Chapter II

Quest for Universal Narrative: Generalized Physical Systems Theory Modelling of *The Waste Land* and *The Bhagvadgita*
Untying the Spiral Knot: A Case Study of The Waste Land

Christopher (Kit) Kelen in Poetry, Consciousness and Community writes “from the dynamic point of view, poetry – as art practice – is not merely the business of creating the text fresh enough to be canonized poetry. It is a world changing work. Art represents and explains the world as it is, as it was, as it could be.”

T. S. Eliot (1888-1965) as a poet and critic defined the modernist movement in English Literature and still dominates the literary landscape. He was born in St Louis Missouri in a prominent local family. At Harvard, his eclectic course of studies introduced him to Hindu and Buddhist philosophy and a working knowledge of Sanskrit. He already knew Latin, Greek, German and French. While pursuing his Ph.D., working on the philosophy of Brädley Hillier he had a revelatory encounter with the work of the French symbolist poets, and began composing poetry under their influence. In 1914, Eliot took up a post at Merton College Oxford as a visiting fellow in philosophy. Although, he did not intend it at the time, this move proved decisive as England became his home for the rest of his life. As an artist Eliot aligned himself with the European rather than the American tradition. The war years in the capital were formative for Eliot’s career, particularly with regard to his friendship with Ezra Pound which connected him to leading figures in the international field and avant garde. It was Pound, in his role as a friend, editor and promoter, who did most to establish Eliot as the pre-eminent figure in the modernist movement.

After World War I, literature and other arts shifted from a traditional, romantic and idealised approach to an approach that emphasized realism, discontinuity and despair. Eliot's poem with all its complexity and obscurity is like a catalogue of modernist poetic techniques, including free verse, irregular stanza lengths, dialogue, quotation and phrases from other languages, indistinct transitions, poetic shorthand, conflicting ideologies and several other devices.

World War I officially ended in 1918. For the generation of men and women who came of age during or shortly after the war, life seemed bleak and many of these young men and women became disillusioned about their future and the sanctity of the humanity. While this entire group was called 'lost generation', most critics today associate this term with a group of American writers who translated their disillusionment into a social protest and in the process produced some great works of modern literature. T. S. Eliot and Ezra Pound exercised profound influence on these centres. In 1948, Eliot was awarded the Nobel Prize in literature and also the English order of merit. These and many other awards, along with Eliot's general popularity as a dramatist made the author a noted literary and public figure. *The Waste Land* resonated as a depiction of the ruins of post-war European civilisation. It was published in *The Criterion*, a quarterly cultural journal that Eliot edited until 1939. This role, along with his involvement with another important journal *The Egoist*, his position from 1925 as one of the directors of Faber and Faber, established Eliot as a leading critic of his time, as well as the most famous poet. The 'impersonality of poet, objective co-relative, historical sense' to name some of his best concepts, have been part of the critical currency ever since.
The London of the 1920s and 30s was a city of change—economically, politically and socially. This tumultuous post-war environment was shared by many major Western European cities during the era. For Eliot London and all major cities are wastelands, ‘the result of the splitting of the body and the soul’. The “unreal city” London, which T. S. Eliot inhabited in the early part of the twentieth century was a city in transition. Empire and industry added to the wealth of the city, the Victorians obsessively modernized the facade of the city; factories sprang up, pollution increased, industrialization gave way to materialism and corruption, poor workers were forced to labour in cramped conditions for long hours for very little pay, the commercial and business interests were taking over, invading spaces that would be reserved for homes. On the whole the notion of ‘community’ was replaced by ‘compartmentalisation’ of life.

Fig.1 Poetic System : Its Sub-Systems

The Waste Land

The Burial of the dead  A Game of Chess  The Fire sermon  A Death by water  What the Thunder said

---

It is almost an accepted critical acclamation that no work has ever caused such a flutter and sensation in the literary dove-cot as *The Waste Land* of T. S. Eliot. Eliot's *Waste Land* is a complex poetic system comprising 434 lines, its five sections, constituting five subsystems, present in detail the panorama of futility and anarchy which had enveloped the post-war European civilization.

**Fig. 2 The Waste Land: A System Of Varied Voices**

![Diagram of the Waste Land system](image)

The poetic system *The Waste Land*, is a 'pastiche' of literary, mythical and historical allusions. Eliot used historical, religious and literary narratives such as the quest for the Holy Grail, the Bible, Dante, Shakespeare to mirror the society's predicament. A close reading
reveals that the five subsystems together give rise to a new ‘emergent Poetic system with new significance’.

The poetic system begins with an excerpt from Patronius Arbiter’s *Satyricon*, which translates as “for once I saw with my own eyes the Cumean Sybil hanging in a jar, and when the boys asked her, Sybil what do you want? She answered, I want to die.”¹ The *Satyricon* was written during the reign of Emperor Nero (37-68 A.D.). The Cumene Sybil, a prophetess, asked Apollo for eternal life and he granted the boon, unfortunately Sybil forgot to ask for eternal youth. As a result, she aged and became more decrepit and tinner until the disrespectful people of Cumae suspended her in a basket in a public place. At the end of thousand years there was nothing left but her voice. This bleak and pitiful image, begging for death, welcomes the readers into *The Waste Land*. Sybil stands as a powerful metaphor for the decrepitude of the modern man, the increasing despair engendered by the loss of hope of spiritual regeneration due to loss of faith in God. Though Eliot never mentions Sybil in the body of the poetic system *The Waste Land* but his selection of this epigram is justified as he continually reverts to the theme of decrepitude. Images such as “dead land, stony rubbish”⁴ echo the infirmity of the Sybil's body, symbolising ‘life in death’ existence. Thus, the introductory epigram is significant as it takes the readers to the world of horror and gloom which gets intensified in the subsequent subsystems.

---

² Ibid., 27
First Sub-system: “The Burial of the Dead”

The title of the first sub-system “The Burial of the Dead” is taken from the *Book of Common Prayer*. “Order for the Burial of the Dead” in *Book of Common Prayer* begins with the following lines:

I am the resurrection and the life, saith the Lord, he that believeth in me, though he were dead, yet shall he live and whosoever liveth and believeth in Me, shall never die.⁵

The meaning contained in this section of *Book of Common Prayer* is that the order for burial is an ‘eastern liturgy’ that finds all its meaning in the resurrection. As Jesus was raised from the dead, we too shall be raised. Implying that one may experience profound feelings of loss, anger, sadness, fear, loneliness, but if one has firm faith then not even death can separate him from the love of God, Jesus Christ. By naming the subsystem “Burial of the Dead” Eliot symbolically interrogates the possibility of the resurrection of the modern wastelanders.

