CHAPTER III

The Waste Land

T. S. Eliot was not simply a poet looking for new devices to make his poetry rich in technique or marked with some novelty. He was, in fact, facing, to his sorrow, a rupture of Christian tradition, a sense of terror at the diminishing humanism, almost reaching at the point of comic absurdity. In fact, this subject has been dealt by him in one or the other way in almost all his major poems, but it is in *The Waste Land* that the poet is more outspoken, more critical and comes out with positive principles as a solution to the problem.

Eliot is deep both in the Western and Oriental traditions; the international, transhistorical, transcultural narrator is conscious in him. The Western tradition is enunciated through the whole of the European tradition, his greatest models being *Aeneid* and *The Divine Comedia*. In Indian tradition his models are *The Bhāgavad Gīṭa* and the *Upanishads*. Nevertheless, the poet's concern in the poem, is to bring a balance between the theme and the technique — the technique of objective correlative to help him to connote, to create and to suggest. By his organic sensibility he wants to create "a text" which as George Steiner maintains:

... is generated where the reader is one who rationally conceives himself as writing a "text" comparable in stature, in degree of demand to that which he is reading. To read essentially is to entertain with the writer's text a relationship at once recreative and rival. It is supremely active,
collaborating, yet also agnostic affinity whose logical, if not active, fulfillment is an “answering text”.¹

Thus to create his text into a reader’s text the poet takes all cultural and transcultural sources to evolve the objective correlative which could fulfil his purpose. He sustains all linguistic artifacts on the scaffold of social, cultural, naturalistic and existential emotion. To quote Devinder Mohan, “Indeed the semantic locus, the referential resonance, and the evocative possibilities are surrendered to the forming of an emotion through sensory associates of the external reality”.²

Our effort now is to analyse the technique employed by T.S. Eliot according to the guidelines set by Ānandavardhana. The major poetry of T.S. Eliot concerns the deteriorating modern conditions due to lack of religiosity or the lack of true love in man for man. And he believes that unless these are restored there can be no peace in the life of man.

nThe Waste Land (1922) focuses our attention on the different facets of life without belief, on “the terror and agony that accompany a loss of belief”³, and severance of man from the divine which implies man’s absolute dependence on himself. There is no moral authority beyond him to curb his wayward instinctive urges; no objective value exists in the waste land of his anarchic self-seeking pursuits. Man-woman relationships are based on vulgar sexuality; every human

². Ibid., p. 62.
being moves like an automaton with a parched spirit and deadened soul. However, the poem is not merely a cry in wilderness over something past and gone; it is a positive assertion of the need to rehabilitate "a system of belief known but now misdirected".4

The theme of The Waste Land encompasses simultaneously several levels of experience arising out of various waste lands: the waste land of religion in which there are rocks but no water; the waste land of the spirit from which all moral and spiritual springs have evaporated; and the waste land of the instinct for fertility where sex has become merely a mechanical means of animal satisfaction rather than a potent, life-giving source of regeneration. In this way, Eliot is here dealing with the themes of futility, frustration and the spiritual barrenness of the twentieth-century Western civilization.

In the poem Eliot has made use of two books of anthropology, namely, Jessie L. Weston’s From Ritual to Romance and Sir James George Frazer’s The Golden Bough: A Study in Magic and Religion. Both these books deal with the patterns of belief held by the ancient people, explaining the spiritual meaning of life, though the material life is never denied.

In the legends which Jessie Weston treats in her book, the land was blighted by a curse. The whole country was inflicted with drought, the land became sterile and the women barren. The plight of the land was summed up by and connected with the plight of the Lord of the land, the Fisher King, who became impotent by maiming or sickness, as a result of the sins of adultery and

fornication committed by him. It was believed by the people that the curse would be lifted from the King and the country only when a sexually pure stranger would go in search of the holy Grail whose whereabouts were known to the Fisher King. He should put right questions and give right answers. Many of the knights of King Arthur’s Round Table went in search of the Grail, but were overpowered by the enemy of the King. Ultimately, Sir Parsifal (in many legends, Sir Galahad) succeeded in his quest. Reaching the Chapel Perilous after many hazards Parsifal solved the riddles of the Grail and the Lance and the Fisher King regained his potency and his country, its fertility. Thus the belief of the Fisher King, who lived in through the agony of a life of despair, but waited hopefully for his redeemer, came to be true.

The spirit of this legend was assimilated into the study of Christ’s crucifixion: in the Arthurian stories it is said that the Grail was the goblet that was used by Christ to celebrate the last communion. Later when Christ bled at the crucifixion, Joseph of Arimathea caught the blood in this goblet. The goblet was lost and was searched for by many. Later, the search became a symbolic quest for spiritual truth. The quester had to go to the Chapel Perilous and put certain questions about the Grail and the Lance which had pierced Christ’s side. The recovery of the land’s fertility depended on the successful emergence of the quester from the ordeal.

Ānandavardhana writes, “By the ways of principal suggestion as also subordinated suggestion shown thus far, the quality of creative imagination in poets will assume endlessness... By a mere touch of even a single variety of
suggestion (among the many that have been enumerated), the poet's expression will acquire novelty though it might perhaps embody only a trite idea". This is quite convincing because by its denotative power the words 'waste land' would convey simply the picture of a sterile, barren, unused land but the moment the myth of the Holy Grail is taken as the context, the whole poem as well as the title, assume different meanings. The title there conveys the resonance like suggestion and the suggestion gets based on the power of sense. The expressed content is merged in the unexpressed. The whole poem acquires a novelty because of the touch of suggestion with unintended expressed content.

Many thoughts get created. We are now thinking of Eliot's regret at human failure to maintain the ancient belief in the value-orientation beyond the self, which has turned us all into lonely creatures lost in the self-gratifying pursuits of wealth and sex. The whole world is seen becoming a waste land and our individual lives also have become waste landish.

The problems raised in the poem are eternal questions pertaining to the clash between evil and good, between disbelief and belief, and thus it has universal appeal.

The Waste Land is a rich, dense mosaic with five different parts or movements entitled respectively: 'The Burial of the Dead', 'A Game of Chess', 'Fire Sermon', 'Death By Water' and 'What the Thunder Said'. The universality of the problems raised in the poem has been possible due to the introduction of its central persona, Tiresias, in whom the two sexes meet. He is a seer whose

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comprehensive vision transcends the barriers of time and place. In fact, what he sees is the substance of the poem. Thus the upreksā alaṅkāra (poetic fancy), that develops in the formation and creation of this figure, suggests Eliot’s desire that every man should have an eye to pierce through the evil rampant in the modern society. The figure of Tiresias itself gets subordinated and the suggested sense overpowers. Symbolically speaking he is the historical sense of the poet, looking back to the ancient Egypt, Upanishadic India and modern Europe and searching for the ground of belief.

In The Waste Land Eliot often tries to achieve his purpose by using his favourite technique of contrast. The contrast is between two kinds of life and two kinds of death. Life devoid of meaning is death; sacrifice, even the sacrificial death, may be life-giving, an awakening to life. The poem occupies itself to a great extent with this paradox, and with a number of variations upon it.

Eliot has stated the matter quite explicitly himself in his essay ‘Baudelaire’ "...so far as we are human, what we do must be either evil or good; so far as we do evil or good, we are human; and it is better, in a paradoxical way, to do evil than to do nothing: at least, we exist".6 This statement is highly important for an understanding of The Waste Land. The fact that men have lost the knowledge of good and evil keeps them from being alive, and is the justification for viewing the modern waste land as a realism in which the inhabitants do not even exist.

