, presented sufficiently in metaphorical terms to communicate the deeper meaning are interwoven with passages successfully. The objective - correlative, the spiritual aridity reminds us of George Eliot's apprehension that with the decay of the Christian faith, no religion would succeed it and humanity would become spiritually dead:

-A city under the broad sunshine, that seemed to me as if it were the summer sunshine if a long-past century arrested in its course - unrefreshed for ages by the dews of night, or the slushing rain

- cloud; scorching dusty, weary, time - eaten grandeur of people doomed to live on in the sate repetition of memories, like deposed and super annulated kings in their regal gold - in waver tatters. The city looked so thirsty that the front river seemed to me a sheet of metal; and the blackened statues, as I passed under the blank graze, along the unending bridge, with their ancient garments and their saintly crowns, seemed to me the real inhabitants and owners of this place, while the busy, trivial man and woman, hurrying to and fro, were a swam of ephemeral visitants infesting it for a day. It is such grim, stony beings as these, I thought who are the fathers, of ancient faded children, in those tanned time fretted dwellings that crowed the steep before me, who pay their court in the worn and crumbling pomp of the palace which stretches its monotonous length on the height; Who worship wearily in the sifting aired of the churches urged by no fear or hope, but compelled by their doom to be forever old and undying, to live on in the rigidity of habit as they live on in perpetual mid-day without one repose of night or the new birth of morning.

What Eliot had matured and created is nothing but the same social milieu that George Eliot had tried to portray. The century that Eliot lived is a century of rapid social change which is to be noticed in every sphere of life. There is a complete break-down of the agrarian way of life and economy. Industrialization and urbanization brought in their wake, their own problems. There have risen problems like the problems of overcrowding, housing shortage, a significant increase in vice and crime, fall in the standards of sexual morality and a rapid increasing ugliness.

The atmosphere has increasing ugliness. The atmosphere has increasingly grown more and more smoky and noisy and city slums raised their ugly heads on all sides. There has been a loosening in sex taboos and an increase in sexual promiscuity for public opinion does not operate as a check in crowded city.

The rise of the scientific spirit and rationalism has led to a questioning of accepted socials beliefs, conventions and traditions In matters of religion, it gives rise to scepticisms and agnosticism. The wholesale criticism of the existing order from different angles and points of

view often opposite and contradictory, has increased the perplexity of the common man baffled and at bay, he doesn't know what to accept and what to reject.

The atmosphere of perplexity, confusing anxiety forward that the study of psychology has taken which has emphasized the power of the unconscious to affect the conduct. It also has stressed that intellectual needs. Human beings are not so rational as they are supposed to be and their conduct is not guided and controlled by the conscious, rather it is at the mercy of the forces lying buried deep within the unconscious.

The abnormality is no longer regarded as a sign of degeneracy. It is recognized that even the normal are abnormal and neurotic to some extent. This idea has profound influence on twentieth century moral attitudes specially in matters of sex. Intellect no longer regarded as the means of true and real understanding and emphasis is placed on feeling and intuition. Rationalism and along with it humanism is at a discount. As a result, man is no longer considered as self-responsible or rational in his behaviour.

Sexual renunciation has ceased to be a theme of literature. Interest in sex-perversion has grown and there is a free and frank discussion of sex. Victorian taboos on sex are no longer operative. There is a breakup of the old authoritarian pattern in family relationships, the assessment of the relative roles of the sex has changed, woman has come to her own, and the notion of male superiority has suffered a serious blow. "The war of the generations" of the old and the young has resulted in a re-orientation of parent - child relationship. The greater mobility resulting from the automobile and the railway train has also weakened the authority of the old over the young and increased the rootlessness of man.

The First World War further strained the authoritarian -pattern of family relationships and increased tensions and frustrations. The reaction of the post war world has been to suspect all manifestations of authority. It may be called an era of revolt against authority. Political and religious scepticism, general disillusionment, cynicism, irony etc., become the order of the day. The temper of the age is anti-heroic and action and success in a worldly sense have become

questionable values. Interest has shifted from the extrovert to the introvert. Neurosis and spiritual gloom are widespread. Economic depression, unemployment; over population, acute shortage etc, have increased the hardship of life, and coursed stress and strains and nervous break downs. The hero in the inter-war novel is person, to whom things happen. He is anti - hero, a neurotic, a "Cripple" emotionally, if not physically. There is an atmosphere of moral unease and uncertainty, a collapse of faith in the accepted patterns of social relationships and a search for a new pattern.