In a typical Eliotic style of fusing 'temporaneity with timelessness', specific content of Christian faith is dissolved into a larger myth. Eliot writes in his notes on *Wasteland*:

Not only the title, but the plan and a good deal of the incidental symbolism of the poem was suggested by Miss Jessie L. Weston's book on the Grail legend: *From Ritual To Romance*. Indeed, so deeply am I indebted, Miss Weston's book will elucidate the difficulties of the poem much better than my notes can do; and I recommend it (apart from the great interest of the book itself) to any who think such an elucidation of the poem worth the trouble. To another work of anthropology I am indebted in general, one which has influenced our
generation profoundly; I mean The Golden Bough; I have used especially the three volumes Adonis, Attis, Osiris. Anyone who is acquainted with these works will immediately recognize in the poem certain references to vegetation ceremonies.  

Eliot employs Grail legend as a controlling structural metaphor for the modern wasteland. Whether or not there is much real continuity between Pagan myths and Christianity, it is certain that the Grail came to be associated with the cup used by Christ and his disciples at the Last Supper.

Jessie L Weston’s endeavour in the book From Ritual to Romance (1920) was to explain the roots of the legend of the holy Grail. She enumerates the elements of the quest —the Fisher King, the wasteland and the chapel Perilous and the Grail cup itself and relates them to the rites of the ancient mystery religions. She acknowledges in her book:

For evidence of the widespread character of medieval and modern survivals we have only to consult the Epoch-making works of Mannhardt, Wald and Feldkulte and Frazer’s The Golden Bough.  

The Grail legend originates in what she calls the nature cult. According to Weston, “Fish is a life symbol of immemorial antiquity.” The title Fisher has from the earliest ages been associated with deities who were held to be specially connected with the origin and preservation of life. Hence, Fisher King is deemed responsible for maintaining the land and people. The legend of Fisher King is about how the Fisher King lost his virility through sexual

---

8 Ibid.
mutilation (maiming) or sickness which affected his kingdom and resulted in the desolation of his land. Crops could not grow and the power of propagation got suspended. The curse of aridity could only be removed by a quester, a youthful knight who had to undertake the journey to the castle or chapel of the Grail, submit to trial, ascertain the office of the Grail and the significance of the symbols of lance and cup. The healing of the King and the restoration of the fertility of land depended upon his success. Weston states:

The distinctive feature of the Parsifal version is the insistence upon the sickness and the ability of the ruler of the land, the Fisher King.⁹

According to medieval legend, the holy Grail was the vessel from which Jesus Christ drank at the Last Supper, his final meal with his followers. Many works of literature describe the search for the Grail, which was believed to have sacred and mysterious powers. Although many versions of the Grail legend exist, certain elements appear over and over again. One of the best-known versions of Grail’s later history is connected with Arthur, the legendary King of Britain. This legend states that Grail lay somewhere in the desolate part of Britain in the castle of the Fisher King, a wounded monarch who lay between life and death. It was brought to Britain by Joseph of Animathea. Only if the purest of knights found his way to the castle and caught a glimpse of the Grail would the Fisher King’s torment end and life restored to his wasteland.

To the knights who sat around King Arthur’s Roundtable, seeing the Holy Grail was the highest and the most noble goal. They roamed the nation in search of it. Lancelot nearly

achieved the goal, but the sin of his love for Guinevere, Arthur’s Queen, kept him from seeing the Grail. A knight named Percival (Parsifal) saw the Grail but did not understand what it was. Only Galahad, Lancelot’s son, was pure enough to see it and fully understand its meaning. He had to travel to distant land called Sarass. The vision of the Grail brought such profound ecstasy that Galahad died moments later only. The Holy Grail legend fuses Christian elements with much older Celtic mythology. In the earlier stories this is Parsifal but in the later versions, he is joined by Galahad.

Weston, referring to the Christian symbolism of the cup and lance, the lance which pierced Christ's side and the cup used at the Last Supper, links them to Pagan precedents. Weston acknowledges her debt to James Frazer’s *The Golden Bough*.

Weston writes:

A most remarkable survival of this idea is recorded by Dr Frazer in the latest edition of The Golden Bough and is so complete and suggestive that I make no apology for transcribing it at great length.  

Weston is Frazerian to a great extent by following Frazer's first version of the relationship between King and God. As she explains in the book, that in the Grail legend the fertility of the land depends upon the life and an impaired vitality of the figure who is at once God and King. However, a common element in the forms of the myth is the affirmation of life and the rejuvenation of the vegetation God.

Scottish anthropologist James Frazer’s *The Golden Bough: A study in Magic and Religion* (1915) is a wide-ranging comparative study of mythology and religion. He attempts

---

to define various elements of religious belief, ranging from ancient belief system to relatively modern religions. Its thesis is the fertility cults that revolve round the worship of a periodic sacrifice of a sacred king. This King was the incarnation of a dying and reviving God. He explains that it was a solar deity who underwent a mystic marriage to the goddess of Earth, who died at the harvest, and was reincarnated in the spring. Frazer claims that this legend is central to almost all of the world’s mythologies and he offers a plethora of colourful examples from all over the world.

Thus, both Weston and Frazer have helped give a renewed authority to the founding legends of English history, and in particular Arthurian legends, because they connected these legends to most ancient myths and religions. This cultural anthropological perspective is very predominant in Eliot’s *The Waste Land* in general and more specifically in the first subsystem “The Burial of the Dead”.

Eliot questions in “The Burial of the Dead”

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?\(^{11}\)

At macro-level, symbolically there is reference to dying and rising of resurrection deity. In ancient Egypt the most popular God whose death and resurrection was annually celebrated with alternate sorrow and joy was Osiris. Eliot’s vision of contemporary predicament of natural and spiritual aridity becomes clear when we refer to Frazer’s description of corn god

Osiris in *The Golden Bough*. Eliot’s “sprouting corpse”\(^\text{12}\) in this context becomes a parody of the corn effigy of nature ritual.

Through all the pomp and glamour with which in later times the priest had invested his worship, the conception of him as the corn god comes clearly out in the Festival of his death and resurrection, which was celebrated in the month of Khoiak and at a later period in the month of Athyr. That festival appears to have been essentially a festival of sowing, which properly fell at the time when the husbandman actually committed the seed to the earth. On that occasion an effigy of the corn god, moulded of earth and corn, was buried with funeral rites in the ground in order that, dying there, he might come to life again with the new crops\(^\text{13}\)

Frazer further writes:

In the resurrection of Osiris the Egyptians saw the pledge of a life everlasting for themselves beyond the grave. They believed that everyman would live eternally in the other world if only his surviving friends did for his body what the Gods had done for the body of Osiris. Hence, the ceremonies observed by the Egyptians over the human dead were the exact copy of those which Anubis, Horus, and the rest had performed over the dead god.\(^\text{14}\)

---


\(^{14}\) Ibid.
Eliot may be symbolically suggesting that there is an inherent harmony in the universe but today the underlying harmony has been fragmented.