Movement I — The Burial of the Dead

The first movement of The Waste Land entitled 'The Burial of the Dead',

endeavours to describe and interpret the theme of the burial of dead and the
gods of fertility as narrated by James Frazer in *The Golden Bough*. It derives its
title from the majestic Anglican service for the burial of the dead.

'The Burial of the Dead' develops the theme of death, of god and man, and relates the fear of it to sex. The theme of death is contrasted with the idea of rebirth. In fact, he projects the idea that there are two kinds of death and two kinds of life. Life at the higher spiritually elevating level is contrasted with life at the lower level, experienced to a degree in the city of London, the urban waste land of modern civilization. Similarly, the first kind of death is a living death in which men have lost the awareness of good and evil and have become morally depraved – so much so that they don't really exist except as breathing animals in human shape. Thus the first movement moves from one kind of death to another, one kind of life to another which is one of the major themes of the entire poem *The Waste Land*.

As the poem opens we come face to face with Tiresias, the non-participating protagonist, making observations on the conditions and the mental states of the residents of the waste land. That he is neutral is suggested by the fact that he is unisex. He says with dismay:

April is the cruelest month, breeding
Lilacs out of dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.7

In fact the dismay is not in the mind of the observer but of the inhabitants and the suggestion to this comes through irony in the remark and the use of other devices. The abhidhā (denotation) functions and the vācyārtha (literal meaning) that emerges is that the spring has arrived; lilacs have blossomed; with the touch of the first showers of rain the dull roots of the winter have been stirred into a new life bringing joy and happiness. But the vyatireka (paradox) in the very first line "April is the cruelest month" shows the śabdaśaktimūladhvani (suggestion based on the power of sense) functioning in the word "cruelest" used as the adjective to the noun "month". The word "cruelest" denoting the sense of something very harsh, unkind, unpleasant turns the whole sense. The phenomenon of spring is personified. Thus the vyaṅgýārtha (suggested sense) that emerges is that for the inhabitants of the waste land the sweetness of spring has no meaning. They do not enjoy the sprightliness of nature in the new season.

This is followed by a reverie of the protagonist where the poet projects speculations on life using contrasting situations and objects. He juxtaposes life and death, decay and renewal, spring and winter and links these with different facts of life.

To emphasize the idea of sterility in human life and faith the poet uses the method of question and answer. Tiresias first questions:

What are the roots that clutch, what branches grow

Out of this stony rubbish? (W. L.: 13-14)

Later he himself answers to the question and says:
Son of Man
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. (W.L. 17-22)

When both the question and the answer are taken together in a sequence, the vastudhvani and other devices help in evolving the idea again. The question is a suggestive question hence the word “what” should be interpreted as meaning that it is not possible that branches can grow out of the stony rubbish. This becomes the theme of Tiresias’s own answer in the lines “son of man… sound of water”. When these lines are seen in the context and when various phrases and figures of speech are analysed, the arthāntarasāṅkrmitadhvani (shifted to something else) rises and the idea (given above) gets suggested.

Tiresias’s addressing us collectively as ‘son of man’ calls to our mind God commanding Ezekiel to go to Israel and tell the unbelieving people that the Messiah will come to them very soon. But we non-believers cannot “guess” anything. The praudhokti (ornate expression) in the last three lines with its vācyārtha that the sun is hot and all is dry in the absence of water brings in the vyaṅgyārtha (suggested meaning) that like the land that is totally parched and a waste, there is no hope of salvation here because of the lack of faith of people. The adjective “broken” further supports and suggests the idea of negation of faith
The next section of this movement begins with another prakarana (context) which is a scrap of song quoted from Richard Wagner's *Tristan and Isolde*. The song is followed by a passage which deals with the episode of Hyacinth girl. And immediately after this passage occurs a line again from Wagner.

We have the context of two sorts of love scenes showing a contrast. The first one is of Tristan and Isolde and the song of Tristan expresses naïve and happy love of the young lovers. Tristan, fatally wounded, is about to die and is waiting for the ship carrying the body of his beloved. When he has the last glimpse of her he breaths his last and their love binds them eternally.

On the other hand, the second shot exposes the hollowness of man-woman relationship without emotional warmth. A young girl who has had an experience of being in love with a man tells him that when they returned from the hyacinth garden a year before, her heart, instead of cherishing the sweetness of the moments spent with him, was filled with a terror of her existence:

I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence. (*W.L. 31-34*)

The lines show frustration in love where love actually vanishes.

The poet puts two situations in contrast leading to the suggestion of discerned sequentiality in the sense. The suggestion that today's man is a victim
of diseased love rises not because of śabdaśakti but both vastudhvani and the virodha in situations. The reader becomes conscious of the total breakdown of emotional communication among the twentieth century men.

The passage is turned here and through praudhokti and by the use of figure of irony, a new idea about the situation of man in the twentieth century, is suggested. We are introduced to “Madame Sosostris, famous clairvoyante... with a wicked pack of cards”. She is a major character here because she introduces the figures painted on the Tarot pack of cards.

Madame Sosostris is shown as reading the fortune of the protagonist. She finds that his card is that of the “drowned Phoenician Sailor” so she warns him, “Fear death by water”. The Phoenician Sailor is a type of fertility God whose image was thrown into the sea annually as a symbol of the death of summer. The moment this reference to the Phoenician sailor is read in the context of the poem the vivakṣitānyaparavācyadhvani rises and the idea suggested is that death of religion is the death of spiritual in man. Cards after cards are drawn and through a series of praudhokti (ornate expression) this idea is further emphasized.

The resonance continues as other ideas are suggested through the use of the figure of contrast. The suggester is the reference of Tarot cards as shown by Jessie Weston in her book and the contrast is in the purpose for which they were used in the past and the aim in the present. Originally the Tarot pack of 78 cards was used by the Egyptian priests to determine and predict the events of the
highest cultural importance in that ancient civilization, such as, to foretell the rise and fall of Nile waters.

In contrast to this, the poet shows that Madame Sosostris’s cards are now used for vulgar fortune-telling. This vyatireka (contrast), in turn, bringing vastudhvani (suggestion of idea) suggests the idea of the steep decline of values in modern society and this is the central theme of *The Waste Land*.

After Madame Sosostris passage, Eliot proceeds to complicate his symbols which suggest the sterility and unreality of modern waste land. He associates it with Baudelaire’s city Paris in his ‘Les Septs Vieillards’ and Dante’s city in *Inferno*. The passage begins as:

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.  (W. L.45– 48)

The suggestion in the first two lines is because of šabdaśakti in two adjectives “unreal” and “brown”. The first suggesting the unnaturalness that as civilization is advancing human values are regressing. Similarly, if the “brown” colour suggests the idea of depression, the svatah sambhav (naturally existing) phenomenon that the fog screens the real, suggests the idea of the suppression of the real, i.e., spiritual in man. Thus the whole image becomes vyānjaka (suggestive) and results in the vivakṣitānyaparavācyā lakṣyakrama dhvani, i.e., suggestion of intended but further extending literal import with discerned sequentiality. Line three “a crowd flowed...” describes something that is going
on, line four "death had undone so many" literally means that death has already
killed (undone) so many. If people are already dead how can they be seen as
walking on the road. This *virodha* (contradiction) is suggestive of the sense that
Eliot wishes to convey. Death is not the physical death but moral and spiritual.
That is why the city looks "unreal", unbelievable and unacceptable. First poem
concludes here and the second poem entitled 'A Game of Chess' begins.

Movement II — A Game of Chess

The transition from 'The Burial of the Dead' to 'A Game of Chess' is
marked by an intensification of the theme of sterility and violence in sexual
relationships and concrete mode of communication through symbols, allusions
and images.

