The formal structure of *The Waste Land* has four hundred and thirty-four lines. The structure of the poem is prelogical, consisting of images and statements, pronouncements, juxtaposed with interconnecting logical syntax. Partly because of the style and partly because of the extreme condensation employed in the imagery, the structure is more like that of a living organism with one thing growing out of another, not by a superimposed plan but more from sheer inner necessity. In that kind of structure, analogous to dream formation, it is often difficult if not downright impossible to separate parts analytically so that each stands out distinctly. The degree of interdependence (considering not only the surface meaning of an image, but also its personal, literary, historical, mythical, religious and other implications) precludes clearly articulated dependence of parts so that they might all be perceived in an overall design of well-defined symmetry.

Eliot uses the philosophical framework of F.H. Bradley enunciated in *Appearance and Reality* to effect radical synthesis of disparate images vis-a-vis latter's concept of the Absolute. Bradly had postulated that "our experience, where rational, is not true", and that "everything is experience, and also experience is one." "Ultimate reality is such that it does not contradict itself." Thus according to this metaphysics, when disparate material is amalgamated the consequent experience brings us close to a feeling of the absolute unity that must lie behind the contradictions of appearance. Thus there is total dissolution of spatial and temporal order in the Bradleyan Absolute.

Grappling with the poetic content of *The Waste Land* still remains a formidable task. Innate complexities of the poem place it well beyond easy comprehension. Meaning and intent are close to ineffable in certain respects and as in most great literary works, they are layered. But, whereas in most other works, at least the classics, layer of meaning proceeds along rather forthright lines, in *The Waste Land* lamination is achieved through linkages that go beyond the sphere of logic, chronology, and causality.
Thus there is a considerable challenge to synthesize what we experience and then to arrange and articulate it in more common modes of understanding.

Thematically central to the poem is the spiritual quest, which is difficult to define because its nature is revealed gradually in the process of taking it on and trying to carry it out.

Innermost to Eliot, as a devolution of the wider spiritual dilemma to more personal circumstances, was the solipsistic problem expressed in terms of difficulty, if not implausibility, of communication between individuals. Communication fails in the attempted sharing of attitudes, moods, emotions and the ways of perceiving and valuing things. In *The Waste Land* one encounters failed communication. In the end, we return to our room, locked in, made a prisoner by ourselves. Solipsism and the unshakeable conviction that there are others out there with whom it should be possible to communicate remain to the end unreconciled.

If one cannot communicate neither can one love, even though one must do both. Nowhere in *The Waste Land* is love fulfilled. Rape and seduction complete the depiction of sexual relations. Love in *The Waste Land* seems to offer a kind of redemption, being the closest supposed rapprochement between individuals, the actuality of which solipsism denies. Yet it is necessary as part of the struggle to discover or to create meaning. Absence of love takes many forms: bickering, assault, mechanization of feeling, sterility, emotional death.

Death and rebirth are treated as all other images and themes in the form, as vehicles for the evocation of feelings. They relate back to the central theme of the search for significance. Death is a fact; rebirth is a symbolic possibility that can help to motivate spiritual action.

*The Waste Land* has five sections. Each section embodies a specific perception. The first section. "The Burial of the Dead" is devoted largely to ruminations about spiritual death and the difficulties of rising from it - symbolically in the sense of being spiritually reborn and practically in the sense of gaining insight into the design of reality. Redemption is seen as possible through love, knowledge and faith. These are all means by which spiritual life can be revived and sustained in the face of widespread spiritual death, because each is an effort to transcend the moment. The realization of such a
redemption can only be through perfect understanding. But such understanding itself is not possible, except symbolically.

"A Game of Chess" gives a concrete illustration of the abstract statement on the situation obtaining in the waste land. The game of chess symbolizes the inhuman abstraction of the modern mind. Life is bereft of meaning and history is shorn of signification. The images of life in a rich and magnificent setting and life in the low and vulgar setting of a London Pub, however anti-thetical they may appear superficially, are scenes taken from the contemporary waste land. In both of them life has lost its meaning.

The third section entitled "The Fire Sermon" is devoted to the contemplation of lust. The invisible protagonist seems to be walking through London on a voyeuristic pilgrimage in a quest of a chapel that is nowhere to be seen. The possibility of redemption has waned extremely faint. The whole panorama permeates with revulsion. The invisible protagonist is the disembodied spirit of the poet himself, his immanent consciousness, concretized only transitorily in the figure of Tiresias. In his peregrinations the invisible protagonist witnesses the slow disintegration of the city, the outward manifestations of spiritual decay that seemed to overtake all of Europe following the devastation of World War I.

The fourth section entitled "Death by Water" is a contemplation on spiritual death. As always, the poet projects this contemplation through a larger framework in which the drowned man is also the effigy of the vegetation god cast into water that he may rise in the regeneration of life in the spring.

The last section entitled "What the Thunder Said" starkly delineates the myriad portraits of the infernal human condition as Eliot saw them. Under the allusive skeleton over which the fabric of poetry is woven, is the realization of solipsism defining the human inferno. Human misery arises fundamentally from the insularly nature of the human ego: even though people do interact, each individual is in the innermost reaches of his feelings an island unable to reach into the feelings of others, or to have them experience what he or she feels, except in flashes, which can never be sustained. This lack of empathy reinforces solipsism. And to avert this solipsism the laws of the thunder must be met and that would give significance to life. The thunder's triple law - give, sympathize and self-control - makes the will more amenable to self-abnegation. Against
the backdrop of infernal visions there is a yearning for peace which encompasses all emotions.

(B) ARCHITECTONIC STRUCTURE OF THE WASTE LAND

B.1 (a) INTRODUCTION

The Burial of the Dead

"The Burial of the Dead" is the first section of the poem entitled The Waste Land. The formal structure of this section has seventy-six lines. The structure of the poem is prelogical, consisting of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

This section is devoted largely to ruminations about spiritual death and the difficulties of rising from it - symbolically in the sense of being reborn (motivating spiritual action for regeneration) and practically in the sense of gaining insight into the design of reality. Redemption is seen as possible through love, knowledge and faith. These are all means by which spiritual life can be revived and sustained in the face of widespread spiritual death, because each is an effort to transcend the moment. The realization of such a redemption can only be through perfect understanding. But such understanding itself is not possible, except symbolically.

The linear progression of the text is invariably informed by the immanent conceptualisation of the discourse. This immanent conceptualisation is symbolically reflected in the epigraph which encapsulates the notion of existential horror and the resultant yearning for escape through death.

The epigraph - For, with my own eyes I saw the Cumaean Sibyl suspended in a bottle, and when the boys asked her, "Sibyl, what do you want?" She replied, "I want to die" - belongs properly not to "The Burial of the Dead" but to The Waste Land as a whole. Any reference to this epigraph at this juncture would not be out-of-place become it sets a preliminary tone for the work. The Sibyl is one who understands the design of reality. In the fate of the Sibyl is distilled the agony of those who see the truth, who attempt to pierce the veil of appearance to glimpse the reality behind. This unquenchable impulse to understand hurtles such people headlong in a search the utter futility of which
somehow proves their redemption, for salvation comes not in attainment of the supreme end but in striving after it.

B.1  (b) SYNTAGMATIC ANALYSIS

Burial of the Dead

The formal structure of Section I reveals seventy-six lines. The syntactic manifestation of this section shows its prelogical structuration, which consists of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

The architectonic structure of Section I constitutes a dialectical ensemble or a unit of significance. This is composed of contributing sub-ensembles through a network of signifiers based on semantic correlations. It incorporates the thematic configurations informing the discourse of the text. The syntactic manifestation of this section has 40 micro-ensembles. These sub-ensemble and micro-ensembles contribute to a single effect or ensemble. The structures of significance are presented in a linear order but it is the resultant of metaphoric operation. The objective of this presentation is to unfold the semiotic structuration of *The Waste Land* at syntagmatic level to show that analysis or decomposition of partial ideas (allusions) are done in a domain where one can perceive the reproduction of the immanent discourse of the text.

The first sub-ensemble has micro-ensembles from A'1 to A'8. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.

(A'1)  
*April is the cruellest month, breeding*
*Lilacs out of the dead land, mixing*
*Memory and desire, stirring*
*Dull roots with spring rain.*

The micro-ensemble A1 tells about the poem's central conflict between spiritual death and the ambivalent agony of rebirth, enlightenment and insight. April is cruel because it threatens us with new life, something which, on the symbolic level, in both wanted and feared. April is the traditional month of Easter, time of the resurrection of Christ, time also in ancient cultures of the rebirth of the vegetation gods, for which the lilac is a tangible symbol. In Indic traditions, the metaphor of seed indicates the way in which *Samskaras* or deep scars of experience of former lifetimes can become activated
again in present lifetime, if they still carry a certain charge of desire and attachment. This concept of unconscious motivation found in Patanjali's *Yogasutras* informs Eliot's appreciation of Spring which breeds "Lilacs out of the dead land" and also mixes "memory and desire". From these seeds grows the tree of *Karma*, of action and reaction, which unless redeemed by some deep experience out of time can only bear the fruit of endless repetition. The ambiguous rebirth is clearly not the celebration of some joyous spring but a return to a kind of bondage.

The four lines of the micro-ensemble A'1 establish several themes that are repeated throughout the poem. First, April is the month of rebirth, vegetative and spiritual. It is also the time of love, love's spring, simply another aspect of rebirth. These are presented ambivalently, as a joy and as a threat. And finally, all occurs within the context of a journey or quest.

(A'2)  
*Winter kept us warm, covering*  
*Earth in forgetful snow, feeding*  
*A little life with dried tubers.*

In the micro-ensemble A'2, the landscape of the waste land remains in the foreground. It is a continuation of the straightforward description. The mood of the ambivalence is maintained with the nostalgia of winter, the dead season, mitigating the restlessness of spring, which begins anew the pangs of the quest as spiritually alive individuals reach out to transcend the moment.

(A'3)  
*Summer surprised us, coming over the Starnbergersee*  
*With a shower of rain;*

In the micro-ensemble A'3, attention lingers on the mood, on the conflicts that acted as catalysts in setting off the chain of rumination until the frame shifts to a concrete memory. The scene is Munich, where Eliot had spent some pleasant days. Storm clouds roll over the Starnbergersee, a lakeside resort just outside town. Bathing, boating, dancing and other recreations abound there.

The shower of rain contradicts the standard contention that the inhabitants of the waste land, mirroring the Grail legend, wait in vain for life-giving rain. Rain is merely another archetypical symbol that evokes possibilities of regeneration.

(A'4)  
*We stopped in the Colonnade,*  
*And went on in sunlight, into the Hofgarten,*  
*And drank coffee, and talked for an hour.*
In the micro-ensemble A'4, there is an interesting spatial transition in the Bradleyan mode, the scene begins on the shores of the Starnbergersee and proceeds directly into the Hofgarten, a public park in Munich proper, just as scenes might in a surrealistic experience or dream. Just as suddenly as the location changes, the storm is gone. It may have been here, in the famous beer tavern, that Eliot encountered Marie Larisch. Whether it was here or Starnbergersee makes little difference; the association remains the same.

(A'5) Bin gar keine Russin, Stamm' aus Litauen, echt deutsch
(I'm no Russian, come from Lithuania, pure German)

In the micro-ensemble A'5, an unidentified voice, intervenes briefly, as if from the next table or from another corner of the beer tavern. This artifice introduces the theme of the disintegration of Europe, something much on Eliot's mind at the time - something indeed, that the intelligent person of that era could hardly ignore. In this poem Eliot seemed to concentrate on the fate of the smaller nations vainly seeking their independences.

Poland and Lithuania shared intertwined destinies for two centuries. First dominated by Russia, then coveted by Nazi Germany, each had enjoyed but a brief hour of independence before capitulating to the Swastika. Several ephemeral cabinet governments were established and dissolved in Lithuania. Most of the leaders were German. Poland and Lithuania even became involved in mutual conflict over the city of Vilna.

This intrusive fragment of conversation evokes the political disintegration then overtaking Europe. The fragment also implies the difficulty of communication, in that whatever may theoretically have preceded it in the conversation evidently called for a protesting clarification.

(A'6) And when we were children, staying at Archduke'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 micro-ensemble A'6, we see the incident to which Valerie Eliot referred in her notes to the Ur-text, pointing out that Eliot had gleaned it from a conversation with Countess Larisch. It presages the downfall to which both she and her cousin, Archduke Rudolph, were brought in the Mayerling affair. Also, the fear that the sled

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ride instilled in Marie suggests the early warning she received and the uneasiness she felt about the role that Rudolph might play in her life.

[Marie Larish was the niece of Elizabeth, empress of Austria and Queen of Hungary (1837-98), and of the mad king Ludwig II of Bavaria (1845-86). Rudolph (1858-89), the crown prince of Austria, cousin to Countess Larisch, is the figure who appears in the sledding episode. He is singled out in the countess's autobiography as her nemesis. He brought about her downfall by enlisting her aid as a go-between of himself and one of his mistresses, Marie Vetsera, whom the countess had met through Elizabeth, the archduke's mother. Countess Larisch brought Baroness Vetsera to a clandestine meeting with Rudolph, who subsequently abducted her to his hunting lodge at Mayerling, where the two were found shot, apparently the victims of a suicide pact. Nearly a year earlier he had proposed such a pact to his then mistress, the actress Mitzi Kaspar, who turned him down.

Discovered on the morning of 30 January 1889 this double suicide was one of the great scandals of the day. According to Countess Larisch as well as recent historians, Rudolph brought this calamity upon himself through fear that his dealings with the Hungarian opposition were about to be exposed. Apparently he had schemed to have himself crowned king of Hungary and to resuscitate the kingdom of Poland. Marie Vetsera, at that time an impressionable girl of only seventeen, entertained a long infatuation for the archduke and fell in willingly with his despondent plans for self-destruction.

Her part in the affair exposed by a note of gratitude left behind by Baroness Vetsera, Countess Marie Larisch was suddenly cut off from her aunt Elizabeth, for whom she had an inordinate devotion from the days of young womanhood to the time of the disaster. It would hardly be an exaggeration to say that the countess lived for and through her aunt, who personified a kind of ruthless and self-indulgent perfection. So far did her devotion extend that she even married a man chosen by her aunt, a man for whom she had no love but whose apparent weakness of character she thought would allow her to remain ever in the company of beloved aunt.

Eliot must have found the countess at once a sympathetic character, for her husband, George Larisch, was in many respects the counterpart of Vivien Eliot. The vein of madness that ran through the life of Marie Larisch could hardly have failed to
capture Eliot's interest at this difficult period of his own life, when he was desperately attempting to deal with Vivien's mental deterioration as well as the mental anguish that it, with a constellation of other things, had brought to him, the anguish that took him to Margate and to the writing of *The Waste Land* itself. He must have been drawn to her story as to an amplified reflection of his own concerns.

(A'7) *In the mountains, there you feel free.*

(A'8) *I read, much of the night, and go south in the winter.*

In the micro-ensembles A'7 and A'8, we see that those who fear high places will not ascend to this feeling of freedom. And those who do are apt to be vacationers not questers for truth. The image of mountain and the idea of freedom immediately takes us back to the waste land which is to be escaped. In Indian traditions, the image of mountain gets identified with the Fourth End of Man i.e., Moksha or Salvation. Any quester for ultimate truth renunciates his mundane affiliations and embarks on a spiritual journey of self-actualization. Reading, 'much of the night' reinforces the quest for knowledge. When Eliot wrote about going south in the winter he had the decadence of the younger generation in mind and wished to evoke the empty glitter and slavish materialism of the tourist meccas, another aspect of spiritual death.

The micro-ensembles from A'1 to A'8 constitute a sub-ensemble. The conflict between the spiritual death and the ambivalent agony of rebirth, enlightenment and insight are brought to the fore through the sub-ensemble.

The second sub-ensemble consists of micro-ensembles from A'9 to A'15. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble which embodies a specific perception.

(A'9) *What are the roots that clutch, what branches grow Out of this strong rubbish?*

In the micro-ensemble A'9 there is a return to the waste land description, the geography of desolation that is sustained throughout the poem. This time it has biblical derivations.

Can Papyrus grow where there is no marsh? Can seeds flourish where there is no water? While yet in flower and not cut down, they wither before any other plant. Such are the paths of all who forget God; the hope of the hypocrite shall perish... He
thrive before the sun, and his shoots spread over his garden. His roots twine about the stoneheap; he lives among the rocks. [Job 8:11 and 16-17].

Although it is the hypocrite who lives among the rocks, the poem makes plain in the final line of "The Burial of the Dead" that the hypocrite is everyman. In this sense, the waste land can be found everywhere. It is symbolic of the world at large.

(A'10)

Son of Man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats.

The micro-ensemble A'10 shows that once into biblical sources, Eliot forms a pastiche from them. "Son of Man" is the epithet by which God always addresses Ezekiel, if taken in opposition to "Son of God", it is once again tantamount to everyman.

There are numerous references in the Bible to the breaking of graven images, the subduing of pagan religions, and the reaffirmation of the true God of the Hebrews. To turn again to one of Eliot's favourite books, Ezekiel 6:4 tells of the Lord's judgement of Israel for idolatry: "And your altars shall be desolate, and your images shall be broken; and I will cast down your slain men before your idols." Eliot had only to interfuse this with Isaiah 25:2 "For thou has made of a city on heap; of a defenced city a ruin: a palace of strangers to be no city; it shall never be built." Here two opposing significances come together, first the judgement then the defence, but in both cases the key words carry connotations of faithlessness and desolation that comes from it.

Symbols, idols, are all that humans can know of the Absolute, and so they cannot really answer questions of moment. They must realize that action is the only answer to such question. They must dare in the face of symbolic meaninglessness. The stony waste land of the hypocrite everyman is the same place of desolation where questers must work out their faith, a place where "the sun beats".

(A'11)

And the dead tree gives no shelter, the cricket no relief

The micro-ensemble A'11 is ascribed by some commentators to Isaiah 56:3 "Neither let the son of the stranger, that hath joined himself to the Lord, speak, saying, the Lord had utterly separated me from his people: Neither let the eunuch say, Behold, I am a dry tree." Numerous passages in the Bible refer to a divine source of salvation
been a shelter for me, and a strong tower from the enemy." That is of course, for the faithful. So for the faithless or the indifferent, God, through Christ symbolized by the tree of life, can give no shelter.

Likewise, the cricket, ancient harbinger of rain, prophet of death in some lore, can give no relief to those who thrive before the sun, for rain as a symbol of rebirth holds only fear for them, and they who are dead cannot die again. In other words, the living dead cannot bring themselves to begin with a fear of death as an approach to spiritual enlightenment.

(A'12) 

*And the dry stone no sound of water*

In the micro-ensemble A'12, the image of 'dry stone' giving no sound of water brings to the mind the famous story of Moses bringing forth water from the rock by smiting it with his rod. Only there is no miracle in the waste land. Lack of water becomes an obsessive motif in "What the Thunder Said".

(A'13) 

*Only*

*There is shadow under this red rock*  
*(Come in under the shadow of this red rock).*

The micro-ensemble A'13 contains powerful images with rich signification. Within the context of biblical allusions the rock must be conceived foremost as a symbol of God, a common identification made in many parts of the scripture, and also of Christ, as in Isaiah 32: 1-2: "Behold, a King shall reign in righteousness, and princes shall rule in judgement. And a man shall be as a hiding place from the wind, and a covert from the tempest; as rivers of water in a dry place, as the shadow of a great rock in a weary land."

Rocks and stones have been associated with various magic potencies in ancient folklore. Large rocks or rock formations, because of their size, have inspired religious awe in many ancient peoples. James Frazer in a passage of *The Golden Bough*, that Eliot likely read, described the approach to the centre of worship of one of the fertility gods in Asia Minor as a road running through a range of mountains "torn here and there by impassable ravines, or broken into prodigious precipices of red and grey rock" and it was located "at the mouth of a deep ravine enclosed by great precipices of red rock". Such rocks must have inspired awe in those who made their way beneath them, great shadows spread before them, wending their path to a religious ritual.
The most suggestive allusion pertains to the Cumaean Sibyl whom Virgil describes as an inspired prophetess who discloses the fates under a rock in Dante's Purgatory in La Divina Commedia. This allusion is tantalizing because the resolution of this episode - "I will show you fear in a handful of dust" - invokes the image of grains in a handful of sand the number of which determined the years of life to which the Sibyl was sentenced.