Eliot's highly suggestive representation of the disharmony overturns the reader's expectations. The denizens of Modern Wasteland, not wanting resurrection, consider April cruel, winter kind, because spring stirs the dull roots of growth, memory and desire, its inspiration itself is painful. For the spiritually dead modern man, April, the season of rebirth, seems to be the cruelest month, he likes winter better than Spring as rebirth means spiritual regeneration.

April is the cruelest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain.
Winter kept as warm, covering

Earth in forgetful snow, feeding

A little life with dried tubers.\textsuperscript{15}

The opening paradoxical line of \textit{The Wasteland} takes the readers down the memory lane to Geoffrey Chaucer's \textit{The Prologue to the Canterbury Tales}, which offers a stark contrast. Chaucer regards April as the season of rebirth and new life, urging men to embark on an introspective spiritual voyage, a pilgrimage to the church of the Marilyn Saint of Canterbury.

\textit{Whan the Aprille with his shoures soot the droughte}

\textit{Of Marche hath perced the roote,}

\textit{And bathed every veyne in switch}

\textit{Licour of which vertu engendered is the flour,}

\textit{Whan Zephyrus eek with his swete breeth}

\textit{Inspired hath in every hot and heath}

\textit{The tender croppes.}\textsuperscript{16}

But Eliot begins with dark lines as he senses the changing world and through his poem strikes at the heart of the growing trend of immorality.

\textsuperscript{15} Eliot, T. S. \textit{The Waste Land and other Poems}. London: Faber and Faber. 1984. 27.Print

The poet lays out the central theme: ‘life devoid of meaning is death’. Eliot’s vision is of a decrepit land inhabited by persons who languish in a state where they live but they seem to feel nothing and aspire for nothing, thus are dead.

The narrator then swiftly shifts his narration to memories that would seem to suggest life with all its vibrancy and wonder. A German princess-Countess Marie appears on the scene, and the description echoes passages from Marie Larisch’s *My Past* (1913).

George L. K. Morris writes:

We have seen that the Countess’ name was Marie, moreover her home was on the Starnberger-see (Wasteland line 8). Marie’s family, the Witelsbachs—which included the emperors and their cousin, the
"mad King" Ludwig-occupied various castles around the Bavarian Lake. "The Archduke my cousin" (lines 13-14 of the poem): Marie had several Archduke cousins, at Rudolph was her first cousin;... Marie went "South in winter" (line 18)-Menton to be specific; and-to clinch matters-she frequently observed that only in the mountains she felt free. 17

What is crucial to the poem's sensibility is the realization of the fact that even these trips to the past, even these attempts to regain happiness, must end in failure or confusion. Identities are in a flux.

An intrinsic probing into the subsystem "The Burial of the Dead" reveals that it comprises several sub-sub-systems which reinforce the central thematic pattern of the subsystem. The principal governing pattern is the problem of retaining fertility and spirituality within the context of modern civilization. The hidden layer of sub-sub-systems provides a continuous parallel to the subsystem.

Fig. 6 Burial Of the Dead

Explanatory Contextual Notes

Sub-Sub System 1

*Book of Common Prayer* is the short title of the number of related prayer books used in the Anglican Communion. The work of 1549 was the first prayer book to include the complete forms of service for daily and Sunday worship in English. It contains morning prayer, evening prayer, litany, the holy Communion, the order for Baptism, confirmation, marriage, prayers to be said with the sick and funeral service etc.

I know that my Redeemer liveth, and that he shall stand at the later day upon the earth. And though after my skin worms destroy the body, yet, in my flesh shall I see God: whom I shall see for myself, and mine eyes shall be hold, and not another. (Job 19, 25-27)
Eliot writes

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

*I will show you fear in a handful of dust*

Staying at the Archduke's

My cousin's, he took me out on a sled

And I was frightened.

The implications of the above lines of "The Burial of the Dead" can be deduced by referring to Ecclesiastes 12 in *The Holy Bible*.

**Ecclesiastes 12.1** Remember your creator in days of trouble come, and the years draw near when you will say, "I have no pleasure in them."

**Ecclesiastes 12.4** When the doors on the streets are shut and the sound of the grinding is low, and one rises up at the sound of a bird, and all the daughters of song are brought low;

**Ecclesiastes 12.5**- When one is afraid of heights; and terrors are high in the road, the almond tree blossoms, the grasshopper drags itself along, and desire fails, because all must go to their eternal house, and the mourners will go about the street.

**Ecclesiastes 12.6**: Before the silver cord is snapped; and the golden bowl is broken; and the pitcher is broken at the fountain; and the wheel broken at the cistern.

**Ecclesiastes 12.7**: And the dust returns to the earth as it was, and the breath returns to God who gave it.

Son of man! You cannot say or guess,

You know only a heap of broken images.

Waste land

Implied reference is to Ezekiel 2.1.

He said to me: O Mortal, stand up on your feet; and I will speak with you,

and when he spoke to me, a spirit entered into me and set me on my feet;

and I heard him speaking to me.

In *Ezekiel 2*, a revelation is about to occur, whereas ironically Eliotic revelation is of "a heap of broken images" deepening the mood of despair.
Only there is shadow under the red Rock
(come under the shadow this red Rock)
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
-Waste land

The implied reference is to Isaiah 32. 12:

For the Palace will be forsaken,
The populous city deserted;
The hill and the watchtower,
Will become dens forever,
The joy of wild asses,
A passion for folks;
Until a spirit from on high is
Poured out on us,
And the wilderness becomes a
Fruitful field,
And the fruitful field is deemed
A forest.

Isaiah 32.2

Each will be like a hiding place
From the wind,
A covert from the Tempest
Like streams of water in a dry place
Like the shade of a great rock
In a weary land.
In Isaiah it was prophesied that a Messiah would come through a "shadow of a great rock" and may be Eliot thought that some comfort might be found in the shadow, but the negative forces largely looming over the present day world doesn’t allow the poet to derive any solace and hope, thus again he is reminded of the dry rocks symbolizing lack of faith.

Sub-Sub-system 2.4

Eliot writes:

The crowd passed over London Bridge, so many
I had not thought death had undone so many.

Further states:

To wear St Mary Woolnoth kept the hours
With the dead sound on the final stroke of nine.

A very subtle reference is to The Gospel According to Luke 23.44

While the sun’s light failed and the
Curtain of the temple was torn in two,
Then Jesus crying with a loud voice, said
"Father into your hands I commend my spirit".

Sub-sub-system 3.1

Eliot writes:

The corpse that you planted last year
Will it bloom this year?