Though there has been an occasional revival of Christianity even in the orthodox forms, the twentieth century under the impact of science and rationalism has witnessed a gradual weakening of religious faith. Religious controversies no longer exercise any significant influence on public issues, moral and ethical values are no longer regarded as absolute.

Philosophy and metaphysics instead of concerning themselves with the nature of God, show a keen interest in the study of the nature of man. The passions and despairs of age is seen in the picture of man 'as but the outcome of chance collocation of atoms'.

Gone are the days of the Victorian optimism when man was regarded as essentially rational acting in his best interests, which, his reason was supported to teach him, were identical with social good. The same perplexity and uncertainty is to be seen in the field of political theory. Socialism and internationalism have replaced the old Victorian notion of the supremacy of a particular race. The entire gamut of imperial relations has undergone a revolutionary change. Nationalism is no longer regarded as enough and imperialism has come in for a great deal of criticism. The empire, instead of remaining a matter of pride is looked down upon with a sense of guilt.

The century has also witnessed a visible decline in quality of literature. The old culture of the people expressed in folk song, dance, rustic craft has been destroyed. The cinema, the radio, the popular literature, full of crime or love stories have exploited like people for commercial purposes, there has been an increase in vulgarity, brutality and coarseness. Human relationships have been coarsened and cheapened. Man has become incapable of finer and subtle emotional

responses. Further the cheap novel and cinema have fostered a kind of day - dreaming and a proportionally weakened grasp of reality. Many people live fantasy existences derived from the shadow lines of screen. The exploitation of the youth for commercial purposes has tended to assign to them, a spurious importance and hence the antagonism of the old and the young has been accentuated.

This tragedy of everyday life has induced in the crazy poet's life, a mood of disillusionment. In the crazy - Jane poems of W.B. Yeats, he writes that human sorrow becomes an elemental passion, profound, eternal, and burning like a flame. As a matter of fact, we can say, the modern poet sees life as a whole wants to face it squarely, and has no wish to escape from it, into the world of dreams. He works at life without the spectacle of romance, and paints it as he finds it in all its ugliness and in all its misery and headaches.

Eliot, being a representative of the modern age, also wants to portray his age with all its stark realism in theme and treatment.

Seen in the metaphoric continuum, THE WASTELAND is undoubtedly, a portrayal of twentieth century modern civilization, where prophesy has fallen to fortune telling, where love has hardened into the expertise of lust, where April is the cruellest month and where dead are no longer buried but planted in gardens.

The Poem runs from 'April ... to Shantih' without a break and has the most apt title THE WASTELAND. The barren waste of the Poem's title is a metaphor itself. It is a metaphor for the chaotic life within the poem and that the enormous longing to escape into a world of propriety of stability, order and beauty that existed in the transcendent realm of the past.

The poem reflects the contemporary spirit in totality. Its anxiety, its desire, its neurosis, its boredom and mental vacuity have all been brought out. It encompasses several levels of experiences, arising out of various wastelands, the wasteland of religion in which there are rocks but no water; the wasteland of the spirit from which all moral and spiritual springs have evaporated and the wasteland of the instinct for fertility where sex has become merely

mechanical animal satisfaction rather than a potent life giving source of regeneration. The study of fertility myths show that sex act is the source of life and vitality when it is exercised for the sake of procreation and when it is an expression of love. But when it is exercised for the sake of momentary pleasure, it becomes a source of degeneration and corruption.

Eliot's view that every generation should make a poem in its own image is not only satisfying for the composition of THE WASTELAND but is also a way of recognizing and validating different interpretations of this great poem by succeeding generations who observe in its varying images, their own predicament. The poem expresses powerfully, the disillusionment of a generation, post war generation in Europe. We can even say, it mourns the death of Europe.

In the contemporary wasteland, there is corruption and degeneration at all levels. Sex has become a matter of intrigue, a matter of moves and countermoves, a source of momentary pleasure, a sordid game of seduction and exploitation of the innocent cousin. She along with many other characters is associated with sexual desire, fertility. There is the fashionable society woman who despite all her pomp and show, despite all her luxury with which she is surrounded is bored and fed up with the meaningless routine of her life and is neurotic as a consequence. The people are fond only of cheap thrills. Marie, a character remembers the sled ride with her cousin. She, along with many other characters is associated with sexual desire and infertility.

There are also women as subjects to desires. MARIE, MADAME SOSOSTRIS, THE NERVOUS LADY, PUB LADY, THE THAMES DAUGHTERS all bring their yearnings and they insist on the continuation of the desire. But also shows how often desire leads to frustration, ennui and violence. Desire is tragic for women as there are references to the love suicides of Cleopatra, Dido and Ophelia and the rape of Philomela to the loneliness of the nervous woman and the sad domestic life of Lil. For them, life is like a dead alley leading nowhere and it is full of dead things, dead spiritually and emotionally. Thus, THE WASTELAND successfully gives a vivid portrayal of the reactions of a sensitive man to the decay of the whole system of society into which he has been born.