Invoking the Sibyl at this point shows its structural significance. It associates the implied biblical prophet speaking these lines with a seer of classical civilization. It also subsumes this episode into the quest theme.

(A'14) And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you.

In the micro-ensemble A'14, the shadow represents the insubstantiality of appearance, echoing the Bradleyan theme of appearance versus reality. The segment having to do with the red rock and the shadows came almost completely from "The Death of St. Narcissus", a poem Eliot wrote probably in 1915. In the context of this poem, the first shadow seems to be the ordinary one seen by a man walking across the desert sands, while the second at least suggests not simply the ordinary shadow cast by a camp fire but beyond that, the shape of appearance by which the senses deceive the mind through noesis (rational-intuitive perception) the true nature of reality.

When transplanted into the waste land the meaning of shadows is further complicated. Since in the morning the shadow falls behind the observer and at evening it falls before him, he must be travelling east, which implies a possible pilgrimage towards Mecca or, more broadly, toward some religious goal. A further signification of this derives from the third Canto of the purgatory section of La Divina Commedia. There Dante sees that he casts a shadow because he is still of this life, whereas Virgil does not, because he belongs to the spiritual realm. Eliot was aware that a shadow symbolizes material as opposed to spiritual existence. Interpreted in this way, not to be shown your shadow is to be turned away from this existence toward something either spiritual or diabolic i.e., divinity or damnation. Eliot saw damnation as simply an approach to divinity.

(A'15) I will show your fear in a handful of dust.
The micro-ensemble A'15 invokes the image of the Cumaean Sibyl, condemned to live out as many years as the number of grains in a handful of sand. Dirt has always been linked with death and destruction. The image ‘handful of dust’ also brings to mind Isaiah (the fifth verse of book twenty-six): "For he bringeth them down that dwell on high; the lofty city, he layeth it low; he layeth it low, even to the ground, he bringeth it even to the dust." The expression, "Earth to earth, ashes to ashes, dust to dust," which continues, "in sure and certain hope of the Resurrection unto eternal life", from "The Burial the Dead" in the Book of Common Prayer, containing the liturgy appointed for use in the Church of England is also well-known.

‘Fear in a handful of dust’ means fear at the clear perception of death, already seen as a starting point for spiritual rebirth in that it is one of the historical and psychological roots of the religious impulse.

The micro-ensembles from A'9 to A'15 constitute a sub-ensemble. This structure of signification embodies thematic elements of faithlessness, desolation, symbolic meaningless; drying up of the source of salvation and spiritual enlightenment; lack of water i.e., absence of regeneration, insubstantiality of appearance and fear of death for spiritual rebirth.

The third sub-ensemble consists of micro-ensembles from A'16 to A'21. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble which embodies a specific perception.

\[\text{(A'16)}\]

\begin{verbatim}
Frisch weht der wind
Der Heimat Zu
Mein Irisch Kind,
Wo weilst du?

[Fresh blows the wind
To the Homeland
My Irish Child
Why do you tarry?]
\end{verbatim}

The micro-ensemble A'16 presents lines sung by a happy sailor up high in the mast of the ship in the first act of Wagner's \textit{Tristan und Isolde}. He is recalling a maiden whom he has left back on shore. The ship captained by Tristan, is bringing Isolde from Ireland to be the bride of King Marke of Cornwall, Tristan's uncle. She deeply resents
this, for she is in love with Tristan and the King is an old man whose affections she does not covet.

Daughter of a line of sorcerers, Isolde was famed for her powers to heal; knowing this, Tristan had sought her out after having been wounded in a duel. In that duel he had beheaded Morald, an Irish lord to whom Isolde was betrothed. When she learned whom Tristan had slain, she vowed to slay him in turn. Instead she was transfixed by his gaze and fell in love with him.

However, Tristan, remaining true to his friend King Marke, keeps himself aloof from Isolde so as not to succumb to her charms. Angered by this inattention, she asks her maidservant to bring her a vial of poison and prepare a cup of peace from which she and Tristan are to drink. The maidservant substitutes a love potion, so that when the two drink of it, they fall passionately in love.

(A'17) "You gave me hyacinths first a year ago; They called me the hyacinth girl."

The micro-ensemble A'17 reveals a situation almost identical to the one depicted in "La Figlia Che Piange", a poem ostensibly inspired by a stele of the same name seen by Eliot in 1911 in a museum somewhere in northern Italy. Grover Smith, in his book Eliot's Poetry and Plays, argues that in his poem the poet and the lover are one, namely Eliot himself. Certainly this would fit in with the obsessive recurrence of the love-in-the-garden motif encountered throughout Eliot's poetical and dramatic works. The last stanza of "La Figlia Che Piange" is revealing:

She turned away, but with the autumn weather
Compelled my imagination many days,
Many days and many hours;
Her hair over her arms and her arms full of flowers.
And I wonder how they should have been together!
I should have lost a gesture and a pose
Sometimes these cogitations still amaze
The troubled midnight and the moon's repose.

The poet-lover gropes for some reasonable way to part from one with a fugitive resentment in her eyes. This is the theme of failed understanding through failed love (as it is a fact undoubtedly of failed love through failed understanding); that is failed love
is an instance of the inability to solve the quandary of solipsism. [Breakdown of communication leads to solipsistic isolation].

(A'18) Yet when we came back, late, from the Hyacinth garden, Your arms full, and your hair wet.

In the Ur-text, Eliot had not capitalised hyacinth, indicating once more that he did not initially have in mind any connection of his poem with the vegetative gods myths. Subsequently he brought in through the capitalization a parallel with the garden of Hyacinthus, a Greek god of fertility, suggesting further an interpretation of the hyacinth girl as the grail-bearer who, according to Weston, comes from a place of water and flowers, bringing regeneration. On a more personal level, the scene continues from "La Figlia Che Piange". There is the notion of amorous activities in association with being wet.

(A'19) I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing.

The micro-ensemble A'19 shows a state akin to death, when the mind is extinguished, which also occurs at the moment of enlightenment, especially as represented by the concept of nirvana, which literally means extinction (of self and individual consciousness). Thus it is an ambiguous state in which opposites - death and the fullest consciousness - meet.

In his own mind, Eliot seemed to have brought together all states in which the mind is suddenly emptied of all specific content: nirvana, narcosis, and death. Each is in a way a conquest of appearance. Each is transcendental. And in their unforeseen identity surely lies some mystery, touched from the side of reason by Bradleyan metaphysics and from the side of faith by religion.

In any case, knowledge in the poems and plays of Eliot is always incomplete. Incompleteness is intrinsic to knowledge and it is part of the human condition. It is impossible, by the very nature of things, to advance a true explanation for this circumstance. That, too, is part of the human condition. We are all pieces to a puzzle designed so that it cannot be solved, and the major spiritual task of humans is somehow to learn to live with that understanding. Whatever resolution may be found can be no more than apparent, or practical; there can be no final solution. Such a solution can only
be the object of faith, formulated symbolically, with any transcendent mystical awareness of it confined to the ineffable.

(A'20) *Looking into the heart of light, the silence.*

The micro-ensemble A'20 shows the dreamlike inversion of heart of darkness into heart of light. The inversion undoubtedly took place under the influence of the passage from *La Divina Commedia* (The Divine Comedy):

[from the heart of one of the new lights
does a voice, which seemed to make me
the needle of a star in turning me to where it was]¹

As in hell voices were emitted from the tip of a flame, so in paradise they come from the points of light, a device biblical in origin, since in the Bible the voice of God emerges often from a brightness in the sky. In Dante, too, the voice of God, as well as his immediate presence is presented from a sphere of bright light.

Through the fusion of dark knowledge and illuminative vision, Eliot intends to present spiritual experience as embracing both the horrible and the sublime. Bradleyan metaphysics demands that the conceptual opposites be coalesced in the Absolute. Such a synthesis is integral to Eliot's philosophical and religious convictions.

"The silence" holds the same kind of ambiguous fusion. Paradoxically the silence holds within it an urgency, beyond understanding and yet demanding to be answered.

(A'21) Oed' und leer das Meer
[Desolate and empty the Sea]

The micro-ensemble A'21 refers to an incident at the castle of king Marke. One evening, Tristan and Isolde are discovered in an embrace, and Melot, one of the King's courtiers, hurstles himself on Tristan, who allows his adversary to stab him. His men take the wounded Tristan back to Kareol, his castle in Brittany, where he awaits Isolde to come and once more heal him. A lookout posted to report any sign of Isolde's approaching ship sings out "Oed' und leer das Meer." Ultimately Isolde does arrive, but too late. Tristan dies in her arms, and she joins him in transfiguration. The king has learned the truth about the switch of the love potion for the death potion and in forgiveness has come to grant Isolde to Tristan, but death has been a swifter traveler.

The micro-ensembles from A'16 to A'21 constitute a sub-ensemble. This structure of signification embodies thematic elements of failed love through failed understanding; potentiality of regeneration; confutation of death and fullest consciousness, the two opposites, (notion of nirvana: extinction of self and individual consciousness); ambiguous fusion of dark knowledge and illuminative vision, suggestive of spiritual experience; and human tragedy in the absence of communication and understanding.

The fourth sub-ensemble consists of micro-ensembles from A'22 to A'32. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a structure of signification. This structure of signification encapsulates a specific perception.

(A'22)  
Madame Sosostris, famous clairvoyante,  
Had a bad cold, nevertheless  
Is known to be the wisest woman in Europe,  
With a wicked pack of cards.

The micro-ensemble A'22 shows departure from nostalgia and a movement towards an oblique attempt to read the design of reality. The mechanisms of dream formation are employed. The tarot pack which is fabricated with allusive associations is used for fortune-telling. It involves disparate events drawn from every corner of existence. Through this distorted perspective Madame Sosostris aims to achieve Bradleyan synthesis through the focus of her cards.

Fortune-telling can be construed as another facet of the quest for significance. In the very inception of the poem, fortune-telling is introduced through the figure of the Cumaean Sibyl and is carried on by Tiresias. It is intrinsic to the original conception of the poem.

Grover Smith has pointed out that the double sex of Madame Sosostris, stemming from the assumption of a female name by Mr. Scogan (the cartomancer in Aldous Huxley's novel *Crome Yellow*), ties her on another level to Tiresias, also a seer who has an androgynous existence.

Eliot identified Mr. Scogan, as per Marion Montgomery, with Bertrand Russell. In French the word Clairvoyante means simply one who has a penetrating mind, one who is perspicacious, which is a pertinent description of Russell, who had the reputation as one of the wisest men in Europe. "Had a bad cold", and "wicked" are expressions
suggestive of some suspected wrongdoing on his part and Eliot intended to take a jibe at him for his notorious philandering. His association with Vivien Eliot cannot be missed. (A'23)

Here, said she,
Is your card, the drowned Phoenician Sailor
(Those are pearls that were his eyes. Look!)

In the micro-ensemble A'23, the first card drawn from the tarot pack is that of his dead friend Jean Verdenal, who perished in the Dardanelles in 1915. He appears later as the ill-fated Phlebas in "Death by Water." There is a Shakespearian allusion suggestive of his musings on his father's death, which he came to know through a telegram received 8 January 1919.

In The Tempest 1.2: 396-404, appears the song from which Eliot quotes. Prospero has sent the airy spirit Ariel to lure Ferdinand, prince of Naples, to his abode, where he is to fall in love with Prospero's daughter Miranda. Through the spirits who attend Prospero, the ship carrying Ferdinand and his father the king is brought to wreck upon the shore, and Ferdinand believes his father drowned. Thus Ariel, who is invisible, sings:

Full fathom five thy father lies;
Of his bones are coral made;
Those were pearls that were his eyes;

In this the deaths of Jean Verdenal and Eliot's father merge into a single image, conjuring not simply loss but a material transformation, counterpart to spiritual transfiguration.

(A'24) Here is Belladonna, the Lady of the Rocks,
The lady of situations.

In the micro-ensemble A'24, the identity of Belladonna remains in the domain of conjectures. One plausible identification is with the madonna in Da Vinci's Virgin of the Rocks, wherein the Blessed Mother sits presiding over the Apocryphal meeting between the Christ child and the infant St. John. Presumably this makes her a lady of situations, but in fact there is only one situation, which is not substantial enough to warrant the epithet.

The description of aunt Elizabeth by Countess Marie Larisch in her autobiography reveals her (Elizabeth's) obsession with beauty. As Marie Larisch recounts, "Sometimes she became prey to an unnatural hatred for her children. 'Children are the curse of a
woman, for when they come, they drive away Beauty, which is the best gifts of the
 gods,' she once said me." While extolling the beauty of her aunt, Countess Larisch,
even goes into details about her undergarments. Certainly here her aunt is established
as belladonna, a beautiful lady. The image of "the Lady of the Rocks" underscores her
wish as commented to her niece, 'to turn into a sea-gull and live on the great spaces of
the ocean, or shelter in the crevice of some frowning rock.' She is "The lady of
situations" because she controls the fates of others. She virtually ruled the life of
Countess Larisch and even dictated her marriage.

She appears at this particular point in the cartomancy because she actually
consulted a card woman.

(A'25)  Here is the man with three staves.
The micro-ensemble A'25 reveals the first real tarot, the three of the wands. In his notes
to The Waste Land Eliot admits that he is "not familiar with the exact constitution of the
Tarot pack of cards, from which I have obviously departed to suit my own convenience."
Gertrude Moakley has convincingly argued that Eliot familiarised with this aspect of
cartomancy through Arthur Edward Waite's The Pictorial Key to the Tarot. From that
book comes the following description of the three of wands:

A calm, stately personage, with his back turned, looking from a Cliff's edge at
ships passing over the sea. Three staves are planted in the ground, and he leans slightly
on one of them.

Divinatory Meanings: He symbolizes established strength, enterprise, effort,
trade, commerce, discovery; those are his ships, bearing his merchandise, which are
sailing over the sea. The card also signifies able co-operation in business, as if the
successful merchant prince were looking from his side towards yours with a view to help
you.

Eliot states in his notes that he associates this personage "quite arbitrarily, with
the Fisher King himself."

(A'26)  and here the Wheel,
The micro-ensemble A'26 refers to the wheel of fortune which has four wheels
concentrically arranged. The wheel in many systems of ancient mythology symbolizes
eternity through the idea of a never-ending line, thus either the eternalness of the divine
or the endless round of birth, death and rebirth, as in Hinduism.
Of the divinatory meaning of this tarot card, Waite says that "behind the general notion expressed in the symbol there lies the denial of chance and the fatality which is implied therein." Appearing between "the man with three staves" and "the one-eyed merchant", this card might be interpreted as indicating a continued commitment to commercial enterprise - which for Eliot would have meant continuing on in his job at the bank, another aspect of his concern in those days. The fatigue from this job had helped to bring about his collapse.

(A'27)  
And here is the one-eyed merchant  

The micro-ensemble A'27 identifies "the one-eyed merchant" as James Joyce, with whom Eliot was beginning to form a friendship. Every other pseudotarot figure represents someone within Eliot's personal acquaintance and concern. He seems to have created them specifically to embody his more personal involvements, as part of his Dantean scheme. Joyce had a history of poor eyesight. Soon he was wearing a patch or a black lens over one eye.

Joyce was at that time engaged in a very troublesome matter of marketing his novel Ulysses. Eliot had read the first part of it and had helped in the efforts to get it into print. Eliot saw in Ulysses something akin to what he was attempting in poetry, especially in The Waste Land: what he characterized in his appreciative essay "Ulysses, Order and Myth" as "a continuous parallel between contemporaneity and antiquity." The serialization of Ulysses in the Little Review resulted in copies being confiscated and booksellers prosecuted. This development was of immediate concern to Eliot and was fresh in his mind as he was writing The Waste land.

Eliot and Joyce had common ground between them. Both had suffered a collapse and were plagued with financial problems. This alone might have been enough to form a common bond between the two. Since Eliot was sufficiently concerned with Joyce he might have reserved a tarot for him.

(A'28)  
And this Card,  
Which is blank, is something he carries on his back,  
Which I am forbidden to see.

The micro-ensemble A'28 refers to what cannot be seen, "he carries on his back" by Eliot because he "can connect/Nothing with nothing." It was his own thoughts and memories that were troubling him, that he was struggling to put into order.
I do not find

The Hanged Man.

In the micro-ensemble A'29, the Hanged Man is the lamed Greek god Hephestus, god of fire, especially of volcanic fire and of fire for forging and smiting. Eliot says in his notes that he associates the Hanged Man arbitrarily with the god sacrificed by hanging described by Frazer in his study of the fertility myths; hence he says, he is also associated with the Fisher King.

The Hanged Man fits into the cartomancy scene. He augurs spiritual rebirth, or enlightenment. That he is not found in the deal suggests that full enlightenment is not forthcoming. If the card represents sacrifice, it means that the protagonist has not made the sacrifices necessary for spiritual awakening. Even as an omen of prudence, it could be read as part of Eliot's introspection: certainly he felt that many of his decisions and situations into which he had allowed himself to fall indicated a lack of prudence on his part.

Fear death by Water

In the micro-ensemble A'30, there is the usual ambiguous layering of meaning. First, there is the sacrificial aspect. Drowning was one of the methods used to make the ritual sacrifice for fertility, as described by Frazer. Frequently an effigy of the fertility god was cast into the river to ensure life-giving spring rains for the following year. Water was one of the most ancient symbols of life. Symbolic drowning of the god signified sending the spirit back to the source to renew itself or, conversely, to infuse the water with life-giving force.

Second, there is the purifying aspect. Water has always had universal purificatory value. It serves as a cleaning agent. It has been part of many rituals of purification from ancient to modern times. Baptism is perhaps the most conspicuous example. Those who are baptized have their sins washed away and can be reborn pure on the Day of Judgement.

In both these aspects, water has within it the agency of life, whether material or spiritual. To fear death by water is thus to fear rebirth, but it is not simply that the inhabitants wish not to be born; they are in awe of rebirth because, for Eliot, it entails both horror and glory - it is a terrible ordeal. From a consideration of the vicissitudes to which he had been subjected, Eliot, on the personal level of the poem, emerges with
the tarot fortune: Fear the ordeal of enlightenment and salvation, for it is more terrible than anything yet experienced.

Madame Sosostris does not find the Hanged Man card, indicating that her client - Eliot himself - was not born to be hanged, in which case he should fear death by drowning. Although the drowned Phoenician sailor is not Eliot, one cannot say to what degree he may have identified with him. It does seem certain that the cards drawn in this scene had personal associations for him.

(A'31)  
I see crowds of people, walking round in a ring.

The micro-ensemble A'31 shows the cessation of the game of fortune evident from the preceding micro-ensemble. The background of experience intrudes once more reminding that we are in the space of the mind and the time of eternal memory. We are on the verge of hell - either the hell of spiritual death or the hell of the terrible ordeal that leads to awakening. The allusion refers to Dante. It is the same scene that met the eyes of Dante as he first stepped into hell:

[And I, who looked, saw an ensign,  
which whirling ran so quickly  
that it seemed to scorn all pause;  
and behind it came so long a train  
of people, that I should never have believed  
death had undone so many]²

(A'32)  
Thank you, If you see dear Mrs.Equitone,  
Tell her I bring the horoscope myself:  
One must be so careful these days.

In the micro-ensemble A'32, the name Mrs.Equitone refers to one who speaks without expression, in a monotone, as might be expected from one of the living dead. There is an abrupt change here from cartomancy to horoscopy.

Eliot began with cartomancy, in which he reviewed certain persons whom he knew transformed into tarot figures, then ended with the casting of horoscopes. He simply allowed one form of fortune-telling to merge phantasmagorically into another, a

2 Dante, Inferno, 3.52-57, in La Divina Commedia, pt.1, pp.28-30 Carlyle translation.
natural disjunctive shift within the integrative theme of attempting to read the design of fate or reality.

Here, at the end of the fortune-telling scene, Eliot has characterized the typical ambience surrounding all forms of augury, the mock seriousness that fools none but those who need to believe. He may even have been ridiculing slightly his own involvements with deciphering the riddle of destiny.