First of all the very context of the title brings in the resonance. It is taken
from Thomas Middleton's play *A Game of Chess* (1624), a satire on an uneasy
marriage forced by political necessity. In another play of Middleton, *Women
Beware Women* (1621), is shown an actual game of chess played by Livia. She
is the Duke's accomplice and plays with the mother. Meanwhile the Duke is
seducing Bianca, which is another kind of game. Thus the seduction in the play,
in the context of *The Waste Land*, becomes the seduction on every level in
human life in the twentieth century. Human relationships have failed; love, sex
and marriage between men and women have failed to achieve its high ideals. Its
elevated, profound and spiritual meanings are lost in the desert of man's
physical cravings.
The suggestion of this theme comes when once again the poet portrays two opposite types of women in two different episodic descriptions. In order to cover a wide range of society, Eliot picks up two suffering women, one Belladonna, from the rich aristocratic class, who is bored with her urban wasteland, and two, Lil from the poor lower middle class, who exists at the lower level of this barren expanse. Their richness or poverty does not affect their fate. On the contrary, this contrast stresses the same theme – the violation of sex, innocence and moral values.

In the first part, besides the character of Belladonna, the other suggesters are: the description of the décor of her drawing room, the pictures on the wall, allusions and images, etc. The movement opens with a grandiose description of a lady's luxurious mode of living:

The Chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines. ([w.l. 61–63])

The objects decorating her room are further described as "sevenbranched candelabra... glitter of her jewels... satin cases... vials of ivory and coloured glass... strange synthetic perfumes". The vācyārtha conveying the sense of the objects belonging to the material world, depicts the elegance and profundity of the lady. But this sense subordinating itself suggests the idea of artificiality and extreme materiality of her way of life.

The "she" in the first part of this movement is "Belladonna, the Lady of Rocks" of the first movement, who represents the agony of all the women in the
poem who have been betrayed by their lovers. The whole of setting of her rich aristocratic drawing room tells her story. The scenes displayed in her room pertain to such mythical tales as comment upon her own tragic plight, hence become forceful suggesters.

The scene on the "laquearia" — a panelled ceiling --- refers to Virgil's description of the banquet given by Dido, Queen of Carthage, in honour of her lover, Aeneas, who finally deserted her.

Another scene refers to the myth of Philomela. Philomela symbolizes the violence perpetrated on innocent women's chastity. The poet does not narrate the story but simply refer to the picture of Philomela as an object of decoration in the lady's drawing room. The picture suggests the story which further suggests the similar situation of the lady and as such the violence on the chastity of innocent women and their exploitation in the name of love in the modern age.

The vācyārtha conveying the story of Philomela subordinating itself is arthāntarasāṅkramita, that is, it merges in other sense and suggests that this society lady is herself immoral, though ultimately she becomes a victim of man's desires and suffers.

Continuing the story of Philomela the poet writes:

    yet there the nightingale
    Filled all the desert with inviolable voice
    And still she cried, and still the world pursues,
    'Jug jug' to dirty ears. (W.L. 72-75)
The phrase "dirty ears" stands for modern man and the adjective "dirty" suggests the vulgarity in man's nature. What is significant here is the change of tense in the sentence "And still she cried and still the world pursues". The poet changes the tense from simple past to simple present and this change suggests that the world still partakes in the barbarous king's action. Besides, the adverb "still" suggests that till today this vulgarity continues to be there.

To "dirty ears" the nightingale's song is not that filled the desert with "inviolable voice" but it is "jug jug". The term denotes a conventional way of representing a bird's song in Elizabethan poetry. But in the modern waste land it carries associations of ugly and coarse. And the sounds ' j ' and 'g' intensify the idea of cruelty against women.

In this way the character of Belladonna as Philomela, evokes pity in the readers because of her tragic condition. The poet shows that she is bored with the mechanical rounds of routine affairs. Her only inmates are the art objects decorating her room, in which the beauty of nature has been captured in lifeless stills. The isolation and loneliness of the lady is further emphasized by the next scene when her husband arrives. She cries:

'My nerves are bad to-night. 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.' (W.L. 81-85)
The abhidhā power of words functions and the vācyārtha that emerges is that the lady is feeling nervous, so requests her husband to stay with her. But he does not speak. She wants to know what has been occupying his mind. The poet’s intention in conveying this vivakṣitavācyā (intended literal import) is to extend it further and suggest the mental state of the lady, her frustration, despair and dissatisfaction. The suggesters that he uses are: the language, style, rhythm, etc. The poet has used simple colloquial language which includes very short interrogative and assertive sentences. The broken, disjointed speech patterns in ‘bad’, ‘speak’, ‘think’ are deliberately fragmented to suggest a tortured mind. The lines are five-stress accentual lines replacing the formal iambic pentameter. The rhythm unfolds the lady’s neurotic disposition. The hard and heavy beats suggest her extreme nervous excitement. Thus what is suggested here is the lady’s inner predicament and her disturbed state of mind.

This frustration and despair is maintained in the same manner till the end of this part when the lady asks herself if there is any purpose of her life:

'What shall I do now? What shall I do?
I shall rush out as I am, and walk the street
With my hair down, so. What shall we do
tomorrow?
What shall we ever do?' (W.L. 95-98)

These short questions in a frustrated tone suggest the futility and dullness of the lazy aristocratic life as well as the emptiness and lack of warmth in relationships which mark the modern man and woman’s life.
In contrast to this the second part of the movement, though continuing with the same theme of sterility embodied in Belladonna, is placed in a pub. The lower stratum of English society in the East End, its problems and predicaments, its language and gestures shown in this scene suggest that no stratum of the society is devoid of this vulgarity.

The story of Lil is told in a pub by one of her friends who knows very well about Lil’s husband, Albert. Lil, “only thirty one”, is another waste lander, who has prematurely grown old and looks “so antique”. She has lost her physical charm due to poverty and childbearing. Now Albert is coming home after four years of military service. Lil’s friend gives practical advice to make herself a “bit smart”. The money that Albert gave her for getting “a nice set” of teeth she spent on “pills” for abortion. Her friend tells her that Albert:

... wants a good time,

And if you don’t give it him, there’s others will. (W.L. 106-107)

The denotation first suggests the secondary sense which lies in the irony of the situation that after having borne five children for her husband she is now looked down upon by her own man who has ruined her youth and beauty for his pleasure. The arthaśaktimūladhvani in the secondary sense further suggests the human situation in the twentieth century that love relation depends on physical charm alone.

The whole scene depicting the story of Lil comes in the category of vivakṣiṭānyaparāvācyadhvani. It suggest the tragedy of perverse sex relation without love. Lil seems to embody and betray fertility with a vengeance. Albert,
the absentee husband, represents the masculine motif and reckless passion for women and sheer physical pleasure.

Thus the two scenes, of the highbrow society lady and Lil, are built upon contrast, but thematically the central notions are a common sterility, boredom and exhaustion. The contrast is depicted through characters, setting and the language.

The speech patterns of Belladonna are heavily stressed and irregularly accented. On the other hand, the speech patterns of the cockney woman are vulgar, colloquial and almost prosaic. In the context they are most befitting as they have a suggestive charm. They highlight the character of the persona. It brings in the quality of perspicuity to the texture. The same effect is in the refrain "HURRY UP PLEASE ITS TIME", the call of the bartender notifying to the customers that it is the closing time of the pub. It enhances the frustration of the lady.

The last scene of 'A Game of Chess' evokes the memory of Ophelia in Hamlet, who commits suicide by drowning, driven mad by Hamlet's pretended affection and then his assumed indifference towards her. The lines run as:


Goonight.

Ta ta. Goonight. Goonight.