THE WASTELAND, beyond diagnosing the spiritual distemper of age, it also makes a promise and prophecy. The picture of the contemporary wasteland which it presents might be bleak and gloomy but it does not end on a note of despair. It suggests that regeneration is possible as it always have been possible through suffering and penance. Man has sinned and he must atone to God for his sins through sufferings.

We read in Allen / Kierkegaard, "Man's condition is hopeless and only a miraculous divine intervention can free him from his bondage" (T.S. Eliot, "On poetry in war time" common sense (New York, 1942), P-351). Eliot tries to suggest that the possibility of damnation is a great relief from the ennui of modern life, because it gives significance to living. The recognition of sin is a new life for a notion of sin implies a sense of the good. But what happens in the modern wasteland is that people are callous to suffering. They do not want to suffer, to purify themselves. The relationship between man and woman is different from the animals because of this knowledge. So, because we are human, we must do either good or evil and by doing either good or evil, we show ourselves to be human.

In the beginning of the poem, there is only the barren desert and rock but towards the end, there is desire for water, there are clouds and so the expectation of rain. Water is always the source of sustenance. One can recall the biblical passage, describing how Moses touched the rock and caused the water to gush forth.

By the end, we move still further with the poet, fishing and determined to set at least his own land in order. In the final section, the message of the thunder gives concrete form to this hope, to the transformation of the wasteland into a fertile land. Eliot uses Ganga as the great holy river. He describes it as 'sunken' because it suggests the debased state of civilization, the shriveled quality of man's existence. The black clouds over Himavanth hold out a promise of rain and the possibility of salvation. The adoption of the thunder message from one of The Upanishads and the pairing of Buddha with Saint Augustine has been done in the sense that the radical problems of living the good life are basically the same, wherever we are and the wisdom of experience is vital for us, whatever its source.

The DA-DA-DA of the thunder is interpreted "DAMYATA, DATTA and DAYADHVAM" : control ourselves; give; be compassionate. Eliot changes the order and begins with 'give' in the sense of self-surrender or the scriptural 'He that loses his life shall find it'. In a society governed by money and self-interest, self-surrender or the living for the sake of others becomes rarer in life; Yet only by giving ourselves do we live. In translating 'Dayadhvam' as sympathise , he sounds philosophical and tries to say that 'we must sympathize with each other' to lead a good life. The key to right living is self-control and he emphasizes the joy that self-control brings. True happiness or serenity depends on submission to God's will. It is only in this way, one can achieve spiritual regeneration.

In the last section of the poem, the thunder is already heard and the clouds are there. Thus, a promise is held out of the coming of the rain of divine grace only if man will repent and do penance as the King Fisher and King Oedipus did. The 'SHANTIH, SHANTIH, SHANTIH' ending from the Upanishads serves as a blessing. Thus Eliot beautifully brings together, the wisdom of the east and the west and shows that spiritual regeneration can come if only we heed the voice of thunder give, sympathize and control which will help the contemporaries, the citizens of the wasteland to set the land in order.

One who looks for unity can notice that Eliot has used the technique of the cinematograph using metaphors which have its origin is Archetypes and myths. Just as in a cinema film, so in the poem, there are shots transcending time and place meaningless if considered separately. But taken together, forming a coherent whole. In this way, time and space have been conquered and contemporary problem has been given a universal and permanent significance.

On reading the Poem, we find it to be a unified whole and also that it does not work through a simple, single irony or metaphor. There is a gradual reinforcing of metaphors that leads the poem finally to become a poem of belief. All the metaphorical figures form a mosaic of pattern to give integrity to the poem. The metaphorical characters and the pictures like Madame Sosostriis, the clairvoyante, Marie, Hyacinth girl, the one-eyed merchant, the Phoenician sailor, Mr. Eugenides, the typist, the sordid clerk, the crowd crossing the London bridge on a winter morning, the exotic

boudoir of the first lady which we are to visualize closely and the bar in the pub and finally in the last section, the vaguer mistier pictures of crowd in anger and revolution and remote hordes , interspersed with sudden briefer pictures of individuals, the mysterious person who can only be seen as we walk along while we are gazing ahead and never when we look round to see who it is and the surrealistic woman, playing music on her stretched out hair as if it were a violin, all form a chain of metaphors to make the whole poetry as metaphor.

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