The micro-ensembles from A'22 to A'32 constitute a sub-ensemble. This structure of signification embodies thematic elements viz., quest for significance through fortune-telling (both cartomancy and horoscopy); loss leading to material transformation as opposed to spiritual transfiguration; unhealthy obsession with beauty; endless round of birth, death and rebirth shorn of signification; hostility of the world; inability to put thoughts and memories into order and thus no meaningful conclusion; absence of sacrifices for spiritual awakening or rebirth; negation of the sacrificial and purificatory value of life-giving water; fear of rebirth, the hell of spiritual death or the hell of the terrible ordeal that leads to awakening; and the futile endeavours to decipher the riddle of destiny or the design of reality.

The fifth sub-ensemble consists of micro-ensembles from A'33 to A'40. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a structure of signification. This structure of signification enshrines a specific perception.

(A'33)  
Unreal City  
Under the brown fog of a winter dawn.

In the micro-ensemble A'33, one steps out into a city of specters, the city of Baudelaire's "Les Sept Vieillards" (The Seven Old Men), a poem from his Les Fleurs du Mal (The Flowers of Evil). Here, in the city, the poet meets seven old fearful men and runs home, half-mad, to lock himself in his room.

In the same city lives the Empress Elizabeth. Her niece, in considering her aunt's fancies, said that she lived in an "unreal world", a world of dreams and artificialities. Royalty meets the frenzied natives of an African village ('imbecile rapacity blew through it all, like a whiff from some corpse. By Jove! I've never seen anything so unreal in my life'), as Countess Larisch and Conrad blend allusively. Fog, brown or yellow, ubiquitous in Eliot's early poems as symbols of urbanity, hangs in the air like a miasma.
In the micro-ensemble A'34, Eliot refers to his seeing the crowd of people going to work, walking from Southwark across London Bridge into King William Street, which leads to the Bank of England and Moorgate. He had been one of them, moving toward the bank through the business district, a swarming place spotted with churches that those people, bent on profit and loss, probably rarely noticed. But Eliot noticed. At the angle formed by the convergence of King William Street and Lombard Street stands the church of St.Mary Woolnoth, erected between 1716 and 1727. It keeps the hour for this busy district.

In an analogous manner, Dante entered the Gate of Hell whereon was inscribed:

[Through me is the way into the doleful city;
through me is the way into the eternal pain;
through me is the way among the lost people] 3

He sees a moving banner and behind it ["so long a train/of people, that I should never have believed/that death had undone so many"] 4

The urban landscape of the waste land, already a nexus of real and imaginary places, after flickering into a momentary glimpse of London darkens once again to an infernal aspect. It becomes simultaneously the swarming city, the doleful city, the unreal city, an infernal city.

(A'35) Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.

The micro-ensemble A'35 shows how like wooden soldiers the people march dumbly to work, then back home, alive and yet not fully conscious of their lack of commitment to life, a realization to befall them in hell.

Entering the first circle of hell, Dante sees the heathens, those who had lived without baptism or Christianity. Their only torment is to live in constant but unfulfilled desire for God. Many had been men of merit, but their good works were insufficient to gain them grace to ascend to heaven.

[Here, there was not to be heard,
plaints, but rather sighs,
which made the eternal air tremble:
and this arose from sadness without torments,
of the crowds, which were many and great,
of children, of women, and of men.] 5

(A'36)  
*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.*

The micro-ensemble A'36 refers to St. Mary Woolnoth, the only church in the city to remain intact after the raids of World War II. For Eliot, it was one of these lovely religious monuments that spoke in silent eloquence of the past, the great age of classicism in England. Forlorn in the business district, it may well have reminded him of the Perilous Chapel, where the quester for the Grail must undergo nightmarish visions, temptations and other tests.

On a more mundane level, nine o'clock was the hour when in London everyone went to work, which signifies the tedium of another futile day "a phenomenon which I have often noticed", Eliot says noncommittally in his notes.

(A'37)  
*There I saw one I knew, and stopped him, crying: "Stetson!*  
*"You who were with me in the ships at Mylae!"

The micro-ensemble A'37 conforms to a Dantean device. This device is used throughout *La Divina Commedia* when the poet recognizes one whom he knows among the crowds of the tormented. It was a means of introducing into consideration figures familiar to Dante, real people with whom he wished to deal one way or another.

Valerie Eliot in a letter to the *London Times Literary Supplement* identified Stetson as a fellow bank employee. Stetson, then, is one like Eliot himself, which makes him "mon semblable" (my double) and "mon frere" (my brother). By placing Stetson and himself "in the ships at Mylae", Eliot further links them in the common pursuit of business. The victory of the Romans over the Carthagians at Mylae in 260 B.C. marked the beginning of Roman supremacy in naval power and in sea commerce.

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"That corpse you planted last year in your garden,  
"Has it begun to sprout? Will it bloom this year?  
"Or has the sudden frost disturbed its bed?"

In the micro-ensemble A'38, there is an analogy between burying the corpse and planting a seed, the scriptural heart of the Burial of the Dead rite. This is derived from the ancient antecedents in the mysteries of the vegetative gods. Frazer describes how in the cult of Osiris an effigy of the god made of corn bound with earth, is planted in the fall and dug up the following spring to see if the seeds have begun to sprout. Behind all such archetypes is the human longing for renewed life after the bleakness of winter.

This micro-ensemble sustains a painful reminiscence or a painful survey of the past. Memories appear to be concretized in the corpse. And plant carries the argotic connotations of burying or hiding.

That the corpse is buried in a garden recalls all that the garden image implies. In the garden, not only in The Waste Land but also elsewhere in Eliot's poetry and plays, are buried certain mysterious and painful memories pertaining to something that actually happened or to something merely fancied. This buried memories passage embodies longings, probably mixed and complex, nostalgically aimed at certain youthful fancies that never came to fruition but that assumes haunting proportions when set against the emotionally devastating early years of Eliot's marriage.

"Oh keep the Dog for hence, that's friend to men,  
"Or with his nails he'll dig it up again!"

In the micro-ensemble A'39, the image of "Dog" conjures up the image of the wolf as gravedigger in "call for the robin redbreast" from John Webster's play, The White Devil:

But keep the wolf for hence, that's foe to man,  
For with his nails he'll dig them up again.6

Eliot retains the scavenger image of the dog and impregnates it with overtones of disquietude and death. As disturber of the buried corpse, the dog is also the agent bringing unrest to the troubled mind.

The image of the wolf in Webster's *The Duchess of Malfi* comes to mind. Ferdinand, standing over the strangled body of his sister says:

Oh, I'll tell thee:
The wolf shall find her grave, and scrape it up,
Not to devour the corpse, but to discover
The horrid murder. 7

By unearthing the corpse of the duchess, it would be discovering the guilt of the murderer. Tying that in with the dog who seeks to dig up the past, it would seem that in this exchange between Eliot, the poet in *The Waste Land*, and Stetson, his double, the former assures himself that guilt is part of the human condition, shared with the hypocrite reader, with all humans.

The ambivalent value of the 'Dog' acquires an additional dimension when it is designated "friend to men". This is play on "man's best friend", a typically Eliotian irony in light of how the beast is symbolically conceived. As disturber of the dead or "something lost in a past life", the dog can bring about a therapeutic Catharsis or can disrupt the process of rejuvenation.

(A'40) "You! hypocrite lecteur! - mon semblable, - mon frere!"

["You! hypocrite reader! - my likeness - my brother!"]

In the micro-ensemble A'40, the introspective poetic ruminations of Section I come to an end. The poet suddenly draws the reader in, proclaiming that these confusions and torments, incompletely ecstatics, cryptic insights, questing urges, all touch the common human soul, characterize the human condition. Ascending to heaven involves, as for Dante, descending into hell; the glory of the one entails the terror of the other.

After all, the "Unreal City" is everywhere, and everyone dwells in it. As Eliot wrote later in *Murder in the Cathedral* "All things are unreal/Unreal or disappointing." 8

The micro-ensembles from A'33 to A'40 constitute a sub-ensemble. This structure of signification embodies thematic elements viz., unrealities of the world - a world of dream and artificialities; infernalization of life and the urban landscape of the waste land; lack of commitment to life despite being alive; tedium of futile day,

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7 John Webster, *The Duchess of Malfi*, 4.2.

8 Eliot, *Murder in the Cathedral*, 1, in CPP, 194.
recognition of a tormented (self-identification) painful reminiscence and human longing for renewed life; and apprehension of possible disruption of the process of rejuvenation and the universal human condition characterized by confusions, pain, torments, incompleted ecstasies and questing urges, all touching the common human soul.

B.2 (a) INTRODUCTION

A Game of Chess

"A Game of Chess" is the second section of the poem entitled The Waste Land. The formal structure of this section has ninety-six lines. The structure of the poem is prelogical, consisting of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

If "The Burial of the Dead", gives a general abstract statement on the situation obtaining in the waste land, the second section entitled "A Game of Chess" gives a more concrete illustration. The game of chess symbolizes the inhuman abstraction of the modern mind. Life is bereft of meaning; history is shorn of any significance; the dilemma of existence is articulated through a game of chess. The images of life in a rich and magnificent setting, and life in the low and vulgar setting of a London pub, however antithetical they may appear superficially, are scenes taken from the contemporary waste land. In both of them life has lost its meaning.

A woman, unvisaged, sits in a room almost rococo in elaborate detail. She is never more than a spirit figure whose presence haunts the room. At first she has the character of Cleopatra, a regality that seems to thin and evaporate as the scene unfolds. With the close of the descriptive passage, she transforms into the duchess of Malfi, then as she speaks, she becomes quite definitely Vivien Eliot.

As she complains and nags at the protagonist - Eliot himself, if one reads the section autobiographically - he entertains thoughts of death, finally growing so distracted that a nonsense sign breaks through what she is saying, almost as if to parody her monologue as the same old song gone berserk. The two are caught in a listless boredom that they fill with a slow mutual destruction, with the woman the initiator and the man passive, there only to be her foil. The final line, "Pressing lidless eyes and waiting for a knock upon the door", indicates the interminable extent of the unilateral exchange.
Next we are in a pub, listening in on the retelling of the domestic calamities of Lil and Albert, a couple quite obviously from the lower class of society. It is near the end of day, and the proprietor wishes to close the pub. The tale is a familiar one, simple and direct, un tarnished with any allusive overlays. In it marriage looms as a pointless trap, an inevitable wreck of incompatibilities. There is no nobility in this tragedy. It is lowly, and in its obvious crudity is displayed the same ugliness that is also present in the first scene but less evident because it is embedded in a milieu of luxury. In a way, then, the pub scene completes the opening episode by extrapolating the underlying tones.

Consonant with the overall structure of the poem, the section closes as the pub scene melts away dreamlike, the tipsy imbibers departing, the woman who was speaking suddenly transforming into the mad Ophelia, sister of Hamlet. With this final transformation, striking a chord of insanity, the infernal aspect of the Waste Land is reaffirmed.

B.2 (b) SYNTAGMATIC ANALYSIS
A Games of Chess

The formal structure of Section II reveals ninety-six lines. The syntactic manifestation of this section shows its prelogical structuration, which consists of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

The architectonic structure of Section II constitutes a dialectical ensemble or a unit of significance. This is composed of contributing sub-ensembles through a network of signifiers based on semantic correlations. It incorporates the thematic configurations informing the discourse of the text. The metonymic manifestation of this section has 22 micro-ensembles. These sub-ensembles and micro-ensembles contribute to a single effect or ensemble. The structures of significance are presented in a linear order but they are the resultant of metaphoric operations.

The first sub-ensemble has micro-ensembles from B1 to B2. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.

(B'1) The chair she sat in, like a burnished throne, Glowed on the marble.

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The micro-ensemble B'1 points a reference to Shakespeare's description of Cleopatra in her royal barge: "The barge she sat in like a burnished throne." Eliot's lady has no specific identity, though she is closest to the duchess of Malfi and Vivien Eliot. Fleetingly she takes on some of the beauty and mystery of Cleopatra. The queen in Shakespeare's drama is perhaps the extreme exponent of love for love's sake - who threw away an empire for love. But the infinite variety of the life of the woman in "A Game of Chess" has been staled. There is indeed no variety at all, and love simply does not exist.

(B'2)  

\begin{center}
\textit{Where the glass}
\end{center}
\begin{center}
\textit{Held up by standards wrought with fruited vines}
\end{center}
\begin{center}
\textit{From which a golden Cupidon peeped out}
\end{center}
\begin{center}
\textit{(Another hid his eyes behind his wing)}
\end{center}

In the micro-ensemble B'2, Eliot uses the word Cupidon not so much in the oblique sense of a lady-killer, one who dandifies himself for amorous exploits, as in the direct denotation of a Cupid, yet the former connotation may not be entirely out of place in these lines.

(B'3)  

\begin{center}
\textit{Doubled the flames of sevenbranched candelabra}
\end{center}

In the micro-ensemble B'3, the room of the mysterious lady assumes for a moment an air of sanctity, as if the mind perceiving it flickered from the oppressive hothouse boudoir of marital frustration to an imagined atmosphere in which the relationship about to be contemplated might offer some hope of salvation.

(B'4)  

\begin{center}
\textit{Reflecting light upon the table as}
\end{center}
\begin{center}
\textit{The glitter of her jewels rose to meet it,}
\end{center}
\begin{center}
\textit{From satin cases poured in rich profusion;}
\end{center}
\begin{center}
\textit{In vials of ivory and coloured glass}
\end{center}
\begin{center}
\textit{Unstoppered, lurked her strange synthetic perfumes,}
\end{center}
\begin{center}
\textit{Unguient, powdered, or liquid-troubled, confused}
\end{center}
\begin{center}
\textit{And drowned the sense in adours; stirred by the air}
\end{center}
\begin{center}
\textit{That freshened from the window, these ascended}
\end{center}
\begin{center}
\textit{In fattening the prolonged candle-flames.}
\end{center}

The micro-ensemble B'4 recalls the perfume flasks, the flower-scented air of Baudelaire's martyred woman in "Une Martyre", and simultaneously echoes the "strange invisible perfume" wafting from Cleopatra's barge. As the perfume from the barge "hit the sense", so the strange synthetic perfumes of the mysterious lady "troubled, confused/And drowned the sense."
All that stirs in the room is a slight breath of air "freshened from the window."
But it is not really sufficient to dispel the impression of an atmosphere made stifling by
an excess of synthetic fragrances.

(B'5) Flung their smoke into the laquearia

In the micro-ensemble B'5, Eliot draws our attention to Virgil's *The Aeneid*, to
part of a description of a feast given by Dido in honour of Aeneas and his Trojan
compatriots. There the lighted lamps hang down from the golden ceiling, and the night
with flaming torches is vanquished. To this feast Venus sends her son Cupid, disguised
as Ascanius, son of Aeneas, and when Dido embraces the boy, he smites her with love
for Aeneas. Later, however, when Aeneas leaves Carthage, Dido kills herself in grief.
Even in this noblest of all epics, which Eliot took to be the epitome of civilized
expression, love fails those who give themselves over to it.

(B'6) Stirring the pattern on the coffered ceiling,
Huge sea-wood fed with copper
Burned green and orange, framed by the coloured stone,
In which sad light a carved dolphin swam.

In the micro-ensemble B'6, the appearance of a dolphin remains one of the
unresolved enigmas of the poem. According to the lore of the sea, the appearance of a
dolphin is a favourable omen, since the creature is considered friend to man. From sea
lore, the emblem of the dolphin passed into early Christian symbolism, invoking charity
and friendship, in which guise it would make sense here; the symbol of love and charity
being consumed by "green and orange" flames suggesting the lust about to be enunciated
in the Philomel legend.

Perhaps the actual imagery Eliot spun around the dolphin owed something
reminiscently to John Donne's *The Progresse of the Soul*, in which the fate of the soul
of the apple eaten by Eve is traced from creature to creature allowing Donne to comment
satarically on the relativity of good and evil. By the thirty-second stanza, the soul has
entered "Into an ambrion fish", from whence it emerges a whale, and:

Swimme in him swallow'd Dolphins, without feare,
And feels no sides, as if his vast wombe were
Some inland sea, and ever as hee went
He spouted rivers up, as if he ment
To joyne our seas, with seas above the firmament.
When Donne wrote this poem in 1601 he "still had an emotional attachment to Catholicism, but his animus against the queen and the world in general was more than religious", as Douglas Bush writes in English Literature in the Earlier Seventeenth century: 1600-1660. Bush writes further "The poem is obviously another product of Donne's conventional libertine naturalism. One impression left is of nature red in tooth and claw, but that is submerged in a kind of brutal sexuality; the young man who in a few months was to marry for love dwells with mingled gloating and loathing upon a succession of animal couplings."

Eliot, with similar animus - he called it a "grouse" - against the world, contemplated with more loathing than gloating the animal couplings of man, a parallel in spirit possibly strong enough for him to recall, at least unconsciously, the work of Donne.

(B'7) Above the antique mantel was displayed
As though a window gave upon a sylvan scene
The change of Philomel, by the barbarous king
So rudely forced;

In the micro-ensemble B'7, the reference to Philomel is particularly important, for Philomel, is one of the major symbols of the poem. The image of Philomel calls to mind, among other reasons, the commentary on how the waste land became waste.

Above the mantel hangs a painting depicting one of the most lurid tales in all of classical mythology. Philomel was the daughter of Pandion, king of Athens. Her sister Procne, pining to see her after a long separation, prevailed upon her husband, Tereus, king of Thrace, to obtain permission from Pandion to bring her to Thrace. This Tereus did, but on the way from Athens he raped Philomel and, after cutting out her tongue, left her in a lonely place to die. According to the version of the story in Ovid's Metamorphoses, he even raped her a second time, after removing her tongue so that she could not relate his crime to anyone. However, Philomel wrote her terrible fate into a tapestry, which she then had conveyed to her sister. To avenge the dead, Procne murdered her son and served him up for dinner to his father. Upon learning of his wife's treachery, Tereus drew his sword upon her and her returned sister, but as he did he was turned into a hoopoe, Philomel into a nightingale, and Procne into a swallow.

This painting is so unusual because it seems a window giving upon "the sylvan scene", which is how Milton described the Garden of Eden before the Fall, as seen by
Satan. It is as if the rape of Philomel represents the satanic vision of innocent love, or that, at the extreme, love degenerates into empty lust and violence, just another manifestation of the imperfection of man.

An interesting parallel use of the word "force" appears in a discussion of the *Elucidation* in Jessie Weston's *From Ritual to Romance*. It goes on to tell how aforetime there were maidens dwelling in the hills who brought forth to the passing traveler food and drink. But King Amangons outraged one of these maidens, and took away from her, her golden cup.

One of the maidens he took by force
And from her seized her golden cup.
His knights, when they saw their lord act thus, followed his evil example, forced the fairest of the maidens, and robbed them of their cups of gold. As a result the springs dried up, the land became waste.

(B'8)

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.

In the micro-ensemble B'8, we find that Eliot's waste land is in some mysterious way a place haunted by birds, where birds seem almost out of place and therefore phantasmagorical. Here, the nightingale is heard across the silent sands of the desert waste land, its voice pure and beyond violation.

Still the world pursues it, feigning worship, ready to violate it if it should be found. Eliot originally had the nightingale cry into the dirty ears of "death", then of "lust", and finally the present truncation was adopted. Perhaps simply "dirty ears" connotes successfully what may lie between death and lust or what may encompass both. Pure songs cannot be heard as pure by impure ears.

A long tradition exists for regarding the songs of birds as prophetic. Many a wise man in folklore has been credited with power to understand the birds. In this connection David Ward has called attention to an alternate interpretation of the legend of Philomel suggested by Plato in the *Phaedo*: that the three birds - nightingale, swallow, and hoopae - are "figures for prophetic philosophy."9

The prophetic motif of *The Waste Land* was sufficiently paramount that the Platonic reference would well have accreted to it, making a perfect synthesis with the description of innocence violated through force.

(B'9) *And other withered stumps of time
Were told upon the walls;*

The micro-ensemble B'9 might have been inspired by Shakespeare's *Titus Andronicus*. There is much to compel this inference.