Good night, ladies, good night, sweet ladies, good night, good night. (W.L. 132-135)
The lower class woman’s farewell in contrast to Ophelia’s, is “Ta, ta”, suggesting lack of emotion and vulgarity. The mental state of man today is objectified in Ophelia’s words. The total effect on the reader is of disgust. Thus the poet has been successful in creating suggestion of undiscerned sequentiality through various devices.

Movement III — The Fire Sermon

T.S. Eliot had a strong feeling for the traditional moral values. His main concern in The Waste Land is to exhort and make people conscious of what they have lost, what they are and what they should be. In this third movement, after having described what the world today is like, he aims at reminding people of their duties and values. The objective correlative is Lord Buddha’s ‘Fire Sermon’.

The subtitle of the movement is derived from Lord Buddha’s sermon in which he calls upon his disciples and seekers after God to give up desire, the root of all evil. The spirit of Buddha’s sermon, with the ideals of resignation and self-abnegation as its key ideas, is also linked with St. Augustine’s ideas on unholy passions. A third shade of meaning in the network of allusion is provided by St. Paul’s view that marriage should be preferred to the life of un-controlled lust and carnal burning.

The movement emphasizes the theme of permissiveness and sexual sterility of modern Western society. This theme is connected with certain characters as Sweeney, Mrs. Porter, her daughter, a typist girl and an estate clerk. The vyanjakatva (power of suggestion) functions on different levels and
besides śabdaḥ and arthaḥ, the important suggesters are various allusions, images, figures and characters in certain situations.

From the closed drawing room and pub, where we heard the tales of nervous tension and sexual pleasure, we pace with Tiresias and come down to the bank of Thames, the scene of outdoor flirtation and cheap extra-marital affairs.

It has been pointed out that to know Eliot one has to keep in mind his historic sense. The same applies here and all his images recalled from past, flourish with vyārījanā in their new context of The Waste Land. The movement opens with the evocation of a nuptial song from Spenser’s Prothalamion, celebrating the wedding of two noble ladies, Elizabeth and Katherine Somerset, the daughters of the Earl of Worcester:

The river’s tent is broken; the last fingers of
leaf
Clutch and sink into the wet bank. (W.L. 136-137)

Now the river is visited in summer by the society girls and “their friends, the loitering heirs of City”. The river’s banks are corrupted by their love making, who leave behind them:

... empty bottle, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. (W.L. 145-147)

The whole passage comes under the category of vivakṣitānyaparavācyadhvani (suggestion of intended but further extending literal
import). Here the literal sense conveys what is *svatah sambhav* (naturally existing) but when it is connected to the *prakarana* (context) of the poem the *vyanjana* (suggestion) rises and suggests the dirt spreading in human life and values.

*Alaṅkāradhvani* (suggestion of figure) and *vastudhvani* (suggestion of idea) can also be seen functioning here. The poet suggests the figure of *vyatireka* (contrast) and the idea of contrast is suggested between the worlds of Spenser and Eliot. Spenser stresses the beauty of 'Sweet Thames', the purity of the river's water and the flowers on its bank which decorate the auspicious occasion. But in Eliot's world Thames has been contaminated by orgies of lust, by the holidaying crowd of merry-makers. This *vācyārtha* of the loss of purity of the river is *sāṅkramita*, that is, it merges in the idea of loss of purity and chastity in the modern world. The contrast between the two worlds suggests the fall of moral values in the modern waste land.

The stanza carries two images, one, at the beginning and the other, at the end. The image, with which the poem begins, is of the shelter provided by leafy branches of trees overhanging the river. But that tent is broken. What is suggested here is the loss and the loss is deeper because tent also means a tabernacle over a holy place in the *Old Testament*. The river is associated with the tent as an image of power and security.

Second image is of "the rattle of the bones" which begins at the end of this stanza and is maintained upto the second stanza where the poet writes:

And bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year. (W. L. I61-162)

The lines denote, by the abhidhā power of words, the grotesque images of bones and rat's feet and this vivakṣitavācya extends further to suggest a ghastly picture of decay and horror of death. The suggester of this idea is the word "bones", i.e., something without a mind to think and without a soul to feel. The atmosphere of fear of death is further intensified by the use of the cacophonous sounds 'd', 'g', 't', 'r', etc. And the feeling evoked is of disgust.

As stated, the theme of the poem is the sexual sterility of modern society. To suggest this the poet first creates a suitable atmosphere. The very first scene of the poem, where the poet gives a realistic description of the river bank and the grotesque images of rat and bones, was intended by him. Through this vivakṣitānyaparavācya (suggestion of intended but further extending literal import) the poet prepares a background for the scenes to be followed depicting the fire of lust.

The scene that follows introduces some characters, when in the midst of rattling sound produced by the running of a rat among bones, Tiresias hears "the sound of horns and motors" betokening the visit of "Sweeney to Mrs. Porter in the spring". When Tiresias sees Mrs. Porter and her daughter washing "their feet in soda water", the following line from Paul Verlaine's "Parsifal" arises in his mind, "And, O these children's voices singing in the dome".

This is the final sentence of the sonnet "Parsifal" which described how the questing knight – Parsifal – resists the seductive charms of Kundry. His feet are washed to the accompaniment of children's choir music.
In this scene the poet has now stated the purpose of Sweeney’s visit. When we look at the prakarana of the balled from where these lines have been taken, we come to know that Mrs. Porter was a familiar name for a brothel keeper in Cairo. Here we get some hints of the idea. But the sphaṭa of the vyaṅgyārtha comes when we read the next short four lines:

Twit twit twit
Jug jug jug jug jug jug
So rudely forc’d.

Tereu (KaL. 185-187)

The lines remind us the tragic story of Philomela already told in "A Game of Chess". 'Tereu' is the Latin vocative form of Tereus, the king who raped Philomela. 'Jug jug' again refers to the cries of Philomela who was changed into a nightingale.

It is the context here that brings in the vyaṅjanā and becomes a forceful suggester. The harsh sounds in the words "Tereu, twit twit and jug jug", contribute in the suggestion of the story of the rape of Philomela, the nightingale who has lost the music of her life. The poet achieves his purpose because both the double entendre and poetic contrast work to create the effect. It suggests the crude sexuality of Mrs. Porter and her daughter.

The repetition of cacophonous sounds 't', 'j', 'g', enhances the idea of vulgar living and dirt of fire of lust. Eliot in these lines uses the conventional metrical form, the iambic pentameter, rhymed alternately to project by its
monotony the sexual encounter as a lifeless flat ritual. The use of an appropriate traditional verse form to depict something mechanical works well.

Next stanza of eight lines gives us another portrait of a sexual pervert, "Mr. Eugenides, the Smyrna Merchant", with all the paraphernalia of the business class. He arrives unshaven, with a pocket "full of currants" in the "unreal city" covered by "brown fog". He carries with him a bill of lading and all the necessary documents. All these three images by their svatah sambhav power, speak of the sheer physicality and love of material in these people.

He invites the protagonist, Tiresias "to luncheon at the Cannon Street Hotel" and later to a "weekend at the Metropole", a luxury hotel at Brighton. This sordid affair is linked with Jessie Weston's narration of the legend of ancient Smyrna merchants who were the main communicators and carriers of the fertility cult in the Middle East and Europe. Commerce and religion were like their two eyes. They were the custodians of temples and counting houses at the same time.