Reference is to the three volumes of Adonis, Attis, and Osiris in James Frazer’s The Golden Bough. The death-rebirth has been symbolised by the death (i.e. the final harvest) and rebirth (i.e. spring) of the God of vegetation. Weston argues in From Ritual to Romance that the Arthurian legends of the quest for the holy Grail are founded on the basic fertility myths.

Sub-sub-system 4.1

Dante writes in Canto 4 of Inferno in Divine Comedy:

(i) There, as it seemed to me from listening
    Were lamentations none, but only sighs,
    That tremble made the everlasting air.
And this arose from sorrow without torment
Which the crowds had, that many were and great
Of infants and of women and of men.

(ii) Lost are we and are only so far punished
That without hope we live on in desire.

Sub- sub- system 4.2

Ovid writes in Book 10 of Metamorphoses

You also, Hyacinthus, would have been set in the sky! If Phoebus had been given time which the cruel fate denied for you. But in a way you are immortal too though you have died. Always when warm spring drives winter out, and Aries (the Ram) succeeds to Pisces (watery fish), you rise and blossom on the green turf.

On exploring the contextual interlinkages among several sub-sub-systems the emergent meaning of the first sub-system becomes crucial to the comprehension of the entire poetic system The Waste Land.

The very first sub-system brings together Weston’s Grail legend, Fisher King’s myth, Frazer’s fertility cults and Christ’s resurrection. Using Biblical language, quoting Biblical references, Eliot attempts to reconsider the hopelessness and alienation of the present-day world with the subtle message of hope contained in the Biblical references.

The reference to Ecclesiastes 12 "remember now thy Creator"\(^{18}\) shows that Eliot is turning to God but the line "when the evil days come"\(^{19}\) shows that the present does not give any pleasure to the poet. Ecclesiastes signifies 'preacher' which contains the words of wisdom

\(^{19}\) Ibid. 706
spoken by Solomon, who at the close of life, being made sensible to his sin and folly, recorded his experience for the benefit of others. He pronounced all earthly good to be vanity and vexation of spirit and articulated that true happiness is to be found in God alone. From this perspective Ecclesiastes 12 provides some support to the poet who also wants similar realization to dawn on modern wastelanders. Similarly, references from Isaiah, also provide some succor to the readers who are engulfed by the sense of futility and alienation. In the Book of Isaiah, the first 39 chapters prophecy doom for sinful Judah and for all the nations of the world that oppose God, while the last 27, prophecy the restoration of the nation of Israel and a new creation in God’s glorious future kingdom. When Eliot says "there is shadow under the red Rock"\(^\text{20}\), there is indirect reference to Isaiah 32.2 where it was prophesied that a Messiah would come through a "shadow of a great rock"\(^\text{21}\).

A remarkable feature of the first sub-system "The Burial of the Dead" is the juxtaposition of Eliotic vision to the Biblical vision. Through Biblical references poet strives hard to project the vision of harmony and happiness, contentment and comfort, plenty and pleasure, but the present with its spiritual sterility drags him back to the quagmire of dejection and despondency.

By referring to Isaiah 32.2, Eliot wants to suggest that redemption is possible by "remembering our Creator"\(^\text{22}\). But perhaps Eliot is apprehensive of the abandonment of God


due to sinful stance of man, as a result again alienation and fear replace redemption, hope and solace. Eliot attempts to construct a dialogue between the narrator and the Higher Power. He addresses 'Son of Man', which was Christ's favourite self-designation. 'Son of Man' was a very exalted figure. He says in Gospel According to Mark 41: "the son of man came not to be served but to give his love in ransom for many."23 Again when he was on the trial for his life people said:

If you are the Messiah, tell us." He replied "if I tell you, you will not believe; and if I question you, he will not answer. But from now on the son of man will be seated at the right hand of the power of God.24

There are several instances of such kind. But once again the expectations of the readers are overturned as immediately after addressing 'son of man' Eliot says:

Son of man! You cannot say or guess

You know only a heap of broken images!25

Instead of any spiritual revelation here Eliotic revelation is of "a heap of broken images"26, a wasteland where nothing can exist. By alluding to the images of the past and present, Eliot is showing how the contemporary scene can be defined by voices from other times and places.

26 Ibid., 28
The first subsystem also initiates the theme of love, love as a positive and also a negative force. There is a deep latent connection between the episodes of *Tristan and Isolde* and Hyacinth girl.

Eliot’s first musical allusion to Wagner’s *Tristan and Isolde* is:

\[
\begin{align*}
\text{Frisch weht der wind}, \\
\text{Der Heimat zu} \\
\text{Mein Irioch lin,} \\
\text{Wo weilest der?}^{27}
\end{align*}
\]

These lines can be translated as ‘fresh blows the wind homewards, my Irish child where are you waiting?’

The lines quoted by Eliot constitute the opening lines of act one in Wagner’s Opera in which Isolde is sitting on a couch with her face buried in the cushions due to her frustration at Tristan’s attempt to conceal his love for her. Her attendant, holding the curtain of the ship open, looks over the side of the vessel. The voice of a young sailor, Tristan, is then heard singing a tune describing a sailor who longs for his love who is far away.

As for the second musical allusion to Wagner’s Opera, Eliot cites:

"Oed’ und leer das Meer"^{28}

---


^{28} Ibid. 29
Which can be translated as 'wide and empty sea'. This line is from the act three of *Tristan and Isolde*, sung by the watchman, sometimes called the Shepherd, who looks across the empty sea in response to the dying Tristan who is awaiting the ship bringing Isolde. Although this line quoted by Eliot signals despair rather than hope, but analysis reveals that the poet deliberately cited it as it reinforces the theme of romantic idyllic love which ultimately triumphs in the afterlife as the two lovers reunite despite their separation in the earthly arena.

Between the two Wagnerian allusions, Eliot strategically places the 'hyacinth girl episode' delineating two indifferent lovers.

You gave me Hyacinths first a year ago;

They called me Hyacinth girl.

-Yet when we came back, late, from the Hyacinth Garden,

Your arms full, and your hair wet, I could not

Speak, and my eyes failed. I was neither

Living nor dead, and I knew nothing,

Looking into the heart of light, the silence.²⁹

The hyacinth girl, the victim of love, speaks with a childlike urge in her voice to the lover. The man to whom she is speaking, however is unable to communicate to her in return and speaks to himself only. The underlying contextual implication emerges when we refer to Ovid’s Book X from Metamorphoses. Ovid was a Latin poet who flourished in Rome in the late First century B.C. and early First century A.D., during the reign of Emperor Augustus. Metamorphoses is his most celebrated work in 15 books, recounting stories from Greek and Roman myth. In this literary myth Hyacinth was a handsome boy loved by God Apollo, though he was also admired by Western wind Zephyr. Apollo and Hyacinth took turns while throwing the discus. Hyacinth while running to catch it to impress Apollo, was struck by the discus as it fell to the ground and he died. A twist in the tale occurs when wind God is held responsible for his death. Since, Hyacinth preferred the radiant archery god Apollo, Zephyrus blew Apollo’s discus off course, so as to injure and kill Hyacinth. The following lines from Ovid’s Metamorphoses express the deep anguish and pain of Apollo:

Oh thou art gone, my boy, Apollo cry’d,

Defrauded of thy youth in all its pride!