In the play Lavinia, daughter of Titus, a Roman general, suffers the same fate as Philomel; she has her tongue cut after having been raped. With her father, she achieves revenge as she holds a basin "tween her stumps" - for her hands too have been cut off, that she may not weave her tale into a tapestry, as Philomel had done - to catch the blood of her violators as Titus slits their throats. There is a key association when Titus vows, "For worse then Philomel you us'd my daughter/And worse than Procne I will be revenged." Thus, the "withered stumps of time" are the remnants of innocence after it has been subjected to the ravages of lust, and the "other withered stumps of time" are those remnants from multiplied instances of the same crime. They appear like magic writing on the wall, phantasmagorical images to haunt the mind.

(B’10) *Staring forms
Leaned out, leaning, hushing the room enclosed.*

The micro-ensemble B’10 aims to conjure the claustrophobic feelings that such visions would bring the protagonist or anyone who shared his consciousness. They evoke feelings of loneliness, desperate isolation from that which is felt to be real, in atmospheres of unreality. They add to the tone of futile expectancy, from which only the disturbing images of dream can emerge.

(B’11) *Footsteps shuffled on the stair*

In the micro-ensemble B’11, the room is hushed only to have the passing silence opened slightly, like a slightly opened door, for the quiet trespass of a footstep upon the stair. After the observation in "The Death of the Duchess" that "it is terrible to be alone with another person", there was a kind of wishful negation of this unnerving situation:

We should have marble floors
And firelight on your hair
There will be no footsteps up and down the stair.¹⁰

As "Footsteps shuffled on the stair" moves into the passage borrowed from "The Death of the Duchess", it is apparent that the footstep also relates to the surreptitious approach of Ferdinand as he intrudes upon the duchess at her evening toilet. By extension, the footstep is of death, for that is what Ferdinand brings, madness and death.

(B'12)  

Under the firelight, under the brush, her hair
Spread out in fiery points
Glowed into words, then would be savagely still.

The micro-ensemble B'12 takes us to the moment in The Duchess of Malfi when the duchess is left by her teasing husband only to be discovered by Ferdinand as she continues her affectionate banter with the surreptitiously departed mate. It is the moment of her doom, when she gives Ferdinand the wanted proof of her marriage. Transposed into the Ur-text of The Waste Land, "Spread out in little fiery points of will" was retained and truncated only in the final revision. In speaking of the lady's hair spreading out into fiery points of will to "glow into words", Eliot must have had in mind those damned souls in hell who, as described by Dante, could speak only by willing a voice through the flickering tip of the flame that enveloped them. For, in a real sense, the duchess of Malfi was damned in the judgement of her brothers and she served out her damnation on earth.

Hair standing out from the head is an archetypical image of fear or rage, sometimes even connoting ecstasy. Full use has been made of this archetypical image. Fear is imminent in the approaching footsteps. Transformed into Vivien Eliot, the lady assumes a fearsome aspect. She is about to speak, and what she has to say will be tormenting; her mien must be likewise. The whole situation, the repetitive experience of being alone with his wife evening after evening, was a terrible ordeal for Eliot.

(B'13)  

"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."

In the micro-ensemble B'13, the lady begins her inquisition, picking, nagging, tormenting and worrying. Eliot was all too familiar with this pattern of fretting. It had a personal

¹⁰ Eliot, Facsimile, 105.
significance for him and also a broader meaning. In that volume of Hesse's *Blick ins chaos* [A Glimpse into Chaos], which Eliot so admired that he quoted it in his notes to lines 366-76, there is a peculiar discussion of the syndrome that Vivien displayed: "'having bad nerves' is the popular expression for hysteria and neurasthenia, for moral insanity, for all those evils that one can evaluate in various terms but, taken together, are precisely synonymous with Karamazovianism," which is "the Asiatic, chaotic, wild, dangerous, amoral element" in the nature of twentieth-century man. But he says that it "can be evaluated positively as well as negatively", just as Alyosha, in *The Brothers Karamazov*, turns more vicious as Dimetria becomes more saintly, reversals of each character's initial temperament. So again that ambivalence of value that Eliot coveted points towards a Bradleyen synthesis, a discovery of the Absolute through the fusion of opposites.

The lady implores the male protagonist to speak, but he never does - he only muses to himself, if one abides by the quotation marks - which recalls the protagonist in the hyacinth garden, who also could not speak. In the kind of situation in which the lady places her mate, solipsism is complete, and speech is to no avail.

If he will not speak, she will attempt to pry into the most personal boundaries of his mind. She cannot succeed, of course, though she can guess what he is thinking. The artifice reinstates the Websterian setting, when the duchess of Malfi is surrounded by the madmen her brother has sent to torment her, her maid asks, "What think you of madam?" to which she replies, "Of nothing;/When I muse thus, I sleep." In a peculiar way, Eliot has placed himself in the role of the duchess - another example of his doubling - and the lady becomes the tormenter. Complete failure of mutual understanding, complete solipsism, come with the confession, "I never know what you are thinking."

(B'14)  
*I think we are in rats' alley  
Where the dead men lost their bones.*

The micro-ensemble B'14 refers to the valley of death littered with bones. More telling was the first of these lines as set down in the Ur-text: "I think we first met in rats'  

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alley." In this whole scene the snatches of speech, fundamentally reflects the typical interchange between Eliot and his first wife, that he was evidently trying to say that they met in the valley of death. Perhaps they met under the shadow of the recently dead Jean Verdenel, and Eliot clutched Vivien out of despair. They did meet and marry, rather suddenly, just after the death of Eliot's young friend. However that may be, the marriage was disaster from the start. Eliot may have changed "first met" to "are" because he felt it more to the point that they continued to exist in a state of mutual death.

Behind the image would seem to be an illusion to the "valley of bones" shown to Ezekiel by God, who says, "these bones are the whole house of Israel" and promises to breath new life into them. Further the tone of morbidity and barrenness is lent to the image through remembrance of the rat in the graveyard scene of Ulysses. The image of rat carries unpleasant connotations.

(B'15)

"What is That noise?"

The wind under the door.

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

Nothing again nothing.

In the micro-ensemble B'15, Eliot continues his dual exposition of personal experience transformed through a dream-warp of The Duchess of Malfi. Act 4, Scene 2 of that play permeates this unit. It is the aftermath of the exposure of the duchess's marriage; Ferdinand is about to begin his plan of revenge. He sends madmen to plague his sister. "How now! What noise is that?" She asks, as she hears them outside. Ferdinand's servant explains, "I am come to tell you/your brother hath intended you some sport."

For "The wind under the door", Eliot in his notes refers to Webster's The Devil's Law Case, or rather to a line from it that he does not identify except to give Webster as the author. At any rate, in the play a man is stabbed, but instead of dying from the wound he recovers, because it allows some noxious matter, from which he had been dying to escape from his body. A physician discovers the supposed corpse still to be breathing and queries "Is the wind in that door still?" Characteristically, Eliot has made the line more oblique, less precise. It is at once a feeble assertion that he, the corpse, lives, though just barely. It has a more vague, more disquieting effect, much like the shuffle of the foot upon the stair. It helps to maintain the all-pervasive anxiety of the scene.
Not content that only a feeble ember of life has been left glowing, the lady must know what it is doing, she must expose the last detail of spiritual death. "Nothing again nothing", ruminates the protagonist, looking ahead to the helpless realization, "I can connect/Nothing with nothing." On the other hand, 'nothing', in the Indian intellectual tradition that Eliot had been considering also in the composition of *The Waste Land*, is conceived as the fullest of concepts since it is the foundation from which all existence must spring. Thus, to do nothing can be construed as gaining enlightenment, with all its implications of detachment. From this perspective, the male protagonist may be drawing away from the lady and her world of appearance to approach, perhaps through the dark night of the soul, the void of the Absolute, reality.

A later transmutation of the wind image appears in *Murder in the Cathedral* near the end of part one, just before the interlude. In an interchange between priests, tempters, and chorus, the tempters ask, Is it rain that taps at the window, is it wind that pokes at the door?" After a series of such queries of anxiety, the chorus pronounces that "Death has a hundred hands and walks by a thousand ways." From this it would seem that Eliot associated the actions of the wind at the door with death, which here would be a natural extension of the running distortive reflection of *The Duchess of Malfi*. This assumption is further substantiated in the Ur-text. To the question, "What is the wind doing?" Eliot originally had written "carrying/Away the little light dead people" referring, so Valerie Eliot explains, to Paolo and Francesca. Dante encounters them in the second circle of hell and is immediately attracted to them. All of the recollections of the male protagonist are gathered from the vantage point of hell into which his relationship with the lady has cast him.

(B'16)

"Do

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

"Nothing?"

In the micro-ensemble B'16, the lady continues her neurotic inquisition. The double-edged implication of the word 'nothing' is further extended. There is the pejorative sense in which the lady intends it, and the more pregnant import that it carried in the scene in the hyacinth garden where, at the critical moment, the protagonist declared, "I was neither/ Living nor dead, and I knew nothing." He was looking into "the silence" just as here the male protagonist confronts the silence and boredom that exists between him and his mate, a silence interrupted only by the lady's nagging.
Ecclesiastes 9:5 provided Eliot with the allusive foundation of his imagery: "For the living know that they shall die; but the dead know not anything; neither have they anymore a reward; for the memory of them is forgotten." Spiritual death for the male protagonist is once more suggested.

(B'17) I remember
Those are the pearls that were his eyes.

The micro-ensemble B'17, draws our attention to the original liens, "I remember/The hyacinth garden. Those are pearls that were his eyes, yes!" In the midst of wretchedness, a happy time is momentarily recalled. But Eliot did not allow himself even that short respite. Instead he chose to dwell exclusively on a death motif that had vast personal significance to him, relating to the deaths of his father and Jean Verdenal.

(B'18) "Are you alive, or not? Is there nothing in your head?"

The micro-ensemble B'18, is a faithful reproduction of the speech pattern of Vivien. Also it carries back once more to the hyacinth garden, where the protagonist was "neither/Living nor dead." In this context, the questions reflect a blank numbness on the part of the male protagonist.

On another level, the thread of The Duchess of Malfi winds through this whole scene. This micro-ensemble also recalls a room in the house of the duchess. It is the first scene of Act IV. Ferdinand brings the duchess the hand of a dead man, purportedly the hand of Antonia, then lights are lit to reveal behind a traverse the artificial figures of Antonia and his children made to look as if they were dead. Coming just after "Those are pearls that were his eyes," it would be singularly appropriate to ascribe the questions, "Are you alive, or not? Is there nothing in your head?" to the duchess grown perhaps a bit incredulous in this distortive dream sequence. This is made the more likely if one compares the words of Francesca to those of the duchess after her discovery of the supposedly dead Antonia:

That's the greatest torture souls feel in hell,

In hell, that they must live, and cannot die.

Each expresses essentially the same sentiment of living or feeling out of infernal condemnation, though in two distinctly different images.

(B'19) But
O O O O that Shakespeherian Rag
It's so elegant

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So intelligent

The micro-ensemble B'19, has the effect of a comic relief, the tension of the scene causes a momentary collapse of the rational faculties, as a bit of nonsense patter breaks in upon the brooding of the male protagonist. Here the patter seems to parody grotesquely the madness of the inquisition being conducted by the lady. It is a letting lose of tension, a berserk mimicry.

"That Shakespearian Rag" was a minor hit song of 1912, with music by Dave Stamper and lyrics by Gene Buck and Herman Ruby. In fact it was included in the Ziegfield's Follies of that year. The lyric goes:

That Shakespearian rag,
Most intelligent, very elegant,
That old classical drag,
Has the proper stuff, the line "Lay on Macduff",
Desdemona was the colored pet.
Romeo loved his Juliet -
And they were some lovers, you can bet, and yet,
I know if they were here today,
They'd Grizzly Bear in a diff'rent way,
And you'd hear old Hamlet say,
'To be or not to be',

That Shakespearian Rag.12

Eliot has doctored the song to suit his own purposes. He has altered "Shakespearian" to the more syncopated "Shakespeherian", which is given an added swing rhythm by the four Os, which themselves echo the quadruple "Oh" groans of Othello when he hears from Iago that is beloved Desdemona has apparently been unfaithful to him. It was, of course, the handkerchief that Othello had given to her that brought her unjustly to her death; the same here is designated pejoratively as "that Shakespeherian Rag", Failure of

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love lurks in this secondary allusion, fitting into the series of failed loves chronicled throughout The Waste Land.

(B'20)  "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 to-morrow?
"What shall we ever do?"

The micro-ensemble B'20 is a crescendo closing the inquisition. This lost fretful barrage of rhetorical and half-real questions brings the situation to a culmination, as the ennui is finally met squarely. The duchess, the lady now plainly appears mad - prepared to "rush" out and walk the street with her hair down. She and her companion are at stalemate.

(B'21)  The hot water at ten
And if it rains, a closed car at four.
And we shall play a game of chess,
Pressing lidless eyes and waiting for a knock
upon the door.

In the micro-ensemble B'21, the symbolism is self-sustaining, in no need of allusive support. The chess game is loaded with signification. The game becomes both a paradigm of life and a diversion by which the thoughts of men are made to bypass the essence of the situation. Both functions are two sides of the same coin since, by Bradleyan metaphysics, human life, human consciousness, comprehends not reality but appearance, mere deception. Grover Smith points out that the chess game as a symbol of life has its roots in Elizabethan literature. He also traces the motif of walking in the street with hair in disarray to several literary sources. Upon seeing the ships of Aeneas leave Carthage, Dido tears her hair but does not walk the streets. Tearing of hair at distress is a common gesture, especially in classical literature.

Whatever literary allusions may or may not be transported into this segment of the duchess scene, it seems reasonable to suppose, upon the basis of evidence already presented, that the assimilation and transformation of thematic material from The Duchess of Malfi should continue through this denouement. This is evident from the opening of the second scene of act four, which is after the duchess has beheld the seeming corpses of her husband and children, and just before the entrance of the madmen:

Duchess. What hideous noise was that?
Cariola. 'Tis the wild consort
Of madmen, lady, which your tyrant brother
Hath plac'd about your lodging: this tyranny,
I think, was never practis'd till this hour.

Duchess. Indeed, I thank him: nothing but noise and folly
Can keep me in my right wits; whereas reason
And silence make me stark mad. Sit down;
Discourse to me some dismal tragedy.

Cariola protests that it would only increase the duchess's melancholy, to which the duchess replies that, she being in a prison, to hear of greater griefs would only lessen hers. Cariola opines that the duchess will live to overcome this hardship. Not so, counters the duchess, the "robin redbreast and the Nightingale/Never live long in cages."

Cariola. Pray, dry your eyes.
What think you of, madam?

Duchess. Of nothing; when I muse thus,
I sleep.

The duchess says that much to her sorrow, she is not yet mad. Cariola tries to comfort her mistress, but it is a hopeless task. The duchess is distracted by the din of madmen outside. "How now! What noise is that?"

Many details have flaked from this short segment of a scene into "A Game of Chess". First of all, the pattern of nervous questioning resembles that of the poem's lady. Then there is the pervading atmosphere of madness and death, which is attenuated but nonetheless ubiquitous in this section of The Waste Land. "The robin-redbreast and the nightingale/Never live long in cages" vibrates with association. It recalls "Oh keep the Dog for hence, that's friend to men/Or with his nails he'll dig it up again!" which alluded to "call for the robin red-breast". Of course, the nightingale has already figured prominently in the scene.

Finally, in her longest speech from the quoted segment, the duchess of Malfi delineates her state of mind in words that would have done equal justice to the plight of Eliot and Vivien. Eliot felt himself driven to the extremity of apprehension, though not quite mad. He was, like the duchess of Malfi, absorbed in contemplation of death.

At any rate, this influence clarifies the macabre and mystifying image of "Pressing lidless eyes." When Cariola asks her mistress, "What think you of, madam?"
and the duchess of Malfi replies, "Of nothing; when I muse thus/I sleep," the maidservant then remarks quizzically, "Like a madman, with your eyes open?" Through the imagination of Eliot, this state of sleeping with eyes open has been converted into a blank stare somewhere between sleep and mindless wakefulness, even with overtones of death. Cariola and the duchess, unknowingly waiting for the knock upon the door that will bring their executioner, in "A Game of Chess" assume the guise of Vivien and Eliot, pretending absorption in their game, waiting for the knock upon the door that will save them, at least temporarily, from themselves.

The micro-ensembles from B'1 to B'21 constitute a sub-ensemble. This structure of signification embodies thematic elements like non-existence of love, marital frustration, stifling artificiality, failure of love, lust i.e., brutal sexuality, violation of innocence through force and violence, claustrophobic vision, desperate isolation, unreal reality, madness and death, failure of speech, solipsism, morbidity and barrenness of life, spiritual death, living of infernal condemnation, escape from the essence of the situation through a game of chess, and comprehension of appearance not reality by human consciousness.

(B'22)

When Lil's husband got demobbed, I said -
I didn't mince my words, I said to her myself,
HURRY UP PLEASE ITS TIME
Now Albert's coming back, make yourself a bit smart.
He'll want to know what you have done with that money he gave you
To get yourself some teeth. He did, I was there.
You have them all out, Lil, and get a nice set,
He said, I swear, I can't bear to look at you.
And no more can't I, I said, and think of poor Albert,
He's been in the army four years, he wants a good time,
And if you don't give it him, there's others will, I said.
Oh is there, she said. Something O'that, I said.
Then I'll know who to thank, she said, and give me a
straight look.
HURRY UP PLEASE ITS TIME
If you don't like it you can get on with it, I said
Others can pick and choose if you can't
But if Albert makes off, it won't be for lack of telling.
You ought to be ashamed, I said, to look so antique.
(And her only thirty-one)
I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off, she said.
(Shes had five already, and nearly died of young George)
The chemist said it would be all right, but I've never been
the same
You are a proper fool, I said.
Well, if Albert won't leave you alone, there it is, I said
What you get married for if you don't want children?
HURRY UP PLEASE ITS TIME
Well, that Sunday Albert was home, they had a hot gammon,
And they asked me in to dinner, to get the beauty if it hot -
HURRY UP PLEASE ITS TIME
HURRY UP PLEASE ITS TIME
Ta ta. Goonight. Goonight.
Good night, ladies, good night, sweet ladies, good night,
good night.

The micro-ensemble B'22 does not contribute to the allusive fabric of this section and consequently is shorn of opaqueness. It is suggested by critics engaged in exegetical study of the poem that this scene is a secondhand story that Eliot procured from his domestic help, a woman who did housework for him and Vivien, as suggested by Robert Sencourt in his book, T.S.Eliot: A Memoir (published in 1971).

The tale of Lil and Albert, as a recollection from the earliest days of Eliot's marriage enhances the theme of solipsism heightened by failed love. The mundane tragedy of the Eliot's gets transposed into a cockney counterpart in which most of the subtleties of mental anguish are absent. The characters in the pub are too dimly conscious of their own experience to suffer much from it. And this lack of awareness on their part differentiates them from the duchess's and her lover's awareness and suffering.

Throughout the story of Lil and Albert in a pub overheard right at closing time, the proprietor has been giving the traditional call, "HURRY UP PLEASE ITS TIME". The story is cut short. The drinkers depart and tipsiness gives way to madness. The characters Bill, Lou, and May stagger out into a phantasmagoric night, blurry-eyed and with speech slurred to a "Goonight". The speech slurred to a "Goonight" alludes to Ophelia's melancholy and madness in Hamlet. Ophelia is driven mad by the aspersions of Hamlet. She wanders in before the king and queen, and as she leaves, speaks dementedly: "And so I thank you for your good counsel. Come, my coach! Goodnight, ladies; good night, sweet ladies; good night, good night" (Act IV, Scene V, 72-73). Then Ophelia goes off to meet her death by drowning. And so the pub scene, and with it "A Game of Chess", concludes with one final stroke of madness predicating death.
The micro-ensemble B'22 is analogous to a sub-ensemble. This structure of signification represents domestic calamities, pointless marriage which is more of trap causing tragedy, madness and inevitable spiritual death which only underscores the infernalization of the waste land.