But in Eliot's poem Mr. Eugenides, a modern incarnation, is a victim of stark immorality and unnatural sexuality and entirely devoid of religion. This thought is not stated directly by the poet but the implications of such idea come through the phrase "Weekend at Metropole". Metropole is a fashionable luxury hotel in Brighton, a seaside resort on the South coast, sixty miles from London. Thus the vivakṣitavācyā suggests that Mr. Eugenides is inviting Tiresias to a homosexual debauch.
This is followed by a long passage where Tiresias observes the violet hour that brings "the typist home at tea time". She sets her room to receive her "young man carbuncular... a small house agent's clerk". She "clears her breakfast, lights her stove and lays out food in tins". The young man arrives and after the meals, guessing that "she is bored and tired", he:

Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference.
...
And gropes his way, finding the stairs unlit... (W.L. 218 - 226)

The departure of the transitory lover does not matter to the girl and in her brain passes "one half-formed thought":

Well now that's done: and I'm glad it's over. (W.L. 229)

The typist girl's affair alludes to, by making a variation on Oliver Goldsmith's *The Vicar of Wakefield* where Olivia returns to the place of her seduction and sings a song, "when lovely woman stoops to folly". The song means that if a woman is sexually preyed upon by a man due to her foolishness, the only way to save her name from ignominy is to die. But the typist girl will never make this choice. On the other hand, after the event:

She smooths her hair with automatic hand
And puts a record on the gramophone. (W.L. 231-232)

The vācyārtha of the whole scene conveyed by the abhidhā depicts the girl’s lack of interest in that event. When the man starts loving her she neither works for her “defence” nor gives any “response”. But this vācyārtha suggests that their meeting is sheer mechanical activity devoid of passion. In the modern waste land even the simplest relationship between man and woman is sterile. Love is so exclusively and practically pursued that it is not love at all. The machine images of ‘engine’ and ‘taxi’, with which the passage opened, provide an appropriate setting for the desiccated quality of the characters involved in this scene. Then the typist’s laying out food in tins, like the mechanical quality of her life is further suggestive of modern man’s complete divorce from the natural organic world. The fact that the girl is not bothered about the departure of the man and that she feels glad when it is over suggests how artificial their relationship is. There is no emotional warmth and, in fact, they cannot be called lovers at all. Then the reminiscence of the lines from Goldsmith’s song in the description of the young woman’s actions, after the departure of her lover, suggests on ironic contrast between Goldsmith’s highly ethical and moral world of eighteenth century England and the permissive and morally depraved society in the twentieth century England. It also suggests the utter breakdown of traditional standards. The assault on chastity is no longer a violation of moral law.

The whole episode of the typist can be put under the category of vivakṣitānyaparāvācyadhvani. The vastudhvani also functions here because of
the suggestion of the idea of sterility, frustration, boredom and artificiality in modern life. The choice of words skillfully contributes in the resonance of the idea. Besides, the suggestion here rises out of the situation as a whole.

The passage also throws some light on the character of Tiresias, the chief protagonist in the poem, who, “though blind... can see” and comprehend the implications of this evening scene. He is “an old man with wrinkled female breasts” and has “foresuffered all”.

The image of Tiresias may be traced to at least three sources. "I who sat by Thebes below the wall" is the image of Tiresias derived from Sophocles’s Oedipus Rex. He had prophetic powers and therefore knew why pestilence, plague and death had fallen on that city, but could not disclose what he had known.

The second image of Tiresias is derived from Homer’s Odyssey, where he “walked among the lowest of the dead”, in Hades. Odysseus consulted him on how best to return to his home in Ithaca. Tiresias knew how Odysseus would die but didn’t reveal it. As predicted by him Odysseus did return to Ithaca and for a while was re-united with Penelope.

The third image of Tiresias is derived from Ovid’s Metamorphoses, in which the story of the change of his sex is narrated. This Theban was transformed for a while into a woman for killing the female of a pair of snakes. He answered the question referred to by Jove and Juno in favour of Jove’s view thereby provoking Juno’s anger. Juno struck him with blindness whereas Jove gave him long life and gift of prophesy. Tiresias is thus blessed with the gift of
prophecy but is not in a position to disclose what he knows. In *The Waste Land* he links the promiscuity of the past and permissiveness of the present.

The scene now moves from the typist's apartment to the Thames, to the song of Thames daughters, suggesting again the same idea of lust and passion. It can be easily seen that the allusion is from Wagner's opera *Gotterdammerung*. The song of the Thames daughters brings us back to the opening section of 'The fire Sermon' again and once more we have to do with the river and the river nymphs. Indeed, the typist incident is framed by the two river-nymph scenes.

In the passage in Wagner's opera, the opening of Act III, the Rhine daughters bewail the loss of beauty and charm of the Rhine occasioned by the theft of the gold and then beg Siegfried to give them back the Ring made from this gold finally threatening him with death if he does not give it up. Like the Thames daughters they too have been violated; and like the maidens mentioned in the Grail legend the violation has brought a curse on gods and men.

The three Thames daughters together sing their song in the first two stanzas and then each of them sings separately. Their song suggests the theme of the loss of virginity. The song opens as:

The river sweats

Oil and tar

The barges drift

With the turning tide. \( \text{(W. & L. 251-254)} \)

River contains water and water symbolizes purity. But here the river is not filled with water. It "sweats" with "oil and tar". The literal meaning is incompatible
here for a river cannot sweat. Hence comes avivāṣitavācyadhvani (suggestion of unintended literal import). When the poet uses such expression, his intention is to suggest the impurity of the river. It is contaminated and this sense is arthāntarasāṅkramita (merged in the other), that is, in the prakarana (context) of the poem it gets merged in the idea of the loss of virginity and chastity of the Thames's daughters. In this expression we can see a beautiful grammatical diversion as the noun 'river' and the verb 'sweats' are taken from different classes. The aim of the poet is to emphasize his point.

The first of Thames's daughter sings and the scene of "Trams and dusty trees" opens out a new landscape. Bored with her life in Highbury, she sought temporary relief in Richmond and Kew where she surrendered herself to a debauch, "Richmond and Kew/ Undid me". The lines "My feet are at Moorgate, and my heart/ Under my feet" disclose another sexual experience where the seducer of the second daughter seems to be a man of conscience for after seducing her "he wept" and promised a "new start".

The third Thames daughter was seduced on "Margarate Sands". She is lost in a state of mental lethargy and psychic paralysis, "I can connect/nothing with nothing". When she remembers the event a feeling of disgust and fear is evoked. This is suggested through the image of "the broken finger nails of dirty hands".

Thus the river passage sets an atmosphere and prepares an appropriate background with the idea of its impurity for the scenes to be followed.
The section closes with a reference to the quotations from St. Augustine and Lord Buddha:

To Carthage then I came
Burning burning burning burning
O Lord thou pluckest me out
O Lord thou pluckest
burning. \( P L. 307-311 \)

St. Augustine in his confession writes about his inability to restrain his sensual temptations in his youth.

This reference suggests that sins of flesh have been committed by men in the past as well; after repenting of their sins, they became great saints. St. Augustine had been far away from God for many years, yet when he repented of his sin he felt that God had plucked him out of the fire of unholy passions.

Tiresias juxtaposes Augustine's views on human passions with Buddha. Buddha said in his 'Fire Sermon' that everything is on fire:

All things, O priests, are on fire...

... with the fire of passion, say I,
with the fire of hatred, with the
fire of infatuation, with birth,
old age, death, sorrow, lamentation,
misery, great and despair are they
In his discourses Buddha recommended withdrawal from everything in man's nature that is on fire, as a sure gateway to *nirvāṇa*.

These two allusions subordinating their *vācyārtha* extend further and in the *prakarana* of the poem suggest that there is a sense of hope. Repentance of the past sins followed by abstention from the indulgence of senses and inculcation of the spirit of self-abnegation may spiritually rehabilitate a degenerate soul. However, commitment to belief is the pre-requisite to a new start in life.