Thou, once my joy, art all my sorrow, now

And to my guilty hand, my grief I owe.30

Apollo did not allow Hades to claim the boy, rather he transformed him into a flower and named it ‘hyacinth’, from his spilled blood. According to Ovid, the tears of Apollo stained the newly formed flower’s petals with ‘ai, ai’ the sign of his grief. The love of Apollo for Hyacinth, the love portrayed by Wagner in Tristan and Isolde serve as counteracting force of

love which remains alive even after death, in opposition to the indifferent, unemotional, unresponsive love portrayed in the Hyacinth passage where the lovers are paralyzed to engage in true love. When Eliot’s episode of Hyacinth girl is placed within a larger contextual framework one realizes the shift in the symbolic significance of Hyacinth flower.

Eliot then swiftly transports his readers to the world of destiny, chance and the eternal mystery by introducing Tarot pack. It at once initiates the mode of contemplation of life. In the preceding stanza Eliot found in "the heart of light, the silence"31 and "fear in a handful of dust."32 Now these associations, these experiences are placed in a new setting. The Speaker/ poet's need of clairvoyance introduces Madam Sosostris, a psychic fortune teller who can look into the silence and interpret.

Madam Sosostris, famous clairvoyant,

Had a bad cold, never the less

Is known to be the wisest woman in Europe.

With the wicked pack of cards.33

It needs to be mentioned here that Madam Sosostris is a parody of Madam Blavatsky, a popular occultist among literary circles in the early 1900s. Her name also seems to be a parody of the Egyptian name ‘Sesostris’ a Pharaoh. Eliot probably borrowed this name from the character, Sesostris, from Aldous Huxley’s novel *Crome Yellow*. The Tarot pack is linked by Jessie Weston to fertility myths. The 78 cards known as Tarot Pack, were originally used

32 Ibid., 27
33 Ibid., 29
in Egypt to forecast the rise of the water of river Nile. Incorporating various figures of the Tarot pack in his poetic narrative, Eliot seems to be reaffirming Weston’s complaint:

Today the tarot has fallen somewhat into disrepute being principally used for purposes of divination.\(^{34}\)

Eliot explains in his notes:

Madam Sosostris displays the cards of "drowned Phoenician sailor", Belladonna the lady of rocks, and then "the man with three staves", "the wheel" and "the one eyed merchant". Only the man with three staves and wheel are actual tarot cards.\(^{35}\)

Finally, Sosostris finds a blank card, which the one eyed merchant is carrying on his back something she is apparently "forbidden to see".\(^{36}\) She is likewise unable to find the hanged man among the cards she displays. The voice of irony gets intensified in this episode. The irony of her shortcomings is more apparent in her failure to see what she mentions. She does not find a very significant card of 'Hanged Man'.


\(^{36}\) Ibid., 28.
In the final stanza of the first subsystem the degeneration of the modern wasteland compels Eliot to pronounce in utter despair:

‘Unreal city’ under the brown fog of winter dawn.  

The "unreal city" is from the poem "Seven Old Men" by the French symbolist poet Charles Baudlaire where the "specter walks and speaks". It is argued that the line relates to the Wasteland’s theme of death and rebirth. Some argue that Eliot is referring to Baudlaire’s city which is inhabited by seven deadly sins embodied in seven old men. Eliot’s wasteland is

---


38 Ibid., 30.

inhabited by ordinary people who are engulfed by sin. However, Eliot shares Baudlaire’s vision of a city which undermines not only man’s soul but also his traditional relationship with nature. For deeper and further exploration, the following lines of Charles Baudlaire can be paralleled against Eliot’s lines:

One morning, while in a gloomy street the houses
Whose height increased by the mist, simulated
The quails of a swollen river, and while
A setting that was like the actor’s soul
A dirty yellow fog inundated all space
I was following, stealing manners like a hero
Arid arguing with my already weary soul,
A Squalid street shaken by the heavy dump carts.40

Baudlaire called ‘Paris’ the unreal city. Borrowing heavily from Baudlaire’s vision of Paris Eliot paints a portrait of London where the only heard sound is ‘dead’ and no man dares or rather wants to look beyond the confines of his feet, the modern city, Paris with its crowded streets and arcades, its multiplicity of beings and locations, is compared to Dante’s city Dis. The hell is somewhat different hell from that of Dante. The sins of the modern men are not Dante’s public sins of violence, evil against others; they are not the sins of heresy, public corruption or public betrayal of others: they are rather the obsessions and frailties of the modern self.

The final stanza of the first sub-system is the most surreal. The narrator/protagonist walks through a London populated by ghosts of the living dead Londoners. Eliot depicts the barrenness of city life in modern civilization. The dead routine of office goers and workers, winding their way through the crowd (on a winter morning) as they go across the London bridge, shows the futility and the emptiness of our civilization.

I had not thought death had undone so many. 41

There is a reference to Dante's "Inferno". Dante standing at the gate of hell, wonders at the multitude of people passing through hell. The symbolic reference here is to the crowd of people passing through hell (London). Dante's Inferno influenced one of the central themes in The Wasteland: the individual's quest for spiritual meaning through a kind of psychological hell. Eliot's conception of his contemporary London is that of "Inferno" filled with people, who, due to their ambivalence, cannot find the answers they are seeking.