B.3  (a) INTRODUCTION

The Fire Sermon

"The Fire Sermon" is the third section of the poem entitled *The Waste Land*. The formal structure of this section has hundred-and-thirty-nine lines. The structure of the poem is prelogical, consisting of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

The section is devoted to the contemplation of lust from many vantage points to arrive at a comprehensive perspective. The invisible protagonist seems to be walking through London on a voyeuristic pilgrimage in quest of a chapel that is nowhere to be seen. The sexual disappointments, unlike "A Game of Chess" where they are viewed more introspectively, are seen more from the outside. The city of London is transformed into a kind of tenement in which on each floor the beetle-like couplings of humans are enacted at a different social level. The possibility of redemption in each case has waned extremely faint. The whole panorama permeates with revulsion.

The invisible protagonist is the disembodied spirit of the poet himself, his immanent consciousness, concretized only transitorily in the figure of Tiresias. In his peregrination the invisible protagonist witnesses the slow disintegration of the city, the outward manifestations of spiritual decay that seemed to overtake all of Europe following the devastation of World War I. This wreckage is the ultimate consequence of technological affluence joined to the weaknesses of human nature, a destructiveness that waxes and wanes with the progressiveness and regressions of civilization. Irrefutably, Eliot's appreciation of the situation was tainted by his own personal disillusionment, what he later called his "grouse against life."

Once or twice Eliot pauses to vent a personal, the fate that brought him to Margate to try to reassemble the pieces of his life. There is an obsessive preoccupation with whoredom, seduction, and the perversion of the sexual impulse to forms of exchange in which the possibility for ennoblement is non-existent.
B.3 (b) SYNTAGMATIC ANALYSIS

The Fire Sermon

The formal structure of Section III reveals hundred-and-thirty-nine lines. The syntactic manifestation of this section shows its prelogical structuration, which consists of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

The architectonic structure of Section III constitutes a dialectical ensemble or a unit of significance. This is composed of contributing sub-ensembles through a network of signifiers based on semantic correlations. It incorporates the thematic contours of the discourse. The linear manifestation of this section has 40 micro-ensembles. These sub-ensembles and micro-ensembles contribute to a single effect or ensemble. The structures of signification are unfolded in a metonymic order but they are the resultant of metaphoric operations.

The first sub-ensemble has micro-ensembles from C1 to C12. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.

\(C'1\)  
\textit{The River's tent is broken: the last fingers of leaf}  
\textit{Clutch and sink into the wet bank. The wind}  
\textit{Crosses the brown land, unheard.}

In the micro-ensemble \(C'1\), "The river's tent is broken" refers to the dark and muddy flow of the river, petering out regeneration and awareness. Sad anguish of a summer gone is felt in "the last fingers of leaf" that "clutch and sink into the wet bank." "Clutch and sink" captures the essential form of the convulsion of death, the last gasp of life. After that is sterility and desolation: "The wind/crosses the brown land, unheard."

\(C'2\)  
\textit{The nymphs are departed.}

\textit{Sweet Thames, run softly, till I end my song.}

The micro-ensemble \(C'2\) carries two levels of meaning. In relation to the past it announces that nymphs are no more. Within the present moment it rues their passing while stating that their modern counterparts, the lady picnickers "And their friends," as we are soon told, have at late season vacated the premises.

\(C'3\)  
\textit{The river bears no empty bottles, sandwich papers,}
\textit{Silk handkerchiefs, cardboard boxes, cigarette ends}
Or other testimony of summer nights.

In the micro-ensemble C'3, the image, "The river's tent is broken," assumes its full meaning. Tents are symbols of camping. The camping and picnicking season is over. Beyond that, the tent as a tabernacle or place of worship has been destroyed. As Eliot wrote in "The Dry Salvages", "I think that the river/Is a strong brown god." Polluted and surrounded by the death of a dying season, the river itself has been demythologized. There is no longer any worship along its banks. Further, as Eliot also wrote in "The Dry Salvages," "The river is within us." Nothing noble has been left within humankind.

(C'4) \[\text{The nymphs are departed} \]
And their friends, the loitering heirs of city directors;
Departed, have left no addresses.

The micro-ensemble C'4 speaks clearly enough out of firsthand experience. At the bank, and undoubtedly elsewhere, Eliot must have met more than enough of these people to last a lifetime. During the summer, such people may be seen mindlessly scattering their debris over the river banks after having just as mindlessly failed to perceive the awesomeness of the scene before them, surrounding them with sights which in earlier times inspired men to reverence. To call the ladies involved "nymphs" strikes an unmistakable note of irony.

(C'5) \[\text{By the waters of Leman I sat down and wept...} \]
Sweet Thames, run softly, till I end my song,
Sweet Thames, run softly, for I speak not loud or long.

The micro-ensemble C'5 is based on Psalm 127:

By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows the midst thereof. For they that carried us away captive required of us a song, and they that wasted us required of us with, saying, Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning.

Lake Leman is the old name of Lake Geneva. Eliot wrote part of The Waste Land beside it. By equating Leman with Babylon, Eliot seems to imply that modern Europe is like a place of captivity, where the soul cannot sing but of sorrow. It is a place also where we are strangers, where we have been "wasted." This allusion brings to the fore once more the solipsistic notion of being each imprisoned in one's own mind.
The word "leman" carries another connotation. The word, of Middle English origin, means a sweetheart or mistress. And since many of the love affairs take place around lakes, as evident from Marie Larisch's autobiography, the word "leman" would have been symbolically within the bonds of his marriage with possible overtones of his wife's infidelity (if it occurred) - that he sat down and wept. As usual the mixed allusions lend multiple dimensions to the meaning of the lines. While he is weeping, he is singing a prothalamion to a bridal day "which was not long", another oblique reference to the shortness of his marital happiness.

(C'6)  
But at my back in a cold blast I hear

The rattle of the bones, and Chuckle spread from ear to ear

The micro-ensemble C'6 begins with a line from Andrew Marvell with Eliot's interpolation. This becomes an interesting device which is repeated throughout the poem. It is a disjunctive turn much in keeping with the dreamlike structure. Here a line from Andrew Marvell transforms into digressive thought connecting with a recurring preoccupation. Since Marvell's poem "To His Coy Mistress", is so well known, Eliot was striving to pervert the familiar, thereby turning expectation into an unanticipated corridor of experience.

If we compare the established lines with the dream aberration of them:

Had we but world enough, and time
This Coyness, lady, were no crime.

... But at my back I always hear
Time's winged chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor in thy marble vault shall sound
My echoing song; then worms shall try
That long preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust.13

The transformation of some of these lines is interesting and complex. "Time's winged chariot" brings death, which is objectified differently as "The rattle of the bones". These are the bones, we are soon to learn, "cast in a little low dry garret/Rattled by the rat's foot only, year to year." Also they recall "I think we are in rats' alley/where the dead men lost their bones." Inspirationally all these allusions go back to the graveyard scene in *Ulysses*, where a rat is witnessed crawling about in the freshly dug grave. This rat personifies all that death connotes, or rather all that it connotes within the context of a graveyard.

A similar complicated interlocking occurs with "To His Coy Mistress". First there is the suggestion of the waste land in "And yonder all before us lie/Deserts of vast eternity." Then "your quaint honour turn to dust" certainly evokes an emotional kinship with "fear in a handful of dust." Finally, "Nor in thy marble vault shall sound/My echoing song" has the semantic tint of "Sweet Thames, run softly till I end my song... for I speak not loud or long."

It is not being suggested that all these interrelations were consciously planned. But such associations assuredly operate subconsciously to draw remembered material forth into new combination and creative synthesis. It is an acknowledged principle of creative process that metonymy is constituted metaphorically.

(C'7) 

*A rat crept softly through the vegetation
Dragging its slimy belly on the bank.*

The micro-ensemble C'7 again reminds us of the graveyard scene in *Ulysses* when an "obese grey rat toddled along the side of the crypt, moving the pebbles" at the conclusion of Paddy Dignam's funeral. As Eliot plucked these details from Joyce, he plainly transformed them into something bound in only the most tenuous manner to the context of their source. This is a fortuitous circumstance, an unconscious association of terms almost totally shorn of their original meanings. The rat in the micro-ensemble is a personification of all that death connotes.

(C'8) 

*While I was fishing in the dull canal
On a winter evening round behind the gashouse
Musing upon the king by brother's wreck*

And on the king my father's death before him.

In the micro-ensemble C'8, Eliot continues to dwell on the funeral scene in *Ulysses*, casting this entire episode within the framework of a graveyard, hollow with the echoes of those who have gone beyond. Mr. Bloom passes the "gas works" on his way to the funeral of Paddy Dignam. The carriage stops. Mr. Bloom leans out of the carriage window and sees the "grand canal."

Both the "gas works" and the "grand canal" have been borrowed from Joyce for their funeral connotations; they have been changed to the "gas house" and the "dull canal", so that they may acquire further laminations of meaning.

The invisible protagonist in "The Fire Sermon" partakes of both the Fisher King and Ferdinand who sits upon the bank of the waters and weeps over his father whom he believes erroneously to be dead. Soon the music will creep upon the waters, haunting a figure whose face cannot clearly be drawn, for it is but a protean mask that shapes to the identity of others as they revolve, as on the carousel of a magic lantern.

As one pursues this mask, the features fade. Otto (1848-1916), king of Bavaria, came to the throne upon the drowning death of his brother, the mad king Ludwig II, who in turn had ascended the throne upon the death of his father, Maximilian II. Hence, "the king my brother's wreck" and "the king my father's death before him" take on historical reality when seen from the vantage point of King Otto; all these associations are suggested through the Larisch narrative. This odd perspective is projected into this episode because it accords with the theme of contemplating death, these historical figures have been absorbed into the weave of the poem. They are part of the human tragedy.

Such a reticulum of allusions surely was spun out from a centre of personal experience. Eliot still must have been feeling the death of his father, and it is reasonable to suppose that the "brother" was Jean Verdenal.

(C'9) 
White bodies naked on the low damp ground
And bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year.

In the micro-ensemble C'9, Eliot virtually buries his painful thought, the loss of his young French friend, under an avalanche of allusions. Verdenal died on the battlefield or in the waters. If on the battlefield, he would have been one of the "White bodies
naked on the low damp ground." Eliot speculated that his friend had died in the "mud
of Gallipoli", cognate with "the low damp ground."

"Bones cast in a little low dry garret", therefore, are the skeletons of the dead met
regularly in the place of nightmares, where they are "rattled by the rat's foot only, year
to year." The origins of this image rest in the funeral scene from Ulysses. The rat
carries with it the connotations of death. Here it is death in memory that rattles the
bones, reminiscences of lost ones, year to year. In this respect, the "little low dry
garret" has much in common with "rats' alley/where the dead men lost their bones": both
are objective correlatives for closely allied, if not identical, complexes of memories and
emotions.

(C'10)

But at my back from time to time I hear
The sound of horns and motors, which shall bring
Sweeney to Mrs. Porter in the spring.
O the moon shone bright on Mrs. Porter
And on her daughter
They wash their feet in soda water.

In the micro-ensemble C'10, Eliot transmutes Andrew Marvell's line "But at my
back I always hear" from "To His Coy Mistress" into "But at my back from time to time
I hear" twisting it inimically. Eliot wanted to convert a scene from classical mythology
into the crudest terms compatible with the poetic diction he had established. In Greek
mythology Actaeon, son of Aristaeous, god of various kinds of husbandry came upon
Artemis (identified by the Romans with Diana) bathing in the stream and was punished
for the indiscretion by being turned into a stag, whereupon he was attacked and devoured
by his own dogs. Actaeon here turns into Sweeney, the pugilistic figure from Eliot's
earlier poetry, and Diana became Mrs.Porter, a madame. Sweeney, symbol of the
common man at his crudest, is once more among the nightingales.

"The sound of horns and motors" signifies the hunt in the modern urban setting.
"O the moon shone bright on Mrs. Porter/ And on her daughter" is a distorted fragment
of an Australian soldiers' song.

O the moon shines bright on Mrs. Porter
And her daughter,
For She's a snorter.
O they wash their feet in soapy water
And so they oughta;
To keep them clean.
The second version of chorus is quite scabrous.

The moon shines bright on Mrs. Porter
And on her daughter;
She washes out her cunt in soda water,
And so she oughta
To keep it clean.\(^{14}\)

"They wash their feet in soda water" implies a double shuffle of words, in which "soda water" may be seen as replacing "soapy water", "feet" as replacing "cunt". At any rate, the motif of washing feet has biblical connotations and leads logically, through disjunction, into the final line of the episode.

(C'11) \[ Et O ces voix d'enfants, chantant dans la coupole! \]
[And O these children's voices, singing in the chapel!]

In the micro-ensemble C'11, the allusion is to Paul Verlaine's "Parsifal". Parsifal has mastered the temptations of lust, and cured the king of his wound; now he adores the Holy Grail, while a choir of children sing from within the chapel. The sonnet suggests that "Parsifal has conquered girls", "and his bent/Toward Virgin boys' Flesh", "He has conquered the beautiful woman, with the subtle heart", "He has conquered Hell", "With the lance that pierced the supreme side/He has cured the King, has become king himself". Possessing the grail itself, he prepares to worship, as the voices of children are heard singing in the chapel.

With a dreamlike turn of the mind, the brothel scene has faded into a sacred ritual, symbolic consummation of the latent potentiality existing in even the basest moment.

(C'12) \[ Truit twit twit \\
Jug jug jug jug jug jug \\
So rudely fore'd \\
Tereu \]

The micro-ensemble C'12 is a repetition of the Philomel motif with its aviary symbolism. Lust and death coincide in that myth, and thus is a summation of all preceding ideas. The onomatopoeic "Tereu" linguistically suggests Tereus, ravisher of Philomel.

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14 Quoted in Smith, \textit{T.S. Eliot's Poetry and Plays} (Chicago, 1974), 86. In Smith a dash is used to omit the four-letter word.
The micro-ensembles from C'1 to C'12 constitute a sub-ensemble. This structure of signification embodies contemplation of lust and death.

The second sub-ensemble consists of micro-ensembles from C'13 to C'25. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.

(C'13)

Unreal city
Under the brown fog of a winter moon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants
c.i.f. London: documents at sight,
Asked me in a demotic French
To luncheon at the Cannon street Hotel
Followed by a weekend at the Metropole.

The micro-ensemble C'13 refers to the city of London, through a reiteration of the micro-ensemble A'33. Eliot reaffirms the decadence of the place. The time has advanced from "dawn" to "noon". In this setting, he relates an actual experience he had as an employee at the bank, changing the actual Syrian client to one from Smyrna. He was, however, a wholesaler of dried currants, and he did invite Eliot for a weekend at the posh Metropole at Brighton Beach, the Coney Island of England. Eliot had not known that it was a gathering place for gay people.

The name "Eugenides" is of Greek origin. Ironically, it means well bread, something Mr. Eugenides definitely wasn't. Singled out as "Unshaven", he is made to appear as uncouth as the quality of his language might suggest. Speaking "demotic French", a term normally applied to the simplified script of ancient Egypt, identifies the merchant with his counterpart in ancient commerce. His inviting Eliot to luncheon at the Cannon Street Hotel, a common lodging place in London, underscores his crude and unrefined image.

This vignette acquires a touch of authenticity from the otherwise inconsequential "cif London: documents at sight", which Eliot adequately glossed in his notes: "The currants were quoted at a price "carriage and insurance free to London"; and the Bill of Lading etc. were to be handed to the buyer upon payment of the sight draft." This is standard procedure in international trade.
In this "Unreal City" of London people are bound upon the wheel of life, the endless round of birth, death and rebirth, whose people are like dead puppets moving jerkily through routines of an unrehearsed farce, all nonetheless according to formula.

At the Violet hour, when the eyes and back
Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting.

In the micro-ensemble C'14, there is a reference to Eliot's personal experience. This serves as a point of departure. Working underground in a veritable cell at Lloyd's Bank in the foreign exchange department, after a full day of work, many times Eliot must have turned eyes and back upward from his desk, nearly at twilight. This, instead of giving momentary respite, made him ruminate the journey home to meet the anxieties of a personal hell, always a replay of the same basic scene. And so easily he projects himself into the figure of Tiresias, waiting but knowing in advance what the next moment will bring.

In the micro-ensemble C'15, it is as if Eliot, rising from his desk, turns into Tiresias who is then the omniscient observer of a daily event, the proceedings of dusk, which brings the sailor back from sea, the typist home at noon.

In his notes, Eliot quotes the passage from Ovid's Metamorphoses that relates how Tiresias, with a blow of his staff, once struck two mating serpents and was turned into a woman. After seven years, he chanced upon the serpents again, struck them again, and was changed back into a man. Because he knew the experience of both man and woman, Tiresias was asked to arbitrate in an argument between Jove and Juno as to whether the man or the woman derived more pleasure from sex. Jove felt that women derive the greater pleasure, and Tiresias agreed. This so angered Juno that she blinded Tiresias, and in recompense Jove bestowed upon him the power to know the future. In telling the tale, Ovid provides no embellishments; nothing in the Latin text bears upon The Waste Land but the story itself.
"I, Tiresias the prophet, seeing in Thebes/Much evil" from Swinburne's "Tiresias", not only gave Eliot part of his syntax, it presaged an idea of urban degeneracy an idea restated again at the end of "The Fire Sermon" in the allusion to St. Augustine, "to carthage then I came, where a cauldron of unholy loves sang all about mine ears." A land where humans "sow with fruitless wheat the stones and sand" is a waste land. Tiresias, as Swinburne portrays him, is the perfect uniting figure for Eliot, since his timeless perspective reduces everything to an endless round of birth and death, and the cycles are played out against a background of sterility. Also Tiresias, being outside of death and birth, can be conceived as the finite centre in which all experience is enigmatically focussed. In that sense, he is the personification of murky consciousness in which the rest of the poem is suspended, that is, the implied consciousness in which everything in the poem takes place. This corroborates Eliot's contention in the notes that "Tiresias, although a mere spectator and not indeed a 'character', is yet the most important personage in the poem, uniting all the rest."

So Eliot continued to brood on death, reinforcing the feeling that what the typist and the "young man carbuncular" are about to do is a mechanical act endlessly repeated by the living dead who, even in the most intimate moment, remain insular.

In this syntactically subtle opening to the seduction scene, by transforming himself in Tiresias Eliot makes himself the passive witness to an act of emotional sterility that could easily be taken as a counterpart, an objective correlative, to the typical evening with Vivien to which he was condemned "At the violet hour, when eyes and back/Turn upward from the desk" and he headed home from the bank.

Some critics aver that the unity to the poem supplied by Tiresias is only metaphorical. As characterized by Eliot, Tiresias is simply too insubstantial to carry a heavier burden. Even if he is lent a greater substance then the possesses, viewing the poem as a continuous vision of Tiresias adds no illumination to the whole. Plucked from antiquity, he does become a timeless seer to whom the human actions set before him are as old as humankind. He is blind. His vision is an inner sight that reveals not the appearance of things but their spiritual significance. And what he sees is by and large no different form the actions of the dead that he witnessed in the underworld, as related in The Odyssey. In short, he sums up the curse of Athene as conceived by Tennyson in his dramatic monologue on the subject: "Henceforth be blind, for thou hast seen too
much/And speak the truth that no man may believe." Within that truth, for Eliot, was the realization of the tragic isolation of the individual. Tiresias's presence as witness serves merely to intensify the solipsistic quandary around which the poem revolves. He is the timeless consciousness within which all history settles to a still and eternal point.

(\textit{C'16}) \begin{align*}
\text{Out of the window perilously spread} \\
\text{Her drying combinations touched by the sun's last rays,} \\
\text{On the divan are piled (at night her bed) } \\
\text{Stockings, slippers, camisoles, and stays.}
\end{align*}

The micro-ensemble C'16 is one of the most ironical allusive twists in the poem, one in which the expectations of the wondrous is dashed upon mundanity. The reference to Keats's "Ode to a Nightingale" is obvious. It needed no gloss, being from one of the most magic passages in all of English poetry.

Though was not born for death, immortal bird!