The moral of all the incidents which we have been witnessing is that there must be an asceticism — something to check the drive of desire. The wisdom of the East and the West comes to the same things on this point. Moreover, the imagery, which both St Augustine and Buddha use for lust, is fire. What we have witnessed in the various scenes of 'The Fire Sermon' is the sterile burning of lust. Modern man, freed from all restraints, in his cultivation of experience for experience's sake, burns. The allusions to two important religions seem intended by Eliot to focus the reader's attention on the confluence of eastern and western religions in so far as both uphold asceticism and self-denial.

All the images, which are both *svatah sambhav* (naturally existing) and *praudhokti* (ornate expression), are instance of the suggestion where expressed content is merged with the unexpressed. In these the expressed content is definitely important but since Eliot's aim is to create the idea of the vulgar as well

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as the feeling of disgust, his episodes are saved from turning into images of subordinated suggestion.

Movement IV — Death By Water

The fourth movement of *The Waste Land* is entitled 'Death By Water'. In the original manuscript this was a much longer piece, consisting 92 lines, and dealt with the episode of Ulysses as described in Dante's *Inferno*. Pound suggested to Eliot that the entire Ulysses episode, comprising 82 lines, be dropped altogether. This is how it became the smallest section of the poem consisting of only 10 lines.

The anthropological idea of 'Death by Water' is a part of the explication of fertility rites narrated by Jessie Weston in her book *From Ritual to Romance*. She refers to pagan deities (such as Adonis) and the custom of throwing effigies into the sea at Alexandria. She 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 this head was carried by the current to Byblos where it was taken out of water and exhibited as a symbol of the reborn god.

The movement is divided into three short stanzas which tell about "Phlebas the Phoenician, a fortnight dead". After death he, "Forgot the cry of gulls, and the deep sea swell/ And the profit and loss…". Eliot ends this by saying, "consider Phlebas, who was once handsome and tall as you".

The idea that rises by *arthāntarasānkmitadhvani* is that life on this earth is ephemeral. The suggestion is in the word "forgot" because it is not the loss of memory but the power of death that ends the mundane pleasures, comforts,
gains and beauty. Death shows how slippery and temporary these things are as life.

The second stanza depicts how "a current under sea" carried Phlebas's bones. Here comes the reference of fertility rites. When the movement is considered in the light of this context death suggests rejuvenation and rebirth. It is only by dying that man can hope to be reborn. The resonance is that when love of matter dies, love of god rises.

Thus the fourth movement forms a kind of climax in this drama of *The Waste Land*. First three depicted the world as it is, the fourth turns to hint at the need of the inversion of the material to achieve the better world which is the world of divinity. This emerges as the theme of the last poem.

Movement V — What The Thunder Said

'What The Thunder Said' is the final movement of *The Waste Land*. The source of this subtitle is the Indian Legend of the thunder. It is derived from Prajapati's voice speaking through thunder, an episode of revelation derived from the sacred book, the *Brihadaranyaka Upanishad*.

This movement can be divided into two parts. The first part containing lines 322-94, comprises seven stanzas. This part is marked by the use of three themes. First, the journey to Emmaus: the story told in *The Bible* of the two disciples walking on the road to Emmaus, a village near to Jerusalem, on the day of Christ's resurrection. He joins them, but they don't know him until the evening
meal, when he blesses them. The disciples, meanwhile, speak about the arrest, trial and crucifixion of the Lord.

Eliot's second theme is the final stage of the Grail Quest and the mythical journey of the Knight through the parched land of the Fisher King to the chapel Perilous. This theme is interwoven with the theme of the Emmaus journey. Eliot's third theme is the aimless march of modern western civilization in the context of the decay of cultural values in a Europe which was once spiritually and culturally fertile.

The movement opens and the very first scene evokes the course of great events from the betrayal and arrest of Jesus Christ, the agony and prayer in the garden of Gethsemane to the moment of crucifixion. The question rises that how does this idea emerge. The lines carry certain words and phrases which have a reference in *The Bible* where these events are mentioned. The movement opens as:

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying
Prison and palace and reverberation
Of thunder of spring over distant mountains. (*J.L. 322–327*)

Here the words and phrases which become *vyañjaka śabdaḥ* (suggesters), as they participate in the *vyañjanā vyāpāra* (process of suggestion), are "Torchlight red.../frosty silence in the garden.../agony in stony
places.../ shouting and crying.../ reverberation/ of thunder of spring" etc. Firstly, the abhidhā conveys the vācyārtha that some event has taken place in the garden, hence the silence. People are shouting and crying and there is also reverberation of thunder. The vivāṣṭavācyā (intended literal import) extends further and is saṅkrmita, that is subordinating itself it gets merged in some other idea and suggests the sense of some terrifying moment.

The phrase "torchlight red", in the prakarana (context) of The Bible, suggests the march of officers and men, led by Judas, carrying lanterns, torches and weapons. Here "red" is the colour suggesting horror and terror. "Sweaty faces" refers to these people who are marching. "Gardens" stands for the garden of Gethsemane which witnessed the scene of Christ's arrest. In the context of the whole poem it suggests the idea of the arrest or destruction of the religion.

When the poet says that there was "frosty silence" in the gardens, a grammatical diversion is used by him and the word "frosty" with its vācyārtha of cold suggests the death like quiet which descended on it after Jesus's arrest. "Stony places" in the context of Christian Mythology stands for Golgotha, the hill of Christ's crucifixion. The word "agony" in "agony in stony places" with its vācyārtha of anguish and torment speaks of the sufferings and pains of Christ at that moment.

The "shouting and crying" refers to the moment when Christ was taken to the palace of the High Priest where he was publicly interrogated before being taken to Pilate, the Roman Governor in the Hall of Judgement. There the people were shouting and they cried to crucify Christ. The "reverberation of thunder"
recalls the final moment of agony on the cross for it is mentioned in The Bible that at the death of Christ the earth shook.

Thus the first six lines sum up the great events in the life of Christ, the betrayal, the arrest, the trial and crucifixion. The repetition of the cacophonous sound 't' as in the words "torchlight... sweaty... frosty... stony... shouting... distant mountains", etc., effectively contributes in the creation of something torturous and terrifying.

The first stanza concludes denoting the death of Christ resulting into the spiritual death of people:

He who was living is now dead
We who were living are now dying
With a little patience (W.L. 328 - 330)

The pronoun 'He', in the context of events described, refers to Christ. That saviour is now dead. In the second line "we" stands for the people of this world. In the context the word "dying" evolves as vyañjaka śabdaḥ. It does not mean the physical death but the spiritual death of mankind or the death of human faith in God. The suggester of this idea lies in the tense. In place of using the present tense "are" in the sentence "we who were living", the poet uses "were" to express the pastness of the situation, to indicate the death of the spiritual in man.

It is actually death-in-life because physically we are alive but spiritually not. Life in its complete sense has been lost. The crucifixion leads, within the Christian scheme, to a resurrection while in The Waste Land it merely suggests
death and spiritual sterility. Modern civilization does not give any indication to the poet of having been saved by Christ's effort.

Tiresias interweaves the above Biblical story with the mythical journey of Parsifal and his knights to the chapel Perilous. They encounter the difficulties of travel in a dry, sandy and stony desert:

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water

There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses. (W.L. 331-340)

The abhidhā power of words clearly denotes the vācyārtha of some nightmarish journey through dry, sandy and stony desert. There is plenty of suggestion here. The symbolism that is working here is of water. The word "water" denotes something life giving hence the spiritual strength. Bringing vyatireka (contrast) the poet uses "rock" which connotes the hardness and deadness of the soul. "Sterile thunder" by its denotation conveys the idea of something ineffective and meaningless. But in the context the phrase "sterile
thunder" brings a flash of the idea of absence of the religious element. This results in sullenness or depravity.