Eliot alludes to Inferno from Dante's Divine Comedy. Hell has always been considered a place of turmoil, chaos, pain, despair and wretchedness. This view of hell has been greatly depicted in Dante Alighieri's "Inferno", probably the most recognised nonreligious projection of hell; which is a part of the total set of books known as The Divine Comedy, written from 1307 to 1325. It also includes 'Purgatorio' (Purgatory) 'Paradiso' (Heaven or Paradiso). His description of rings or circles of hell is quite detailed. There are nine circles in hell, each corresponding to the seriousness of the sins of the damned souls. At the lowest of which is the Satan himself, here known as Dis, frozen forever, in the ice. The second allusion to Dante, in "The Burial of the Dead" occurs when Eliot writes:

Sighs, short and infrequent were exhaled.\textsuperscript{42}

Reference is to Dante's 'Canto IV' of "Inferno" where he stands before 'Limbo' and listens to sighs of several souls, the souls of good people, who could not be saved by the saviour. In 'Canto IV'

Dante writes:

Here sighs, with the lamentations and loud moans

Resounded through the air pierced by no star,

That even I wept on entering.\textsuperscript{43}

He further writes:

This miserable fate

Suffer the wretched souls of those, who lived

Without praise or blame, with that ill band

Of angles mixed, who nor rebellious proved,

Nor yet were true to God, but for themselves

Were only.\textsuperscript{44}

Dante's 'Limbo' technically refers to the first circle of Dante's hell. The first cycle is encompassed by 'hemisphere of light' representing 'reason'. The punishment of the residents of the Limbo is 'the loss of hope'. The souls of good and virtuous live there longing for the glory of God, often a God who they did not believe in. The inhabitants of Limbo are sinless and virtuous but could not be admitted into paradise as they had the misfortune of living before the time of Christ, including all non-Christians, the unbaptised and even infants stained by original sin. Dante saw some of the most famous of all historical shades there such as Homer, Horace, Ovid, Caesar, Brutus, Socrates, Plato, Aristotle, Euclid, Aeneas. All great thinkers, classical poets, great men, and murderers alike are placed in the same zone simply because they did not worship the Christian God.

On drawing parallelism between Dante's vision of Inferno and Eliotic vision of post-war London, one realizes that the London crowd also included many people who were good and virtuous, but suffered because they did not have faith in God.

It also deserves a mention that Eliotic vision is more generic than Dante's, as Eliot laments over the loss of faith in general in today's commercialized and materialistic world, rather than mere decline of faith in Christianity, as felt by some scholars.

Eliot further describes how the aimless crowd reaches King William Street, when the church clock strikes the hour of nine. This was the time for opening of offices and factories in 1922, when the poem was written. The speaker recognizes a person in the crowd and calls him Stetson. The First World War (1914-1918) is replaced by Punic War (260 BC between Rome and Carthage, prompted by commercial rivalry). Eliot fuses past and present and reiterates that all wars are prompted by commercial interests. He enquires Stetson whether the corpse that he planted in his garden last year, would sprout this year. Here, symbolically
referring to the resurrection of Corn God Osiris, resurrection of Christ, Eliot questions the possibility of the spiritual resurrection of modern man under the prevailing adverse conditions. Towards the end Eliot writes:

Oh keep the dog far hence, that's friend of man,

Or with his nails he will dig it up again!  

The ambiguity and uncertainty of the 'sprouting of planted corpse' further increases with the ambiguity latent in the image of dog. It has two prominent connotative dimensions. From the astronomical perspective, dog represents Sirius which suggests rising of waters and is conducive to growth. Sirius is the brightest star in the night sky. The name Sirius is derived from the ancient Greek means 'glowing' or 'scorcher', Sirius is also colloquially a 'dog Star', reflecting its dominance in its constellation, Canis Major (Greater Dog). The heliacal rising of Sirius marked the flooding of the Nile in ancient Egypt and the 'dog days' summer for the ancient Greeks.

It can also be associated with Anubis a Jackal headed god associated with mummification and the afterlife in ancient Egypt. Anubis was the most important God of the dead but he was replaced during the Middle Kingdom by Osiris. Anubis is depicted in the contexts of the deceased, shown sitting atop a tomb protecting it. In spite of the ambiguity and the irony latent in it, the context in which it occurs conveys the meaning that modern men do not want to see anything that reminds them of growth and prosperity. The last line, which is in the form of warning to Stetson is applicable to all. The line is taken from Baudlaire’s poem from Flowers of Evil which translates as

---

You hypocritical reader, my fellow man, my brother!\textsuperscript{46}

The first subsystem thus ends in a mood of despair and uncertainty with several unanswered questions. It shows the anxiety, desperation and disillusionment of the poet for whom spiritual regeneration seems a distant possibility. The theme of death echoes throughout the first subsystem which continues throughout the poetic system.

Second Sub-system: “The Game of Chess”

The second subsystem “The Game of Chess” concentrates on the failure of love/sexuality in the modern world. The title refers to Thomas Middleton’s (1518-1627) play *Women Beware Women*, a Jacobian tragedy, which has a scene in which a mother-in-law is distracted by a game of chess while her daughter-in-law is being seduced by a lustful Duke. The chess game is the central scene in the play and here Eliot introduces this ‘element of game playing’ or ‘chess game strategy’ to refer to the reduction of love, once associated by Plato in his famous treatise *Symposium* to virtue and honour, to lust. The main plot of Middleton’s play is loosely based on the life of the historical Bianca Cappello, who became the mistress, and then the consort of Francesco Medici (1541-1587). In the beginning of the play she is secretly married to Leantio, a merchant’s clerk. The Duke sees her from a window and falls in love with her. In act II, scene ii while Livia outwits Leantio’s mother at chess, the Duke gains access to Bianca and seduces her. Thereafter, both she and Leantio also get embroiled in the corruption of the court. The subsystem brings out the themes of sterility and frustration. The opening scene depicts the present-day lady of situations who appears to be much like Cleopatra and Dido.
One of the most complex characters in Shakespeare's plays projected frequently as vain and histrionics.

Pun on the poisonous plant Belladonna used to make cosmetic which accords aptly with Beautiful Lady.

Virgil in Book IV of Aeneid, recounts the love story of Dido, Queen of Carthage and the Trojan hero Aeneas, and her despair at his abandonment of her.

Contextual Explanatory Note:

From satin cases poured in rich profusion

In vials of ivory and coloured glass

Unstoppered, lurked her strange perfumes,

Unguent, powdered or liquid – troubled, confused

And drowned the sense in odours;

That freshened from the window
The subsystem begins with a fascinating scene in the drawing room of the lady of situations in a metropolis. The description of the room and furniture is given by poet in great detail. The lady sat on the chair which looked like a shining throne standing on the polished marble stone. The huge mirror was fixed against the wall with wooden pillars which had ornamental designs carved on them. A golden figure of Cupid peeped out of the pillars and another figure of Cupid stood behind it. The seven branched Candle-holder held the lighted candles whose flames were reflected in the mirror.

The fireplace in the room of the lady was framed with coloured stone. Pieces of sea wood mixed with copper coating burned in the fire place, producing green and orange coloured flames. There were paintings of various kinds hanging against the wall. The first painting depicted the forest scene with Satan entering the garden of Eden. It has a subtle reference
to Milton's *Paradise Lost*. The second painting is of great significance, which is the painting of Philomel.

![Fig. 10 Principal Governing Image: Transformation of Philomel into a Nightingale](image)

Eliot uses the technique of 'poetic short hand' throughout *The Waste Land*. He does not explain the story and its significance directly but leaves it to the readers to decipher its hidden significance in the present-day context.