No hungry generation tread thee down;
The voice I hear this passing night was heard

In ancient days by emperor and clown:

Perhaps the self-same song that found a path

Through the sad heart of Ruth, when, sick for home,

She stood in tears amid the alien corn;

The same that oft-times hath

Charm'd magic casements, opening on the foam

Of perilous seas, in faery lands forlorn.\textsuperscript{15}

Here Eliot wished to yoke this with something violently contrasting.

(\textit{C'17}) \begin{align*}
\text{I Tiresias, old man with wrinkled dugs} \\
\text{Perceived the scene, and foretold the rest} \\
\text{I too awaited the expected guest.}
\end{align*}

The micro-ensemble C'17 shows how Eliot as Tiresias felt about the whole proceedings. The omission of the clause "Knowing the manner of these crawling bugs" from the final version points to the creepy sensation causing uneasiness and revulsion that permeates the proceedings.

(\textit{C'18}) \textit{He, the young man carbuncular arrives.}

\textsuperscript{15} Keats, "Ode to a Nightingale", in \textit{New Oxford Book of English Verse}, 744, lines 61-70.
A small house agent's clerk, with one bold stare,  
One of the low on whom assurance sits  
As a silk hat on a Bradford millionaire.

The micro-ensemble C'18 calls attention to a concise and incisive portrait. A youth of twenty-one, this is an ordinary fellow one might see almost anywhere, a loiterer, with greasy and brash manners. He is a fellow who "knows his way with women", as he tilts back on his chair and flicks his cigarette ashes impertinently on the floor. This smug upstart displays his self-assurance in the most questionable taste, as the nouveau riche of Bradford, at textile centre in Yorkshire, make ostentatious and gaudy show of their wealth.

If one considers the narration of the entrance of Lucifer into the Garden of Eden, in Milton's *Paradise Lost*, then Hesperus ("whose office is to bring Twilight upon the Earth") might have been the catalyst to coax the Carbuncular image into consciousness, if it was not already there. Both Satan and the clerk move at dusk, the "violet hour", the time of Hesperus, to have their wills. And in a symbolic sense, we can see the young man playing the Devil, albeit to a less-than-innocent Eve. Certainly he, too has come "In meditated fraud and malice," consciousness that Satan definitely had.

(C'19)  
The time is now propitious, as he guesses,  
The meal is ended, she is bored and tired,  
Endeavours to engage her in caresses  
Which still are unproved, if undesired.  
Flushed and decided, he assaults at once;  
Explaining hands encounter no defence;  
His vanity requires no response,  
And makes a welcome of indifference.

The micro-ensemble C'19 is terse. The actions of physical intimacy between the typist and her seducer are those comparable to insects. The "caresses" of the seducer are "unproved, if undesired". "Flushed and decided" the seducer "assaults" his prey-like partner who offers no "defence" to his "exploring hands." The seducer seeks no physical reciprocation and rather welcomes the "indifference". Personal experience was enough to give Eliot the basis for his feelings about loveless sex. His feelings get crystallized into a suitable form.

(C'20)  
(And I Tiresias have foresuffered all  
Enacted on this same divan or bed;  
I who have sat by Thebes below the wall  
And walked among the lowest of the dead.)
The micro-ensemble C'20 confirms through the personification of the finite centre of *The Waste Land* - Tiresias - that the poem is a journey through a personal hell. Tiresias lived in Thebes and in book 11 of *The odyssey* he is encountered as an inhabitant of Hades; but that he has "walked among the lowest of the dead" also links him with Dante.

(C'21)  
*Bestows one final patronising kiss,*  
*And gropes his way, finding the stairs unlit....*

The micro-ensemble C'21 shows the clerk's theatrical exit and thereby underscores the mechanical aspect of the whole act. With "the stairs unlit", the clerk descends, symbolically as Satan, back into the dark pit of hell.

(C'22)  
*She turns and looks a moment in the glass,*  
*Hardly aware of her departed lover;*  
*Her brain allows one half-formed thought to pass:  
"Well now that's done; and I'm glad it's over."

In the micro-ensemble C'22, the nonchalance of the typist would otherwise belie the magnitude of the proceedings. "She turns and looks a moment in the glass: probably to smooth her hair with automatic hand, with near-vacuity informing her mind. After loveless sex with the clerk, her physical space lapses into a state of non-cognition and she is "hardly aware of her departed lover." The near-vacuity of mind only allows "half-formed thought to pass". The acknowledgement of her surrender along with the feeling of good-riddance is underscored by "Well now that's done: and I'm glad it's over."

(C'23)  
*When lovely woman stoops to folly and*  
*Paces about her room again, alone*  
*She smooths her hair with automatic hand,*  
*And puts a record on the gramophone.*

The micro-ensemble C'24 draws our attention to a favourite device of Eliot. He would allow a fragment of some well-known masterpiece or otherwise popular work to float to the surface like a scrap of ribbon. So Eliot reaches into chapter twenty-four of Oliver Goldsmith's *The Vicar of Wakefield* to produce sympathetic response. One of the kindly vicar's daughters, Olivia, has been seduced by an unprincipled nobleman after a mock marriage (which later proves to have been legal). She met her seducer on the honeysuckle bank. This is the song that she sang:

*When lovely woman stoops to folly,*  
*And finds too late that men betray,*  
*What charm can sooth her melancholy,*  
*What art can wash her guilt away?*
The only art her guilt to cover,  
To hide her shame from every eye,  
To give repentance to her lover,  
And wring his bosom - is to die.\textsuperscript{16}

Since she met her seducer on the honeysuckle bank, she becomes allied with the "nympha" along the Thames at the beginning of "The Fire Sermon". And her guilt identifies with the typist, though the latter either does not recognize her guilt or suppresses it. The reference to Olivia's song is an unconscious fortification of the present mechanical seduction of the typist.

\textit{(C'24)} \hspace{1em} "This music crept by me upon the waters"  
\hspace{1em} And along the strand, up Queen Victoria Street.

In the micro-ensemble C'24, the song from the record on the gramophone drifts along the Strand, great commercial thoroughfare of London, and "up Queen Victoria Street", both running generally parallel with the Thames. Eliot has again materialised, however nameless, to continue his wandering through the city.

\textit{(C'25)} \hspace{1em} O City city, I can sometimes hear  
\hspace{1em} Beside a public bar in Lower Thames Street,  
\hspace{1em} The pleasant whining of a mandoline  
\hspace{1em} And a clatter and a chatter from within  
\hspace{1em} Where fishmen lounge at noon: where the walls  
\hspace{1em} Of Magnus Martyr hold  
\hspace{1em} Inexplicable splendour of Ionian white and gold.

In the micro-ensemble C'25, one finds Eliot in spirit on Lower Thames Street, a narrow and congested fisherman district, reeking of fish from end to end. Down from the bank, not far from the river it is a place he knew well. With his lifetime love of boating, he must have found this a congenial spot, despite the smell. St. Magnus and Martyr, visible even from London Bridge, caters to many of the fishermen roundabout. The original church of that name stood on old London Bridge until the bridge burned in the Great Fire of 1666 of which Dryden wrote in \textit{Annus Mirabilis}. Ten years later it was rebuilt by Christopher Wren. The interior is decorated in white and gold with columns of the Ionian order. White and gold, incidentally, are traditional ecclesiastical colours of Easter.

The micro-ensembles from C'13 to C'25 constitute a sub-ensemble. This structure of significance embodies, thematic references to mechanical existence of the humankind; the endless rounds of birth, death and rebirth; anxieties of personal hell, mechanical or loveless sex repeated by living dead; mechanical seduction and the intensification of solipsistic quandary.

The third sub-ensemble consists of micro-ensembles from C'26 to C'40. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.

(C'26)  
*The river sweats*  
*Oil and tar.*

The micro-ensemble C'26 refers to the fate of the river which in a real sense is our fate. Eliot describes river as a great brown god that is somehow within it. But since the river has become polluted and sterile sweating "oil and tar", so do we. "The Fire Sermon", gets started under Conrad’s notion that "Nothing is easier... than to evoke the great spirit of the past upon the lower reaches of the Thames", but he must have felt himself too "within the toil of a mournful and senseless delusion."

(C'27)  
*The barges drift*  
*With the turning tide*  
*Red sails*  
*Wide*  
*To leeward, swing on the heavy spar.*

In the micro-ensemble C'27, the description tallies with one given within the same immediate context as that containing the reference to evocation of past along the Thames. Conrad in *Heart of Darkness* tells how "the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas." Considering the significance of *Heart of Darkness* for *The Waste Land*, Eliot might have wished to conjure from it a recurring atmospheric aura throughout this poem. In Conard the atmosphere is always pregnant with the sense of the story. It is almost an objective correlative of the emotional tone of the story, just as it is in *The Waste Land.*

(C'28)  
*The Barges wash*  
*Drifting logs*  
*Down Greenwich reach*  
*Past the Isle of Dogs.*
The micro-ensemble C'28 refers to two geographical entities - Greenwich and Isle of Dogs. The historicity of these places contribute signification to Eliot's literary excursion.

Greenwich is a borough of London, about five miles south of London Bridge. Humphrey, duke of Gloucester, had a palace built there in 1433, and it became a favourite residence of the Tudor sovereigns.

Opposite Greenwich is a peninsula, the Isle of Dogs, commonly supposed to have derived its name from the royal kennels located there. These belonged to Greenwich palace. The Isle of Dogs is a blunt peninsula formed by a loop in the Thames.

The description in this micro-ensemble is an implied movement down the Thames: "The barges wash/Drifting logs." It recalls the procession of barges celebrating the marriage of Henry VIII and Anne Boleyn. Later their daughter Queen Elizabeth with her paramour Robert Dudley, earl of Leicester, enjoyed numerous trysts during outings on the lower Thames.

The music from the gramophone of the typist, who is just through with loveless sex, takes us many centuries back, bringing to the fore the thematic relevance of Greenwich. It was here that Henry VIII was born, and also his two daughters, Mary and Elizabeth. Elizabeth entertained the earl of Leicester at Greenwich Palace. All along the Thames, lurk the spirits of the past, shades that the mysterious Dog, seeker of the buried, ever threatens to dig up or expose.

(C'29) Weialala leia
      Wallala leialala

The micro-ensemble C'29 refers to the imitations of the playful cries of joy of the Rhine Maidens before the sacred gold that they guard is stolen from them, before they are symbolically violated. A ring made from the gold would give its wearer rule over the world. Alberich, the ugly dwarf whose overtures the maidens spurn, eventually steals the gold, and this violation ultimately brings about the twilight of the gods. Again, there is a tragic implication to lust, whether for power (the surface motive here) or sex (the symbolic undertone), that is not realized until it is too late; in this instance, when the Rhine Maidens each in turn tell their tales.

In his notes, Eliot refers to Gotterdammerung III.1: the Rhine-daughters. The song of the (three) Thames-daughters begins here (begins at line 266 "the river sweats"). The Rhine Maidens sing to Siegfried and warn him that he shall be killed. Thus, a song
of joy mourns first the death of the river, then the sterile lust of Elizabeth and Leicester and finally the downfall of each of the Thames-daughters or Rhine Maidens. By associating the Thames with the Rhine, he makes it an archetypical river, truly symbolizing the river as the brown god. He turns the Thames-daughter Rhine Maidens into English women, each representing a different social class.

(C'30)  
Elizabeth and Leicester  
Beating oars  
The stern was formed  
A gilded shell  
Red and gold  
The brink swell  
Rippled both shores.

The micro-ensemble C'30 refers to the notorious and longstanding affair between Elizabeth and Leicester. Bishop de Quadia, ambassador of Philip of Spain, reported the affair to the Spanish court in a series of letters, portions of which are quoted in James Anthony Froude's Elizabeth, to which Eliot alludes in his notes. In the letter quoted by Eliot, de Quadra described an escapade on the Thames: "In the afternoon we were in a barge, watching the games on the river. (The Queen) was alone with Lord Robert and myself on the poop, when they began to talk nonsense, and went so far that Lord Robert at last said, as I was on the spot there was no reason why they should not be married if the queen pleased."17

That they were "on the poop", and "The stern was formed/A gilded shell/Red and gold," recalls the barge of Cleopatra:

The barge she sat in, like a burnished throne,  
Burn'd on the water: the poop was beaten gold;  
Purple the sails, and so perfumed that  
The winds were love-sick with them....18

Cleopatra's barge has in a sense devolved into that of Elizabeth, which in turn is reduced to the canoe of the first Thames-daughter by virtue of a partial identification of her with Elizabeth through geographical allusions.

(C'31)  
Southwest wind

17  Quoted in Eliot, CPP, 53.

18  Shakespear, Anthony and Cleopatra, 2.2. 195-98.
The micro-ensemble C'31 refers to a biblical phrase - South wind. Commentators have linked "Southwest wind" with Luke 12.55, "And when ye see the south wind blow, ye say, there will be heat; and it cometh to pass." This association has the interesting implication of bringing heat rather than rain to the sterile waste land. There is another likely source of this image within the biblical framework. This concerns Paul's missionary trip to Rome where he is incarcerated and his fate sealed. The biblical passage which refers to this gives the most detailed account of a sea-voyage and shipwreck in ancient literatures, and it is the only passage in the Bible wherein south wind is mentioned in a context with southwest.

Beyond this biblical allusion, a southwest wind would most directly carry ships down the Thames from below the Tower of London along the east side of the Greenwich peninsula, where many a royal barge glided in bygone centuries.

(C'32)  
Carried down stream  
The peal of bells  
White towers

The micro-ensemble C'32 refers to the bells which may be heard downstream from the Tower of London, really a building complex with several towers. The oldest, located centrally on a slight rise, is the White Tower. It was begun about 1078 on a site previously occupied by two bastions built by King Alfred in 885. Supposedly it got its present name from the fact that it was white-washed in 1240. Though originally a fort, the Tower of London has down through the centuries been most frequently used as a prison. Eliot pluralizes tower so that it refers to the entire building complex. Of all the notable persons incarcerated there, one should single out Elizabeth, who spent two months there in 1554 under the reign of her sister, Mary, and Robert Dudley, earl of Leicester, who was imprisoned in the previous year because of his father's part in the conspiracy to place Lady Jane Grey on the throne.

(C'33)  
Weialala Leia  
Wallala Leialala

In the micro-ensemble C'33, mixed with the pealing of the bells is heard the song of the Thames-daughters, descendants of the Rhine Maidens, reminding one that the river is archetypical, the scene fairylike, hovering between myth and reality. One also becomes aware of the musicality of the whole structure of the poem. I.A. Richards called it a
music of ideas. Here the song heralds the brief tales of the three Thames-daughters, told in succession.

(C'34) "Trams and dusty trees.
Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe."

The micro-ensemble C'34 contains a quintessential song which is little more than a paradigm. The selected landscape is suggestive of a social background. The familiar fall through lust is also evident on the surface.

Eliot has projected the life of Elizabeth into that of a modern middle-class English woman. Highbury is a distinctly middle-class residential district in the new section of London, near Hampstead Heath. Shanklin and Bognor are both pleasant but unpretentious seaside resorts, just the sort of places where a person of medium means might vacation.

"Richmond and Kew/Undid me", marks the crucial turning point in the narrative, where background gives way to action. Richmond and Kew were favourite spots of Elizabeth. She often stayed at the palace in Richmond, entertaining many guests, including Leicester. The sexual escapade of the Highbury woman, "Supine on the floor of a narrow Canoe," is a parody of the similar adventures of the queen on her barge. That it was originally a "perilous canoe", hinting some vague connection with the Perilous Chapel, and that the woman in question is a Thames-daughter, somehow allied with the spirit or god of the river, make the seduction both a physical and a spiritual desecration.

Spiritual turmoil, central to his own experience, formed much of the grist for Eliot's poetic mill. He writes in After Strange Gods, "It is in fact in moments of moral and spiritual struggle depending upon spiritual sanctions, rather than in those 'bewildering minutes' in which we are all very much alike that men and women come nearest to being real." One must, to be most human, not act out of mechanistic necessity, for that would preclude the struggle for significance. He goes on to add more to this in his essay "Baudelaire" in Selected Essays: "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." To Eliot humans cannot be defined simply as rational beings - after all, computers can reason -
they are moral beings, capable of moral decision. If not that, they have no special significance and the search for meaning in life is useless. Though the woman in this micro-ensemble behaved in a way Eliot would not have regarded as moral, she at least is aware of her transgression and therefore has the possibility of salvation i.e., deliverance from sin, or redemption, unlike the woman who submitted to the "young man carbuncular."

(C’35)

"My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised 'a new start.'
I made no comment. What should I resent?"

In the micro-ensemble C’35, Moorgate is a slum district in London, above London Bridge and beyond the Bank of England. The second Thames-daughter represents the lower class, but she too has no simple identity. Contrasting with her station, she may be identified with transformational Madonna in Revelation 12.1: "And these appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars." It is said that "she brought forth a manchild, who was to rule all nations with a rod of iron," which makes her the Blessed Mother of the millennium.

(C’36)

"On Margate sands
I can connect
Nothing with nothing.
The broken fingernails of dirty hands.
My people humble people who expect
Nothing."

In the micro-ensemble C’36, Margate is a popular resort on the Thames, where Eliot spent a month from 11 October 1921, recuperating after his nervous breakdown. There he wrote the first drafts of parts of The Waste Land. When he wrote the Thames-daughter section of "The Fire Sermon", he probably intended from the beginning to ally himself through them with the spirit of the river. After all, a bond of involvement - perhaps even with a core of lust, natural lust - between him and Vivien had brought him to the banks of the great river Thames to seek succour from the environment, strength from the river god.

Eliot’s identification with the third Thames-daughter is fairly obvious in the opening reference to Margate and in "I can connect/Nothing with nothing." Eliot was
trying to fit back together the pieces of life, but at that juncture he could "connect/Nothing with nothing." Nevertheless, he "was to be grateful" to be at rest, away from Vivien, and apparently among "many others" like him. A further dimension of his state of mind is brought out, perhaps, when he again uses "nothing with nothing" in part two of *Murder in the Cathedral*, where the chorus speaks of:

\[
\begin{align*}
\text{The horror of the effortless journey, to the empty land} \\
\text{which is no land, only emptiness, absence, the void} \\
\text{where those who were men can no longer turn the mind} \\
\text{To distraction, delusion, escape into dream, pretence,} \\
\text{Where the soul is no longer deceived, for there are objects, no tones,} \\
\text{No colours, no forms to distract, to divert the soul} \\
\text{From seeing itself, foully united forever, nothing with nothing.}^{19}
\end{align*}
\]

In this passage are mingled the horror of judgement and the indescribable torment of the dark night of the soul, but the roots of those feelings must be sought in some prior psychological anxiety. Eliot's religious sentiment after his conversion certainly had its origins in the experiences that led him to Margate, and in the innate temperament that shaped his response to his experiences.

The image of "The broken fingernails of dirty hands" is associated with a felt violation, whether of body or soul or both. The word *dirty* may have only a symbolic denotation. This image could have found promptings from *Satyricon*, where the wife is wishfully imagined by her husband, Trimalchio, to desire him so much after he would have died that she would dig him up with her fingernails. Eliot might also have had a fleeting fantasy about his wife like the one Trimalchio had about his.

Finally, the images behind the images include from *Heart of Darkness*, "They are simple people - and I want nothing, you know," said by the Russian about the natives, as an unconscious source for "My people humble people who expect/Nothing."

(C'37)   \(\text{la la}\)

In the micro-ensemble C'37, the song of the Thames-daughters dies away, leaving only the last syllable.

(C'38) \(\text{To Carthage then I came}\)

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The micro-ensemble C'38 begins with the first words of the opening sentence in the third book of St. Augustine's *Confessions*, "To Carthage then I came, where a cauldron of unholy loves sang all about mine ears," Eliot begins the brief coda of "The Fire Sermon". Augustine goes on to describe how, before his conversion, in Carthage he pursued a life of sensual pleasure, unchecked by any religious sentiments.

At this point a connection can be seen between the confessional third Thames-daughter episode and the quotation from Augustine: both represent Confessions. On a deeper level, Eliot saw the foundation of his problematic situation as one of involvement with things earthly, possibly even concupiscence.