All these images rock the human heart, creating an atmosphere of fear. The sense of horror and disgust in this waste land is created through two images: "dead mountain mouth of carious teeth that cannot spit" and "red sullen faces sneer and snarl". The repetition of some cacophonous or harsh sounds as 't', 'k', 'd' in the whole passage contributes in the creation of the suggestion of this rasa.

The interweaving of the Biblical story with Parsifal's journey to the chapel Perilous, subordinating the literal sense, suggests a similarity between the condition of humanity after Christ's crucifixion and the predicament of the Fisher King and his country after the curse had fallen on them. Hence alankāradhvani is functioning here.

The mountains now become the scene of the journey to Emmaus when the vision of the risen Christ is revealed to his disciples. One of them asks:

Who is the third who walks always beside you? (KL: 360)

God can always return; He has rather risen but blinded by doubt and disbelief the travelers or the waverers cannot recognize him.

This vision of the risen Christ on the road to Emmaus ultimately leads to another journey of uprooted mankind where we are offered a vision of the destruction of major civilizations. The nightmarish scene of "hooded hordes swarming/Over endless plains, stumbling in cracked earth", the "bursts" and
“cracks” and “falling towers”, depict the ruin of Eastern Europe in the twentieth century.

Thus there is vivakṣitānyaparavācyā laksyakramadhvani (suggestion of intended but further extending literal import with discerned sequentially). The scene of decay of modern civilization suggests its spiritual decline also. The cities Jerusalem, Athens, Alexandria, Vienna are envisioned as "unreal".

The passage which immediately follows develops the unreality into nightmare where a “woman” draws “her long black hair” and whispers incantative music on it, using it as a fiddle; in the fading light of the dusk “bats with baby faces... beat their wings” and crawl “down a blackened wall” with “head downward”. The passage ends showing a picture of decay of church with “tolling reminiscent bells” and “voices singing out of empty cisterns and / exhausted wells”. The adjectives like “blackened”, “empty”, and “exhausted”, together with the image of “bats with baby faces”, result in suggestion with undiscerned sequentiality leaving a feeling of disgust and pain.

In Weston’s account, chapel was a part of the ritual and was filled with horrors to test the candidate’s courage. In some stories the Perilous cemetery is also mentioned. In many of the Grail stories the chapel was haunted by demons.

The passage by the adhidhā power depicts that Parsifal has reached the chapel which is standing in a “decayed hole among the mountains”. It is “empty” and in a state of decay, “only the wind’s home”. It is windowless and its old, broken and loose doors are swinging. It is surrounded by the “tumbled graves” and “dry bones”. No voice of living human beings is heard.
What is shown here is only destruction and ruin in the modern waste land. But at the end of the passage the vyan
gyärtha rises as a flash. The poet says that there:

Only a cock stood on the rooffree
Co co rico co co rico
In a flash of lightning. Then a damp gust
Bringing rain.  \( (\text{W.L. 391-394}) \)

The cock is a bird called the trumpet of the morn. After the darkness of the night the light of the morning brings new possibilities. Thus the cock, the heralder of the morning, suggests hope and possibility of rain in the waste land. The idea is strengthened by the “damp gust/Brining rain”. What is significant is that it is after cock’s crow that the flash of lightning appears. The fall of the rain on the chapel indicates the rejuvenation of the maimed Fisher King and this in turn suggests the idea of the rebirth of spiritual values in the waste land.

The scene now shifts from Europe to India as Eliot writes:

Ganga was sunken...
... while the black clouds
Gathered far distant, over Himavant. \( (\text{W.L. 395-397}) \)

The deviation is not surprising because Eliot has been deep in the Indian philosophy. Besides, his historic sense allowed him to cross to any land at any time. 'East' here emerges as a powerful suggestive symbol. This assigns to his poetry a larger scope to both denote and connote. Using “Ganga”, the pure Sanskrit word, for the great holy river, and not Ganges, the anglicized form, he
looks towards the east. Similarly, “Himavant”, too, is a pure Sanskrit word evoking the mythical and rich heritage of Indian culture.

The story of Gangā is one of the major myths of India’s cultural past, associated with the lives of King Sāgar and King Bhāgirath. Mythology has it that the holy river flowed in paradise in the mountain range of Himāvant. Sāgar, 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 Gangā from Himāvant to the earth. His descendant, King Bhāgirath succeeded in this attempt. The Gangā flowed on the earth through Śiva’s hair in mighty torrent.

But Eliot describes Gangā as “sunken”. The word “sunken” denotes the fallen state of something. But in the context of the poem the denoted meaning is subdued and by its śabdaśakti the word “sunken” suggests the debased state of civilization and the shrivelled quality of man’s existence. But the “black clouds” over Himavant give a promise of rain suggesting the possibility of 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, deserve detailed consideration. As Jessie Weston has shown, the fertility cults go back to a very early period and are recorded in Sanskrit legends. Eliot has been continually, in the poem linking up the Christian doctrine with the beliefs of as many people as he can. Here he goes back to the very beginnings of Aryan culture and tells the
rest of the story of the rain's coming, not in terms of the setting already
developed, but in its earliest form.

*The Waste Land* projects Tiresias as its 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 'Prajapati', a great seer and prophet. 'DA'
is the noise of thunder and embodies in a parable, its message for mankind. The
offspring of Prajapati, on completing their education, ask their father for a final
message or moral revelation. Prajapati, 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). Prajapati gave them the same
message 'DA'. He later asked the gods what DA meant to them and they
answered: *Damyata* (control yourself). Then Prajapati asked the men and they
answered: *Datta* (give). The evil spirits answered 'Dayadhvam' (Be
compassionate).

When Eliot takes these words he changes the order as he writes:

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    Then spoke the thunder
    DA
    Datta
    ...
    DA
    Dayadhvam
    ...
    DA
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When the first DA occurs giving its meaning as 'datta' the poet asks "what have we given?" The protagonist answers the question with the statement:

The awful daring of a moment's surrender
Which an age of prudence can never retract
By this and this only we have existed. (W.L. 401-403)

The word 'datta' according to the Upanishad suggests a surrender. In the prakarana of the poem it suggests a giving which will bring about rebirth. This surrender of the spirit of man to a higher cause is a great event though it is "not to be found in our obituaries" nor in statements of wealth, nor in wills unsealed by "lean solicitor".

In the poem the larger meaning is stated in terms which imply the sexual meaning. The suggester of this idea is the allusion to Flamineo's speech in Webster's The White Devil, who warns against the frailty and inconstancy of women. The line in Eliot runs as:

... in memories draped by the beneficient spider. (W.L. 408)

Here the image of the spider in the light of Webster's reference suggests that in the modern waste land giving has degenerated into mere sexual surrender, as has indeed been shown earlier in the poem.

The second 'DA' is 'Dayadhvam' which means 'to sympathise' where man is asked to be merciful, since compassion is the true hallmark of a spiritual life:

I have heard the key
Turn in the door once and turn once only
We think of the key each in his prison
Thinking of the key, each confirms a prison. (W. L. 410 - 414)

Here Eliot cites Dante, quoting the words of Count Ugolino della Gheradesca, the twentieth century Italian nobleman as he recalls his imprisonment in a tower. He, his two sons and two grandsons were starved to death in that tower. Ugolino had heard the key turn once only when the prisoners were confined and the door locked. It was the end of freedom because the key was then thrown into a river.

The third statement made by the thunder is ‘damyata’ which means self-control and follows the conditions necessary for control that is sympathy. The rhythmical lines run as:

The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands. (W. L. 420 - 425)

Here heart is likened to a gay boat gliding freely in water. Idea of similarity between the two is suggested. Hence alaṅkāradhvani functions here and becoming a suggester brings vyāñjanā which suggests the idea that man must learn to control his heart and passions and subject them to a strict moral discipline. As a boat which freely responds to the expert hands of a boatsman

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glides perfectly, similarly man must subject himself to the "controlling hands" of moral values. Then he will be able to lead a successful and happy life.