To comprehend the subtle layers of contextuality embedded in the story of Philomel's transformation into nightingale, would here refer to Ovid's *Metamorphoses*, "Book 6" where he presents the pathetic story of Philomel.

And now, as Tiresias reached his journey's end, they landed from the travel-wearied ship, safe on the shores of his own kingdom. Then he
hastened with the frightened Philomela most wild and silent solitude of an old forest, where concealed among the thickets a forbidding old house stood; ..., And while she vainly called upon the gods, and he overmastered her with brutal force-the poor child trembled as a frightened lamb, which, just delivered from the frothing jaws of a giant wolf, dreads every moving twig. She trembled as a timid injured dove, (her feathers dripping with her own life blood) that dreads the ravening talons of a hawk from which some fortune has delivered her.47

Philomel was the younger sister of Procne, wife of King Tereus. She was raped by the King and her tongue was cut so that she may not be able to speak of the crime of the King. Philomel, however, wove her story on a cloth and sent it to her sister Procne. When the latter knew of her husband’s misdeed, she killed her son and served his meat to the King. The King came to know of this and wanted to kill Philomel. The Gods intervened and transformed Philomel into a nightingale and Procne into a swallow and King Tereus into a horse. Eliot writes:

The change of Philomel, by the barbarous King

So rudely forced; 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.\textsuperscript{48}

The tragic song of the nightingale filled the desert with its moving melody. Unlike Romantic nightingales, this nightingale sings not of beauty, but of false rule. King Tereus's violation of his sister-in-law is poetically punished in that he consumes his own heir. Unfortunately the song of Philomela today has been degraded to brutal physical sexual act and the painting of Philomela hanging on the wall does not have any significance either for the lady of situations or for the modern wastelanders.

There are many other paintings and carved figures of ancient myths, stories and scenes on the walls of the drawing room, but their significance is beyond the comprehension of the lady. It appears as if the painted figures are also staring at the things lying in the sitting room and thereby adding to the stillness of the room and the loneliness of the lady of situations.

Then, Eliot once again takes up the theme of love devoid of any meaning, depth and mysticism initiated in the first subsystem "Burial of the Dead", which is presented through the conversation between the lady of situations and her lover.

My nerves are bad tonight. Yes, bad. Stay with me.

Speak to me. Why do you never speak. Speak.

What are you thinking of? What thinking? What?

I never know what you are thinking. Think.

You know nothing? Do you see nothing? Do you remember Nothing?49

The lady tells the lover to stay on as her nerves are bad. The lover does not reply but looks blank. The lady however wants to know what is in the mind of the lover, initially he does not speak, but later the reply that he gives becomes very significant. He says that human beings are like rats in their holes. They keep running around, thus only disturbing the dead bones. It in fact, is a comment on the spiritual barrenness and the decay of the modern man whose life is an example of monotony, and disintegration. The lady again urges him to speak to her and asks him if he sees anything and remembers anything. The lover mechanically utters:

Those were pearls that were his eyes.50

Again Eliot stimulates the thinking process of the readers as the reply of the lover requires to be interpreted from a wider and broader perspective.

The fragmented line in the form of lover's reply is from Shakespeare's The Tempest, Act I, Scene II in which the spirit Ariel sings:

Full fathom five thy father lies;

Of his bones are coral made;

Those are pearls that were his eyes;

Nothing of him that doth fade

But doth suffer a sea change

---

50 Ibid. 30
Into something rich and strange.\textsuperscript{51}

In the context of Shakespearean dramatic system the airy spirit is ordered by Prospero to lead the shipwrecked Ferdinand to him. She does this by invisibly singing the above song to draw his attention and guide him by the sound of her voice. But in the present day context, Eliot suggests that the line neither carries any spiritual significance for the lover nor does it give any idea of the transformation of man through death to something higher and nobler. On seeing the thoughtlessness and indifference of the lover, lady pleads ironically this time

\begin{quote}
\textbf{Are you alive or not? Is there nothing in your head?}\textsuperscript{52}
\end{quote}

The question of the lady once again brings back the notion of 'life in death' existence of the modern wastelanders. The next question of the lady “what they should do?”\textsuperscript{53} raises multiple questions and ironically these questions do not have any answers as life today has lost its meaning and purpose. The routine of life is summed up by the poet:

\begin{quote}
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.\textsuperscript{54}
\end{quote}

Eliot then presents a glimpse of life of the lower-middle strata. The scene is laid in a pub and the conversation between the two ladies is disturbed by a barmaid. Lil’s husband has

\begin{itemize}
\item \textsuperscript{53} Ibid.
\item \textsuperscript{54} Ibid., 31
\end{itemize}
been released from army service and has come home. Lil consults her lady friend about her broken marriage and also how to rescue it. The lady's advice to Lil is that as her husband is coming back, she should be more careful about her looks in order to retain him. Lil has lost her teeth at the age of thirty one only and therefore appears much older than she is. Lil confesses that due to abortions, and also pills which she consumed have resulted in her premature aging. After that she could never regain her youthfulness and beauty. The last line of this subsystem "good night, ladies, good night, sweet ladies, good night, good night"55 is originally spoken by Ophelia in Shakespeare's *Hamlet*, where Ophelia bids farewell. Ophelia was the daughter of Polonius, the Prime minister of Denmark and loved Hamlet, the prince of Denmark. But Hamlet was suspicious of her love, as her father was very close to Claudius, Hamlet's uncle, the king who had assassinated Hamlet's father, and not only ascended the throne but also married Hamlet's mother Gertude. Ophelia dies of frustration and unfulfilled love. By adopting the last line from Ophelia's speech, Eliot wants to indicate that the fate of these modern women is similar to that of Ophelia. Eliot symbolically suggests to uphold the sanctity of the institution of marriage and emphasizes the importance of regulation and discipline in life for leading a healthy, happy and balanced life. Thus, the second subsystem "The Game of Chess" throws light on the perversion in sexual values, which is one of the reasons for the suffering of modern man.

---

Third Sub-system: "The Fire Sermon"

If death permeates "The Burial of the Dead", and the tragically wronged woman casts a pall over "The Game of Chess", the third sub-system "The Fire Sermon" is in essence a sermon about the consequences of lust. In The Vinaya, "The Fire Sermon" is the third discourse delivered by Buddha, several months after his enlightenment on the top of the Gaya Sisa Hills near Gaya, India. Buddha proclaims:

Bhikkus, all is burning! 56

By burning is meant—the fire of passion, the fire of aversion, the fire of delusion, the manifestation of suffering: birth, ageing and death, sorrow, lamentation, pain, distress and despair. Buddha used the metaphor of fire which penetrates into the hearts of audience.