(C'39)  
*Burning burning burning burning*

The micro-ensemble C'39 is from the actual *Fire Sermon* of Buddha. This micro-ensemble is a quintessential conception of reality by Buddhists. Individuals are consumed with symbolic fire i.e., consumed with emotions of attachment, greed, possessiveness, and other attitudes that bind them to appearances (which they take as reality). Actually, whether the objects of attention consume themselves, or individuals consume themselves with them, makes no real difference, as both are merely ways of conceiving and stating the relation between humans and their illusions (Maya - the Material Perceivable-Sensuous World), the relation that keeps them in the Karmatic cycle of endless rebirth until they free themselves from it all by practices of detachment.

Eliot's endeavour to effect a kind of synthesis of different religious traditions, which accounts for his "collocation" of fragments from St. Augustine and Buddha, calls our attention to metaphoric significance of *burning* in the Christian tradition. *Burning* carries connotations of lust, which are reinforced by the immediately preceding micro-ensemble in which Augustine begins to confess his preconversion lechery. Furthermore the obsessive repetition of the word suggests the magnitude of pain and suffering induced by the attachment to the Material Perceivable world - the world of sense-objects.

A very interesting parallel is drawn with Ovid's *The Heroides*, which is consistent with the metaphor of "burning" in "Carthage". Aeneas came to Carthage to burn with love for Dido, and she with love for him. In *The Heroides*, she says, "I am burning, like pine torches tipped with sulphured wax,/like pious incense placed on smoking altar-fires." When Aeneas departed, she literally burned, throwing herself upon a lighted pyre.
The repeated "Burning burning burning burning" must be taken as a kind of incantation, embodying in the widest sense the plight of humans to struggle endlessly with reality, more narrowly with the consuming passion of lust. On a personal level the words convey painful emotions of Eliot's entanglement with a woman who seemed to consume his soul with the burning of a relationship relentless and terrible in its consequences.

(C'40)

\begin{align*}
    O & \text{Lord Thou pluckest me out} \\
    O & \text{Lord Thou pluckest} \\
    & \text{burning.}
\end{align*}

The micro-ensemble C'40 is an expression of faith in the saving grace of God. This takes us to the end of the Confessions of St. Augustine, where he discusses how humans are led astray by the appeal to the eye of earthly things, the Christian counterpart to the deception of maya as conceived in Indian religious tradition, more particularly in Buddhism: "And I, though speak and see this [i.e., the truth of God], entangle my steps with these outward beauties [i.e., earthly things]; but Thou pluckest me out, O lord, Thou pluckest me out; because thy loving-kindness is before my eyes".\textsuperscript{20} Prior to this Augustine writes: "These seduction of the eyes I resist, lest my feet wherewith I walk upon Thy way be ensnared; and I lift up mine invisible eyes to Thee that thou wouldest pluck my feet out of the snare."\textsuperscript{21} Behind this half-assertion, half-plea was still felt the burning, the inextricable involvement in which was summed a death of anxiety, torment, confusion, and frustration into which it was impossible to peer, to discern at bottom any ultimate peace. That is the last word of "The Fire Sermon."

The micro-ensembles from C'26 to C'40 constitute a sub-ensemble. This structure of significance embodies thematic components such as pollution and sterility of life, sterile sex, symbolic violation of Rhine Maidens, sterile history marked with meaningless actions, sexual escapades; physical and spiritual desecration, spiritual turmoil; total confusion and darkness, horror of judgement and the indescribable torment of the dark night of the soul, sensual pleasure unchecked by any religious sentiments; endless struggle with reality, yearning to escape pain, suffering, torment and the eventual frustration.


\textsuperscript{21} Ibid., 196.
"Death by Water" is the fourth section of the poem entitled *The Waste Land*. The formal structure of this section has ten lines. The structure of the poem is prelogical, consisting of images and statements, juxtaposed with interconnecting logical syntax.

Although transplanted from "Dans le Restaurant", this section must be viewed in relation to the deleted shipwreck episode. For that episode, Eliot drew upon the twenty-sixth canto of *The Inferno* in which Ulysses speaks of his death at sea. This narrative was wholly of Dante's own invention, having no counterpart in any classical sources. Dante imagines Ulysses spurning love and duty to pursue adventure to a fateful end. Amplification of this postclassical fabrication was carried forward by Tennyson in his "Ulysses", from which Eliot seems to have absorbed a certain philosophical sustenance for handling of the same theme altered into a more modern framework.

All times I have enjoyed
Greatly, have suffered greatly, both with these
That loved me, and alone, on shore, and when
Through scudding drifts the rainy Hyades
Vexed the dim sea. I am become a name
For always roaming with a hungry heart
Much have I seen and known - cities of men
And manners, climates, councils, governments
Myself not least, but honoured of them all -
And drunk delight of battle with my peers,
For on the ringing plains of windy Troy.22

Similarly the Codfish Schooner in the "Death by Water" episode runs into "foul weather under the Hyades." In Ulysses is much of the likeness of Tiresias. Ulysses says "I have enjoyed/Greatly, have suffered greatly" and "Much have I seen and known", just as Tiresias avers that he has "foresuffered all/Enacted on this same divan or bed."

Ulysses, as depicted by Tennyson, had in common with Eliot a "yearning in desire/to follow knowledge like a sinking star/Beyond the utmost bound of human

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thought." This was certainly one of the motives that mixed into the composition of *The Waste Land*, the metaphysical aspect of the quest, an effort to bend Bradleyan idealism to human needs. Undoubtedly this strong identification with Ulysses, who lurked undefined in the shipwreck scene, explains the revival of Phlebas, an imaginary personage from the same almost mythical epoch.

Phlebas seems a complex figure in whom Eliot himself is embedded. The words woven around him are an imaginary spiritual epitaph, an invocation to eternity not to be forgotten nor judged too harshly. Eliot more than once in *The Waste Land* contemplated his own spiritual death - nowhere, however, more pointedly than here. As always, he projects this contemplation through a larger framework in which the drowned man is also the effigy of the vegetation god cast into the water that he may rise in the regeneration of life in the spring.

The general function of the section "Death by Water", is apparent. It forms a contrast with "The Fire Sermon" which precedes it - a contrast between symbolism of fire and that of water. And also apparent is its force as a symbol of surrender and relief through surrender.

**B.4 (b) SYNTAGMATIC ANALYSIS**

*Death by Water*

The formal structure of Section IV reveals ten lines. The syntactic manifestation of this section reveals its prelogical structuration, which consists of images and statements, juxtaposed with interconnecting logical syntax.

The architectonic structure of Section IV constitutes a dialectical ensemble or a unit of significance. This is composed of contributing sub-ensemble through a network of signifiers based on semantic correlations. It incorporates the thematic configurations informing the discourse of the text. The metonymic presentation of this section has 4 micro-ensembles. The structures of significance are presented in a linear order but they are the resultant of a metaphoric operation.

The sub-ensemble has micro-ensembles from D1 to D4. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.
The title of this section - "Death by Water" - is replete with implications. Water in mythology and folklore is a symbol of life. Effigies of certain vegetation gods were cast into the water in hopes that they would absorb the life forces therein to return the following spring in the guise of general fertility over the land. Water was also believed to be purificatory. For Eliot personally, through reference to The Tempest, death by water carried implications of his father's death and perhaps also that of Jean Verdenal.

(D'1)  Phlebas the Phoenician, a fortnight dead,  
Forgot the cry of gulls, and the deep sea swell  
And the profit and loss.

In the micro-ensemble D'1, Phlebas is a sailor as Eliot suggests. But a sailor would not be normally concerned with the profits and losses. Phlebas is engaged in some kind of commercial enterprise in keeping with the commercial hegemony of the Phoenicians in the ancient world. He is tall and handsome. All these characteristics together seem to portray none other than Eliot himself. If Phlebas somehow represents Eliot himself, then it is quite straightforward that in his spiritual death he "Forgot the cry of gulls, and the deep sea swell" along the New England coast and escaped "the profit and loss" of his own finances, perhaps of his concerns at the bank.

The death of Phlebas in one sense resymbolized the failure of the quester. Grover Smith contends "inasmuch as in The Waste Land the inability to love signifies the ascendancy of lust, Phlebas the Phoenician, the joint avatars (incarnations) of Mr. Eugenides, the Symrana merchant and the unsaved Ferdinand drowns from the same reason that the quester in another guise becomes a buried corpse."23

(D'2)  A current under sea  
Picked his bones in whispers.

The micro-ensemble D'2 refers to the funeral service of Phlebas the Phoenician whose "bones" were picked up by "A current under sea" in a low rustling sound secretly being carried to an unknown destination. The movement of his bones from nowhere to nowhere consolidates the image of absolute emptiness where "I can connect/Nothing with nothing." This sense of vacuity is the destiny of the living dead, who participate in real life and real death.

(D'3)  As he rose and fell

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He passed the stages of his age and youth
Entering the whirlpool.

The micro-ensemble D'3 refers to the events of life preceding the moment of death. Phlebas the Phoenician, who represents Eliot himself, entered the whirlpool (incessantly performing the nugatory transactions of life), the pit of delusion and passed the stages of his age which included "youth". The vortex of life he entered brought indescribable torment which lasted lifetime. It seems "the whirlpool" of the material-perceivable world constituted the passageway to some new dimension of being.

Phlebas's descent into the whirlpool is followed by no emergence. His death signifies the physical death beyond the death-in-life of the waste land. It offers no hope of immortality or of an escape from the wheel, but rather a lapse into hell or the endlessly recurring incarnations of suffering in the flesh. Phlebas dies in the capacity of a Smyrna merchant (who is not distinct from Eugenides, the one-eyed merchant, seller of currants and from Ferdinand, Prince of Naples).

(D'4) Gentile or Jew

O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you.

The micro-ensemble D'4 embodies a regretful and admonitory tone, with an advice for everyone "who turn the wheel and look to windward," "Gentile or Jew" to renounce the traffic in worldly things and the lusts of the flesh which sunder men from love.

Eliot might have originally had in mind the shipwreck of Ulysses described by Dante in the twenty-sixth canto of *The Inferno*. Ulysses exhorts his companions to make the final voyage:

["O brothers," I said, "who through a hundred thousand dangers have reached the West, to this so brief vigil

Of your senses, such as may remain, wish not to deny the experience, of the unpeopled world behind the sun.

Consider your origin: You were not formed to live like brutes, but to follow virtue and knowledge]. 24

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Eliot's lifetime devotion to Dante would have made the latter a natural choice. As Ulysses exhorted his comrades to adventure, Eliot counsels those of the future "who turn the wheel and look to windward", who pilot the ship of fate perhaps against the tides of time, to remember him kindly as he may appear in the poetic guise of an ancient quester after "virtue and knowledge", one who would "follow knowledge like a sinking star/Beyond the bound of human thought."

The micro-ensembles from D'1 to D'4 constitute a sub-ensemble. This structure of signification encapsulates thematic components such as spiritual death, vacuity of existence, whirlpool of life sucking into nugatory transaction with no possibility of resurrection and the final exhortation to seek eternal death which would halt the turning of the "wheel" through "virtue and knowledge".

B.5 (a) INTRODUCTION
What the Thunder Said

"What the Thunder Said" is the fifth section of the poem entitled *The Waste Land*. The formal structure of this section has hundred-and-thirteen lines. The structure of the poem is prelogical, consisting of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

This section starkly delineates the myriad portraits of the infernal human condition as Eliot saw them. Under the allusive skeleton over which the fabric of poetry is woven, is the realization of solipsism defining the human inferno. Human misery arises fundamentally from the insularly nature of the human ego: even though people do interact, each individual is in the innermost reaches of his feelings an island, unable to reach into the feelings of others, or to have them experience what he or she feels, except in flashes, which can never be sustained. This lack of empathy reinforces solipsism. This section is analogous to a musical composition. The tension mounts towards a tonal resolution, which is at last achieved amid a tumult of discord. The preponderant images crystallize into a formulaic resolution to the infernal human condition. Before relief can be achieved, however, the terms of the thunder must be met: give, sympathize and control.

Thematically, "What the Thunder Said" deals clearly and exclusively with the spiritual failure of human kind from the beginning of time, with the infernal visions born
of that failure, with slim hopes for spiritual peace, with the ultimate dilemma and predicament that is the human condition. It also deals with the consciousness of isolation that informs the being of a person, without the ability to achieve and sustain, except momentarily or symbolically, sympathetic union with any other person.

"What the Thunder Said" begins with a distorted synoptic narration of the fate of Christ, from the vigil in the garden through the trial, crucifixion and resurrection. All this is told through brief images. Then follows the dispersion of the disciples over the arid plains, except that the disciples become all people, from the historical part to the present. And the journey takes on proportions of obsession and hallucination as if across limbo in the dark night of the soul. Water and rock are reiterated as images in a compulsive delirium. Visions appear, and the historical framework is shattered.

Still within the original context of the Passion, Christ appears as the mysterious third figure walking along with his disciples en route to Emmaus, but his identity is blurred with that of a delusional figure seen during an Antarctic expedition and, further, with that of an old man from an ancient Buddhist tale. This breakdown of identity becomes the pivot around which the progression of ruminations gradually turns towards the assimilation of a more contemporary landscape. The lamentations of Mary at the cross blends with the overriding cry of mothers whose sons and daughters were lost in World War I. A vision of the destruction of war bursts upon the mindscape with the flare of a bomb, bringing cities ancient and modern crumbling into dust.

B.5  (b) SYNTAGMATIC ANALYSIS
What the Thunder Said

The formal structure of Section V reveals hundred-and-thirteen lines. The metonymic manifestation of this section shows its prelogical structuration, which consists of images and statements, pronouncements, juxtaposed with interconnecting logical syntax.

The architectonic structure of Section V constitutes a dialectical ensemble or a unit of significance. This is composed of contributing sub-ensembles through a network of signifiers based on semantic correlations. It incorporates the thematic configurations informing the discourse of the text. The syntactic manifestation of the text has 21 micro-ensembles. These sub-ensembles and micro-ensembles contribute to a single effect or
ensemble. The structures of significance are presented in a linear order but they are the resultant of metaphoric operations.

The first sub-ensemble has micro-ensembles from E1 to E2. These micro-ensembles are organised in a network and introduced into a new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.

(E'1)  

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

The micro-ensemble E'1 reconstructs the Passion. It begins with the cryptic narration of the fate of Christ, from the vigil in the garden through his trial, crucifixion, and death. All this is told through brief images, like a series of snippets from a photographic album.

"After the torchlight red on sweaty faces" refers to that moment of betrayal, when Judas brings the soldiers to the garden at Cedron where Christ brought his disciples after he had prayed for them. "After the frosty silence in the gardens" refers to the end of the teaching of Christ, "the inspired days" and "inspired nights" after which "The world seemed futile", "The world was ended". "After the agony in stony places" calls to attention the suffering of the disciples, as they scattered across the stony plains of Israel, after the crucifixion, which brought about sterility in the waste land. The series of lines beginning with "after" are associations with Christ in Gethsemane, with other hanged gods. The images of "shouting", "crying", "Prison", "palace and reverberation" lead us to the narrative of events that transpired in the wake of the demise of Christ. All these images partake something from the conceptual space which underscores the intensification of solipsistic isolation.

(E'2)  

He who was living is now dead  
We who were living are now dying  
With a little patience

The theme of the poem finds another restatement in the micro-ensemble E'2. The poet does not say "we who are living" but rather "We who were living". It signifies the death-in-life of Dante's limbo. Christ is dead, and we who have lost touch with the
wellspring of the religious impulse, one of the mainstays of civilization, are dying slowly from the spiritual inside. "We" are living dead circling in hell, marching mindlessly over London Bridge. Our death is imperceptibly slow, a falling away from meaning, the ultimate existential angst.

The micro-ensemble E'1 and E'2 constitute a sub-ensemble. This structure of signification embodies thematic elements such as violation of signification and innocence in the symbolic death of Christ and the consequent movement towards existential hell, and absolute sterility in the waste land.

The second sub-ensemble consists of micro-ensembles from E'3 to E'8. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement, to constitute a sub-ensemble.

(E'3)  
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  
If there were water we should stop and drink  
Amongst the rock one cannot stop or think  
Sweat is dry and feet are in the sand  
If there were only water amongst the rock  
Dead mountain mouth of carious teeth that cannot spit  
Here one can neither stand nor lie nor sit  
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 homes.

The micro-ensemble E'3 deals with obsessive repetition of the opposition between dry sand and rock, symbols of sterility, and water, signifying the source of life, characterizes a wandering journey into delirium, a peregrination of one who undertakes the dark night of the soul.

The waste land is bereft of life-giving water. The desert is analogous to the wilderness of Sinai. But there is no Moses to summon water with his rod. The rocks are dry like the decayed teeth of a skull. The region of the quester's wandering is a place of torture. There is no peace of mind here. There is only the delirium of a self-conscious spiritual death.
walks always beside you?" The line "I do not know whether a man or a woman" refers to a visitant. But the identity of the visitant remains conjectural. It mirrors Tiresias' variable sex. It is also probable that Eliot was influenced by a Buddhist legend as told by Grover Smith. The legend tells that a wise man begged alms of a woman on the highway. She did not proffer alms but laughed at him instead. Her laughter exposed her teeth which enabled the wise man to achieve sainthood through realizing the essential impurity of her body whose naked bones he had glimpsed. A little later, meeting her husband in search of her, the saint replied to his question:

"Was it a woman, or a man
That passed this way? I cannot tell
But this I know, a set of bones
Is travelling upon this road."

The application of this legend to the protagonist's situation is ostensibly significant. Eliot's note on the delusion of the Antarctic explorers, "it was related that the party of explorers, at the extremity of their strength, had the constant delusion that there was one more member than could actually be counted", demolishes the association of that figure, "the third who walks beside you" with Christ. Thus the Antarctica episode of the third figure accentuates the hallucinatory aspect, replicating the journey to Emmaus, which forms the weaving theme of the whole section. It represents failure to discern significant pattern in appearance. From the Buddhist story comes the ambiguous sex of the figure, identifying him on one level with the dual-sexed Tiresias. Altogether the figure seems to challenge the protagonist, to disturb any inner peace that might come of mindlessness.

(E'6)

What is that sound high in the air
Murmur of maternal lamentation
Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only
What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal

In the micro-ensemble E'6, the "murmur of maternal lamentation" alludes partly to the women weeping for Tamuz (a Babylonian god), Osiris (the Egyptian god whose annual death and resurrection personified the self-renewing vitality and fertility of nature) and Attis (the Phrygian god of fertility) as Grover Smith points out. Eloise Hay calls our attention to Ecclesiastes and to the war refugees in the context of "the murmur of maternal lamentation." The "hooded hordes" crop up as an image-multiplication of the "hooded" stranger in the previous episode, as though in a surrealistic dream. They associate with multitudinous barbarians and refugees threatening to sweep over Europe. It is worth recalling at this juncture that Eliot, as evidenced in his notes, has particularly connected the description here with the "decay of western Europe". He in his notes entreats readers to compare this passage, running to 'unreal', with a quotation he cites in the original German from Hermann Hesse's Blick ins Chaos (Glimpse into Chaos). A translation of the passage is as follows: "Already half of Eastern Europe is on the way to chaos, driving drunken in sacred folly along the edge of the abyss and, drunken singing hymn-like songs as Dimitri Karamazov sang. Offended by these songs the burgher laughs, while the saint and seer listen to them with tears." Eliot is exploring this particular sentiment throughout this stanza. The hordes represent the general waste land of modern world with a special application to the break-up of Eastern Europe, the region with which fertility cults were especially connected and in which today the age-old values have suffered great dilution. Eloise Hay points out that Eliot had great sympathy for Poland - its tradition still alive - and other nations of Eastern Europe. The "city over the mountains" crumbles in the "violet air" of hell fire and the imposing towers disintegrates on the plains. These towers were cultural monuments to these cities "Jerusalem Athens Alexandria Vienna London" but now their civilization is experiencing a nightmare. All this real historical and present devastation is portrayed against the fires of war and hell at once. These cities are unreal, far removed from Reality in the Bradleyan sense.