The concluding stanza in the poem is of great thematic and symbolic significance. It is a crescendo in which all the earlier imagistic waves seem to rise to great height. We are offered various allusions which are the fragments of European myths and legends. They all denote purgation; or alternatively, they speak the language of asceticism. The intention of the poet of including various allusions is to suggest an idea and what he suggests is that to get salvation the waste landers will have to lead a life of asceticism or self-mortification.

Firstly, the water imagery, so basic to the structure of the poem, is recreated with great force:

Shall I at least set my lands in order? (W.L. 427)

Here the mental state of the Fisher King is evoked. The vācyārtha of setting of lands in order, suggests his desire or goal of removing the curse from the stricken land and seeking spiritual salvation. And this scene is related to Isaiah's prophetic words: "Set thine house in order: for thou shalt die, not live".

The line that follows this is a refrain of an English nursery rhyme:

London Bridge is falling down falling down falling down. (W.L. 429)

It suggests the breaking up of modern civilization.

Next to this is a quotation from Dante's Purgatorio – the words uttered by Arnaut Daniel now suffering the punishment of the lustful in the cleansing fires of purgatory:
Now I pray you by that goodness which guideth you
to the summit of the stairway. Be mindful in due time
of my pain.10

After finishing the last word Arnaut Daniel dived back into the fire of
Purgatory with the hope of getting redemption. This theme is carried forward by
the quotation from an anonymous Latin poem ‘Pervigilium Veneris’, “When shall I
be like the swallow?” The poet’s lament is that his song is unheard and he awaits
the coming of spring to sing like the swallow. The allusion is also connected with
the Philomela symbol. The sister of Philomela was changed into a swallow as
Philomela was changed into a nightingale. The protagonist is asking therefore,
when shall the spring, the time of love, return.

This is followed by a quotation from a sonnet “El Desdichado” (The
Disinherited) by Gerard de Nerval (1808-55), a French poet. The poet calls
himself a disinherited prince, stressing the lost tradition of troubadour poets. A
Tarot card showing a tower struck by lightning symbolises the lost tradition. This
reference suggests that the protagonist of the poem has been disinherited,
robbed of his tradition. The ruined tower is perhaps also the Perilous Chapel,
and it is also the whole tradition in decay. The protagonist resolves to claim his
tradition and rehabilitate it.

The quotation from The Spanish Tragedy by Thomas Kyd – ‘Why then Ile
fit you, Hieronymo’s mad againe’ – is perhaps the most puzzling of all these
quotations. Hieronymo is driven mad due to the murder of his son. At the request

of the murderers to write a court entertainment on the occasion where the father of one of the murderers is to arrive, he writes a play which is actually a drama of his son's murder. When the murderers ask him to tell them their roles, he says, "Why then lie fit you", ironically suggesting that he would give them their due. When the play is staged, Hieronymo, takes an opportunity to stab them. He, like Hamlet, was mad for a purpose. The protagonist in the poem is conscious of the interpretation which will be placed in the words which follow — words which will seem to many apparently meaningless babble but which contain the oldest and most permanent truth of the race — Datta, Dayadhvam and Damyata.

When Eliot changes the order of the Upanishadic words he has a purpose and that is to stress the quality of compassion which leads to self-control. The reason for casting what the Thunder said into Sanskrit is to gain the effect of sounds in bringing up the idea. As Ānandavardhana also claims that sounds can also participate in the vyañjanā vyāpāra (process of suggestion) and become significant suggesters of the vyañgynyārtha. Eliot does it here through Onomatopoeia. 'DA' is a sound which suggests 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.

After the repetition of What the thunder said comes the benediction:

Shantih shantih shantih

"Shantih", again a Sanskrit word signifying peace, is a meaningful repetition of the well known formal ending of the great Upanishads. It signifies absolute peace, the peace that transcends understanding, and fragmented life.
When Eliot closes his poem with this, he suggests the idea that by obeying the triple commands of Prajapati man can rehabilitate his lost glory and there can be salvation and rejuvenation in the waste land which will lead to peace everywhere. The conclusion of the poem, hence, suggests that there is hope of rejuvenation even in the waste land.

Ānandavardhana says that a suggestive poetry can participate in suggestion in two ways: (1) through suggesters, and (2) through the suggested. Eliot has been successful in both the ways. All his images in his historic sense evolve as suggested images whether they are svatah sambhav or praudhokti. Besides, it is not necessary that only the figures are suggestive. At times even episodes from The Bible suggest a kind of simile in the form of ideas. Ānandavardhana notes, “when figures are suggested only by the idea itself, they are invariably participants of suggestion; for the very procedure of poetry is dependent upon it”.

Another argument that Ānandavardhana gives is:

Refined critics should understand that Dhvani, whose sole condition is the principal nature of the suggested content embraces all instances of poetry wherein is found a purposively conveyed sentiment or at least an idea or figure...

Thus dhvani can be alaṅkāradhvani, arthaśaktimūladhvani or rasadhvani.

12. Ibid., p. 251.
Assigning highest place to the last Ānandavardhana observes, “Though several varieties of the suggested – suggester relationship are possible, the poet should be most intent upon one of them in particular, viz., that relating to the delineation of sentiments etc.” ¹³ He further avows that, “In a work as a whole the delineation of a single sentiment as the predominant one will endow not only novelty of content but also abundance of charm.” ¹⁴

As example he takes the great epics like the Rāmāyana and the Mahābhārata. In the Rāmāyana the sentiment of pathos has been kept up as predominant till the very end as it is concluded at the point of the eternal loss of Sita by Rama. The Mahābhārata also concludes in a note of despair consequent on the miserable deaths of Vṛṣṇis as well as Pāndavas.

The situation is much the same in The Waste Land. The whole work depicts futility, frustration, misery and physical and spiritual barrenness of the twentieth – century civilization. The reader, one of the twentieth – century men, though is aware of the falling condition of modern civilization, after reading the poem, identifies himself with the characters and becomes a part of all this. Consequently, he feels hatred for all these things which results in his detachment from mundane pursuits and pleasures. When this feeling is evoked in his mind the śāma (inner tranquility) is born. Śama is the sthāyi bhāva (basic emotion) of the śānta rasa (sentiment of peace). When this śama is evoked the sahṛdaya relishes the śānta rasa. In this way the poem as a whole suggests

¹⁴. Ibid., p. 273.
śānta rasa which is predominant here and hence rasadhvani (suggestion of sentiment) comes.

When the hatred is developed in the mind of the reader seeing the desolation, futility, misery and deplorable nature of the world, it results in renunciation. The sense of renunciation, in its turn, brings final emancipation which is shown as a sure means towards the attainment of the Supreme Reality. The poem as a whole suggests the idea of highest human value and comes under vastudhvani (suggestion of idea).

The interpretation of The Waste Land is similar to the analysis of the Mahābhārata as given by Ānandavardhana. He writes:

It stands out most clearly that the main purpose of the Mahābhārata is the communication of the fact that Peace is to be regarded as the most prominent sentiment, the others being secondary to it and that final emancipation is the most prominent of human values, the other values being only secondary to it.¹⁵

He also says that all this has not been stated directly by the great sage Vyasa, the creator of the Mahābhārata, but is conveyed in a suggestive way.

It can therefore be concluded that The Waste Land at the end, evolves as a dhvanikāvyā where the rasa of peace regains prominence subordinating all other rasas as bībhatsa (disgust), bhayānaka (terrifying), etc. This adds charm to the work as Ānandavardhana in his theory concludes about.