(E'7) A woman drew her long black hair out tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall
And upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.
The micro-ensemble E'7, akin to other micro-ensembles, has a preponderance of images. The long black hair has been immemorially a symbol of fertility. Jessie Weston and Frazer mention sacrifices of hair in order to appease the fertility god. The image of "Violet light" also merits comment. In "The Fire Sermon" it is twice mentioned as "violet hour" and there it has little more than a physical meaning. It is a description of the hour of twilight. Here it indicates the twilight of the civilization, but it is perhaps more. Cleanth Brooks suggests that violet is one of the liturgical colours of the church. It symbolises repentance and it is the colour of baptism. In approaching the Chapel Perilous, the Perilous cemetery, the quester as in the romances has to confront apparitions and terrors.

The Grail initiation at the Chapel Perilous constitutes what Jessie Weston calls "a journey to the world beyond." The visit to the Perilous Chapel was an initiation - that is, a baptism. The spiritual descent paves the way for spiritual ascent. For, as in the scheme which Eliot was to adopt much later "the way up and the way down are one." The "tolling reminiscent bells" represent not only the unheeded church bells of London but the bell to be rung after a successful initiation at the Chapel Perilous. Grover Smith contends that the "Confused unnatural imagery of the lines (379-384) was partly inspired, according to Eliot, by a painting from the school of Hieronymus Bosch." The relevant details depict a bat-like creature, with dull human features, crawling head first down a rock wall. Hieronymous Bosch was the painter par excellence, of degradation translated into nauseous anatomical horror. The malformations of his subjects are man's own singular vices objectified. The quester in The Waste Land has encountered the contents of his own mind and through them the real state of the world outside him - the spiritual corpses of "all the lost adventurers", his peers.

(E'8)

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings
Dry bones can harm no one.
Only a cock stood on the rooftree
Co co rico co co rico
In a flash of lightening. Then a damp gust
Bringing rain.
In the micro-ensemble E'8, the "empty chapel", which is situated in the "decayed hole" among the mountains, is not a source of comfort. In direst plight is the chapel itself, a symbol of the church, through which the quester is seeking solace. Gover Smith avers that "its decay and desolation amount not merely to the conventional delusions besetting the quester in the romances; they are actual ruins, "dry bones" of formal religion in the western world." The image of the cock carries a special signification. "Co co rico co co rico" is from Rostand's Chanticler - a self-deluding cock who thinks that his voice makes the sun rise. The cock in the folklore of many people is regarded as the bird whose voice chases away malignant powers of evil and darkness. Since it is a bird of sacrifice, it symbolises the living spirit beyond the "empty chapel". It is significant that after his crow, the flash of lightening comes and the "damp gust/Bringing rain". It is just possible that the cock has a connection also with The Tempest symbols. The Ariel sings to Ferdinand as he sits "weeping again the King my father's wreck" ends

The strain of strutting chanticleer
Cry, cock a doodle-doo

The micro-ensembles from E'3 to E'8 constitute a sub-ensemble. This structure of signification embodies thematic components such as symbols of sterility, delirium of a self-conscious spiritual death, delusional yearning for water, inability to discern significant pattern in appearance and the consequent obfuscation of vision, "decay of western Europe" and the civilizational disintegration transforming cultural centres into "unreal" entities, twilight of the civilization and the unheeded church bells consistently reminding people of spiritual ascent through spiritual descent, and "empty chapel" situated in the "decayed hole" offering no succor following their transfiguration into "dry bones".

The third sub-ensemble has micro-ensembles from E'9 to E'21. These micro-ensembles are organised in a network and introduced into new relationship and contradiction, using the faculty of choice and rearrangement.

(E'9)

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant.
The jungle crouched, humped in silence.

The micro-ensemble E'9 refers to the images of "Ganga" and "Himavant". The images of sunken "Ganga" and "Himavant" conjure up three narratives. The stories of
Rishyasringa, the rain bringer, Dadhichi and Bhagiratha, the ancient seers. Vritrasura the
demon, had rendered ineffective all the rain-bearing clouds with the result that there
could only be "dry sterile thunder", to quote from the poem. To kill him Indra needed
a weapon as powerful as vajrayudha and known to be the backbone of Dadhichi. When
Dadhichi was approached, he gladly sacrificed himself for the sake of common good in
the spirit of the injunction to the mortals, "Datta" (give and be charitable) so that it could
rain again. But the quester here fails to give assent to the three commands of the
thunder. The voice of god Prajapati utters in the sound of thunder, the three cryptic
Sanskrit syllables "Da, Da, Da", that is Datta (give, be charitable), Dayadhvam
(sympathize, be compassionate) and Damyata (control, be self-controlled). The quester
fails to respond. If he could reply, "I have given, I have sympathized, I have
controlled", he could achieve restoration and spiritual rebirth. But his inability to
respond affirmatively marks the fiasco of his second initiation. The freeing of the waters
of Ganga (the pristine object of the fertility ritual in the Rig Veda to which Jessie Weston
traces the symbolism of the Grail Legend) from the clutches of the demon by
Rishyasringa must wait because the quester is yet to identify himself with Dadhichi,
whose renunciatory Karma changed him into a civilizational epitome of self-abnegation
for the common good.

(E'10) Then spoke the thunder

DA

Datta: what have we given?
My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this, and this only, we have existed
Which is not to be found in our obituaries
Or in memories draped by the beneficent spider
Or under seals broken by the lean solicitor
In our empty rooms

The micro-ensemble E'10 suggests that each, in the most intimate sense, has only himself
to give, which means an unspoken gesture that totally opens the self to another, with the
implicit expectation or hope that the exchange will be one of understanding. Of course,
this would be in defiance of solipsism, in fact, solipsistic isolation can be transcended
only symbolically or through an act of faith, in as much as communication can never be
verified. There is no way to get into the other person's mind to see whether or not we
have really been understood. We must rely on what the other tells us, which is to say we must find substantiation in appearance only. Finally, we must have faith that appearance, that what the other person tells us in word and action, is what we think it is.

The quester's three negative answers deny the means to redemption. The protagonist answers the first question, "what have we given?" with the statement: "the awful daring of moment's surrender/which an age of prudence can never retract/By this and this only, we have existed." Here the larger meaning is stated in terms which imply sexual reference. The first reply pertains to the "surrender" to which Tiresias has already confessed. The "surrender" has not been tempered with the acceptance of life, or the demands of life, but a yielding to lust - a choice which "an age of prudence can never retract." This craven subservience to the tyranny of the flesh has informed and dominated the quester's whole existence, and this would remain conspicuously absent from "our obituaries". Even "memories" would not account for such indiscretions because they would be "draped" by the intricate cobweb patterns of conscious rationalizings, of the "beneficent spider" camouflaging the ugliness beneath. This cover-up is also shared by the "lean solicitor" - who closes the legal records after one's death.

The passage is simply an attested "surrender" of one person to another in something that was only "momentary" and therefore not ultimately redemptive. It is clear that an act of giving, so profound that it causes the heart to quiver, is that by which we know we have existed, for only in such moments - and these must also include creative and religious acts of complete involvements - do we forget ourselves, and in so doing are released from being only finite centres. With the momentary dissolution of the boundaries of the self, we become one with existence, at least within the philosophical frameworks of Bardley, Hinduism and Buddhism.

(E'11) DA

Dayadhvam: 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
Only at nightfall, ethereal rumours
Revive for a moment a broken Coriolanus.
In the micro-ensemble E'11, the comment on dayadhvam (sympathize) is obviously connected with the foregoing micro-ensemble E'10. The second failure, that of sympathy, stems from the same cause. The speaker who is shut in the hideous tower of loneliness, has lost sympathy through his surrender to the self-imprisonment. The allusion to Coriolanus, a traitor who betrayed his country and those who loved him, characterizes the quester as a renegade from his own land, family and ethical values. The questing knight turns traitor to the land when he fails in his initiation.

Eliot had in mind, as evidenced in the note to these lines, the quandary that solipsism forbids sympathy except as a subjective experience. He quotes Bradley's *Appearance and Reality*:

> My external sensations are no less private to myself than are my thoughts or my feelings. In either case my experience falls within my own circle, a circle closed on the outside, and, with all its elements alike, every sphere is opaque to the others which surround it.... In brief, regarded as an existence which appears in a soul, the whole world for each is peculiar and private to that soul.

But sympathy is useless unless it touches the person to whom it is directed. That is the problem with which Eliot seems to have been wrestling. Eliot simply acknowledged the quandary by drawing in the passage from Bradley. It forms part of the illusion of appearance that the soul must face in the dark night of struggle to comprehend reality. Eliot allowed the picture to form itself upon certain allusive sources in which the feeling of the terror and alienation of isolation is underscored.

Eliot refers to the feeling of the terror and alienation by drawing our attention, in his notes, to the thirty-third canto of *The Inferno*, in which the story of Ugolina of Pisa is told. In 1288 Pisa was under the rule of the Guelfs, who were divided into two parties, one led by Ugolino della Gherardesca, the other by his grandson, Nino de' Visconti. Ruggieri degli Ubaldini, archbishop of the city, was head of the Ghibellines; Ugolino conspired with him to oust Nino so that he could gain supreme control of Pisa. He was, however, betrayed by Ruggieri who, seeing that the Guelfs had been weakened through this internal strife, had him imprisoned with four of his sons and grandsons. When Guido of Montefeltro took command of the forces in Pisa the following year, he had the keys to the prison thrown into the river, leaving the prisoners to starve. The last
condemnatory act of fate Ugalino records as he tells Dante that "I heard below the key turn in the door/of the horrible tower."

(E'12) DA

Damyata: 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.

In the micro-ensemble E'12, the image of "boat" catches up the figure of control already given in "Death by Water" - "O you who turn the wheel and look to windward."
The response to Damyata is also negative. This failure of control refers to the experience akin to that in the hyacinth garden sequence, to Tristan and Isolde, and to the desolate upper class couple in "A Game of Chess." Grover Smith suggests that Eliot may have had in mind Arnold's Dover Beach and the entreaty "Ah, love, let us be true/To one another" - an appeal which is now unavailing, regardless of what "would have" been. Eliot clearly draws on his training as a sailor when he was a youth boating along the New England Coast. Boat and sailor become as one, and to control oneself therefore is also to control the boat or the loved one in Eliot's passage may be recalling either his marriage or romantic encounter in those early days along the Maine coast, by the testament of indecision writ in the original draft. Most spontaneously he had written "your heart responded," only to change the verb to that past conditional on reflection.

(E'13)

I sat upon the shore
Fishing with the arid plain behind me

The micro-ensemble E'13 refers to the conclusion of the initiation in the wake of failures. The arid plain stretches behind Tiresias, now identified with the Fisher King of Arthurian romances, who is still fishing and still wounded. Love and redemption remain elusive, for he is backed only by the waste land.

(E'14)

Shall I at least set my lands in order?

In the micro-ensemble E'14, the quester is like King Hezekiah. During the reign of Hezekiah, Palestine was threatened by Assyria. Hezekiah favoured an alliance with Egypt, but Isaiah, the prophet opposed this. At that point Hezekiah was stricken with an illness, as was the Fisher King, and sent for the prophet. "In those days was Hezekiah sick unto death. And Isaiah the prophet the son of Amoz came unto him, Thus
saith the Lord, set thine house in order: for thou shalt die and not live" [Isaiah 38:1]. On the face of it, to set one's lands in order would mean to prepare for death; but Hezekiah did not die. He prayed to God saying, "I have walked before thee in truth and with a perfect heart, and have done that which is good in thy sight," and he lived for fifteen more years. Still, "Shall I at least set my lands in order?" shows that the protagonist is entertaining premonitions of death, whether or not they prove to be false. But the protagonist has little left to set in order. The bridge connecting these lands whether in modern Europe or at the Grail Castle - London Bridge near St. Magnus the Martyr - has fallen down.

(E'15)  
London Bridge is falling down falling down falling down

In the micro-ensemble E'15, there follow a sudden burst of allusions in multilingual pastiche. But in this polyglot understanding, each disparate image is loaded with significance. The children’s song about London Bridge establishes a kind of innocence of mind. But taken in the larger context of the poem, London Bridge has already been established in "The Burial of the Dead" as carrying the living dead back and forth over the Thames, as they move mindlessly through their daily routines. That it is now falling down has nearly apocalyptic connotations.

(E'16)  
Poi s'ascose nel foco che gli affina
Quando flam uti Chelidon - O swallow swallow
[Then he dived back into the fire that refines them/When shall I be as the swallow]

Dante in his Purgatory spots the medieval poet Arnout Daniel (who symbolises the lust of Mr.Eugenides) who voluntarily subjects himself to the purgatorial fire, facilitating his entry into heaven. The seminal idea here is the surrender of the will. The thunder’s triple law makes the will more amenable to self-abnegation. This purgatorial fire of spiritual baptism offers transformation of the ravished spirit silenced, the metamorphosis into an "inviolable voice" like that of Philomel (the mythical swallow appropriated from the Pervigilium Veneris - Vigil of Venus). The swallow rises in suffering to renew the vernal song of her degradation.

(E'17)  
Le prince d'Aquitaine a la tour abolie
[The Prince of Aquitaine at the ruined tower]

In the micro-ensemble E'17, "Le prince d'Aquitaine a la tour abolie", comes from "El Desdichado" [The "Disinherited" or "Disgraced"], a French poem with a Spanish title

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by Gerard de Nerval. Gerard de Nerval, whose real name was Gerard Labrunie, was a French symbolist poet of the first half of the nineteenth century whose poetic talents remained largely unappreciated until his discovery in this century. Little wonder that Eliot turned to him as a source, for his genius was to objectify his dream life and bouts with insanity through allusions and mystic symbolism, not at all unlike the genius of Eliot. It is certainly to be noted that Nerval employed several references to the tower. He traced his family to the region of Aquitaine, a political division of Roman Gaul, and he believed that his family name meant tower. Thus he could politically declare himself "The Prince of Aquitaine at the ruined tower", the "ruined tower" referring not only to his familial identity but to the tower, sixteenth major trump in the tarot. He construed the tower in ruin, depicted on the tarot card, as his own fallen nobility.

The interrelationships within the multilingual pastiche is very obvious. One observes a thematic continuity (as throughout the poem). Arnaut Daniel, a poet who was seriously obsessed by his earthly love, had to undergo the fire of purgatory so that he might be redeemed. This parallels Eliot's own purgatorial anguish for the sensuality he accused in himself. Next, the unknown poet in the *Pervigilium Veneris* (Vigil of Venus) bemoans his loss of inspiration as the festivals of regeneration close around him. The unknown poet admires the ability of the swallow to rise through suffering. And finally, Nerval, reinforces his train of ideas connected with poets, by underscoring his fallen and desolate condition, condemned to ultimate melancholy. This resonates with Eliot's feeling at that time. In short, the pastiche is transformed into a coherent and distinct cry of the poet for his misfortune, which is suffering and loss of inspiration engendered by his mundane engagements like entanglements of love. Eliot, like Nerval, has masterfully transmuted his personal feelings into an artifact geared towards a dread of life and insanity.

(E'18)  
*These fragments I have shored against my ruins*

In the micro-ensemble E'18, Eliot's "ruins" are akin to the "ruined tower" of Nerval, the condition of his life as he was writing *The Waste Land*. He had not yet put together the pieces of his poetic associations. He could only shore them against the apparent ruin of his life. Obliquely, the fragments were reflected in the multitude of images that together constitute the poem.

(E'19)  
*Why then Ile fit you. Hieronymo's mad againe*
The micro-ensemble E' 19 brings to the fore the inextricable synthesis of appearance and reality, play-acting and real-life, as suggested in Kyd's *The Spanish Tragedy*. The first sentence pertains to Hieronymos' scheme to kill the murderers of his own son while they enact a play. Balthazar and Lorenzo have asked him to help and he promises to fit into their plans while intending to make them fit into his own. At the end of the tragedy the old Hieronymo bites out his tongue. His character is compatible with Tiresias. He is an inspired madman, a prophet, who oversees the destinies of other characters. And in claiming his madness, Hieronymo assumes the responsibility of a prophet to obviate irremediable calamity of the world by leading its inhabitants "from darkness to light."

(E’20)  
*Datta. Dayadhvam. Damyata.*

In the micro-ensemble E’20, the triple law of the thunder proffers the summation of life. Prajapati codifies the laws of human existence. This triple injunction from Prajapati is contained in the *Brhadaranyaka Upanishad*. It envisages internalisation of the three-fold virtues - charity, sympathy and self-control:

"The three-fold descendants of Prajapati, gods, men and demons, were once students at the feet of their father. When they had finished their training the gods said: ‘Sir, tell us something [good for our souls]’. He uttered the syllable DA, and then asked them what they had understood. ‘We understood’, they answered. ‘You told us Damyata (be self-controlled)’. ‘Yes’, he said, ‘you understood indeed!’ ‘Then the men asked him, and he uttered the syllable DA, and then asked them whether they had understood. ‘We understood’, they answered. ‘You told us Datta (give). ‘Yes’, he said, ‘you understood indeed!’ ‘Then the demons asked him,... and he uttered the same syllable DA, and then asked them whether they had understood. ‘We understood’, they answered. ‘You told us Dayadhvam (be merciful).’ ‘Yes’, he said, ‘You understood indeed!’"

"And the blessed voice of thunder ever repeats DA DA DA - be self-controlled, give, be merciful. So these three should ever be taught - self-control, charity and mercy."

The internalisation of DA DA DA coalesces god, man and demon into one whole. The demon in us is to be merciful, the man in us to be charitable, and the god in us to be self-controlled.

(E’21)  
*Shantih Shantih Shantih*
The micro-ensemble E'21, contains the formulaic ending to an Upanishad which marks the closing of *The Waste Land*. The words have a meaning and also a function. Eliot gives the meaning as "the peace which passeth understanding" a "feeble translation" in Eliot's first edition of the poem by his own reckoning. "Shantih" in Vedantic thought is the fundamental emotion from which all others spring, just as Brahman is the One from which the Many of appearance arise. It encompasses all emotions and as such its profundity cannot be conceived; it "passeth understanding".

The term Upanishad means literally "a session", sitting at the feet of a master who imparts esoteric doctrines. A Upanishad is a speculative treatise attached to the end of a Veda. The Veda expresses its mystic doctrines in the poetic form, and the Upanishad supplies a commentary that seeks to explore and expatiate upon the Vedic content. Though the specifications of the Upanishads (108 altogether) differ very considerably, their main purport is the same. One entity, often called Brahman, fills all space and time. This is the ground beyond and below all forms and phenomena, and from it the whole universe, including the gods themselves, has emerged. The great and the saving knowledge, which the Upanishads claim to impart, lies not in the mere recognition of the existence of Brahman, but in continual consciousness of it. For Brahman resides in the human soul - Brahman is the human soul, is Atman, the Self, when a man realizes this fact fully he is wholly freed from transmigration - birth, death and rebirth. His soul unifies with Brahman, and he transcends joy and sorrow, life and death. Therefore, the Upanishadic speculation centers around various aspects of a single problem: how appearance is related to reality, how the individual is related to Brahman. Further, the Upanishads were to be passed on to initiates who were about to withdraw into *Vanprastha* (hermitage), so that they might meditate upon them in their isolation.

This Upanishadic speculation is applicable to *The Waste Land*. It embodies the speculation of Eliot upon his human condition as projected through Bradleyan metaphysics of appearance verses reality. Eliot wrote it as he was contemplating withdrawal into the hermitage of a Buddhist monastery. Both the meaning and the function of the word "Shantih" require one to read it in the subjunctive mode of closing invocation, as in Hindu ritual prayers. And so the peace with which the poem ends is not realised, but longed for, a peace sought out of anguish. But he has envisioned the conceptual significance of "Shantih" through the triple law of the thunder.
The micro-ensembles from E'9 to E'21 constitute a sub-ensemble. This structure of significance embodies thematic configurations such as quester's failure to assent to the three commands of the thunder and the consequent continuation of sterility, inability to transcend solipsistic isolation through faith, "surrender" to lust, inability to go beyond momentary surrender getting camouflaged by the intricate cobweb patterns of conscious rationalisings, surrender to self-imprisonment i.e., betrayal, feeling of terror and isolation, elusiveness of love and redemption, premonitions of death, apocalyptic vision, purgatorial fire of spiritual baptism, purgatorial anguish for the sensuality and a coherent cry for misfortune and suffering, and the longing for charity, sympathy and self-control which would bring peace encompassing all emotions.