The intellect is a flame. Ideas are aflame. Consciousness at the intellect is aflame. Contact at the intellect is aflame. And whatever there is that arises in dependence on contact at the intellect—experienced as pleasure, pain or neither pain nor pain—that too is aflame. Aflame what? Aflame with the fire of passion, the fire of aversion, the fire of delusion. Aflame, I say, with birth, ageing and death, with sorrows, lamentations, pains, distress and despair. 57

The subsystem "Fire sermon" begins with the narrator Tiresias’s description of the river Thames, which is in a kind of stagnant state, of life. The river Thames was once a holy and joyful place. Eliot cites Spenser’s Prothalamion:

---

57 Ibid.
Sweet Thames, run softly, till I end my song.

Sweet Thames, run softly, for I speak not loud or long.58

Fig. 11 Principal Governing Image: Contamination of the Holy River Thames

But in contrast to Spenser's Thames, Eliot's Thames is metaphorically 'empty with water', devoid of all its sanctity. The nymphs of Spenser's poem have departed. Eliot unspools imagery that bears testimony of the unscrupulous life of today's man:

The river bears no. empty bottles, sandwich papers,

Silk handkerchiefs, cardboard boxes, cigarette ends

Or other testimony of summer nights.59

Tiresias, the narrator, laments on seeing the riverbank covered with ‘dry leaves’ and the music of the wind going unheard. The nymphs, or fairies of the past have been replaced by “friends, the loitering heirs of city directors”, again indicating the transformation of the sacred river Thames into a picnic spot. The modern executives and directors of companies visit for short periods for pleasure.

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 poet sits on the riverbank and looks at the water of the river and tears well up in his eyes on finding the pollution of the river also symbolic of erosion of values. It may also suggest Leman where Bonnivard, the Patriot was imprisoned. For further contextual implications one may also refer to Psalm 137 from The Holy Bible, in which the people of Israel, exiled to Babylon, weep by the river as they remember Jerusalem:

By the Rivers of Babylon-

There we sat down and there

We wept

When they remembered Zion.

Referring to the scene of fishing near river, Eliot writes:

60 Ibid.
61 Ibid. 34.
A rat crept softly through the vegetation

Dragging its slimy belly on the bank

While I was fishing in the dull canal

On a winter evening round behind the gas house

Musing upon the king and my brother's wreck

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

The narrator tries to find a fish in the canal behind the gas house, a rat creeps near him. Ironically instead of finding a fish, he comes across an ugly rat reminding him of the plight of Ferdinand, the king, exiled by his brother who ultimately usurped his throne. Thus, the real king may be compared to a fish while the usurping king may be compared to a rat.

The poet further intensifies the depressing scene of the riverbank by indirectly raising the issue of homosexuality, the roads along the bank are full of motor cars, and the hooting of the horns is a signal for Mrs. Porter to meet her lover Sweeney. Eliot probably wants to figuratively depict the degradation of classical myth of the 'hunt' and 'chase' into "the sounds of horns and motors". In Roman mythology, Diana was the goddess of moon and birthing, associated with wild animals and woodland. She was equated with the Greek goddess Artemis. In the present context Mrs. Porter and Sweeney have taken the place of mythic Diana and Artemis. This subsystem is a depiction of the indignation of the poet with a satirical edge.

64 Ibid.34
The narrator again declares London "the unreal city"\(^{65}\), and recalls a scene in London in a winter noon, where he meets Mr. Euginides, the merchant from Smyrna. His pocket is full of samples of currants and business documents. He stays at Cannon Street hotel and spends the weekend at the hotel Metropolis. The two hotels in 1920s were known for various illegal activities. Here it would not be wrong to recall one of the cards from Tarot pack, with one eyed merchant, which in today's context can also symbolize the commercialized modern man who has only the eye of commerce and materialism and not the eye of spiritualism.

Then Eliot offers a glimpse of a young woman's home, her sexual liaison with a man and her moments alone afterwards.

\begin{quote}
I Tiresias, though blind, throbbing between two lives,

Old man with wrinkled female breasts, and see

At the Violet hour, the evening hour that strives

Homewards, and brings the sailor home from sea,

The typist home at tea time, clears her breakfast, lights

Her stove, and lays out food in tins.\(^{66}\)
\end{quote}

Eliot presents this account from the narrative perspective of the blind Tiresias. Tiresias serves as the unifying link in Eliot's *Waste Land*. In Greek mythology, Tiresias was a blind prophet of Thebes, who was transformed into a woman for seven years. Ovid in his

---


\(^{66}\) Ibid.34
Metamorphoses gives a detailed description of Tiresias in Book Ten which is worth mentioning in this context:

Twas agreed to ask Tiresias to declare the truth, than whom none knew both male and female Joys, for wandering in a Greenwood he had seen two serpents coupling; and he took his staff and sharply struck them, till they broke and fled. Tis was marvellous, that instant he became a woman from man, and so remained while seven Autumn passed. When eight were told, again he saw them in their former plight, and thus he spoke, "since such a power was wrought, by one stroke of a staff my sex was changed-again I strike!" And even as he struck the same two snakes, his former sex was returned; his manhood was restored-as both agreed to choose him empire of the sportive strife, and he gave decision in support of Jove; from this the disappointment Juno felt surpassed all reason and enraged, decreed eternal night should steal Tiresias's eyes-immortal deities may never turn decrees and deeds of other gods· to naught, but Jove, to recompense his loss of sight, and told him with the gift of prophecy.67

Throwing light on the 'machinated man', whom Eliot calls "human engine"68, he presents an instance of love devoid of sanctity and emotional depth in the present day which can again be juxtaposed to the tragic end of Philomel, the transformation of Philomel into a nightingale, and the sorrow in the song of nightingale which can be felt even today. Tiresias

visualizes the scene in the typist girl's room as she waits for her lover who is a young clerk, who looks confident, but has no culture. The typist girl is indifferent to his amorous advances, even though does not desire. Their relationship is mechanical and restricted to the gratification of mere biological, carnal instincts. The following lines are significant:

She turns and looks a moment in the glass,
Hardly aware of the departed lover;
Her brain allows one half formed thoughts to pass
Well now that's done and I'm glad it's over

The typist girl, the representative of the modern woman, is unemotional, unresponsive without any regrets unlike Philomel and Olivia, the seduced girl in Goldsmith's *The Vicar of Wakefield* who were full of remorse and repentance at the loss of chastity which was worse than death for them. Eliot quotes Oliver Goldsmith's line "when lovely woman stoops to folly" from *The Vicar of Wakefield*. To unravel the contextual and conceptual implications hidden behind the statement one needs to refer to the original lines of Goldsmith and the context in which they are placed:

When lovely woman stoops to folly,
And find too late that men betray,
What charm can soothe her melancholy?
What art can watch her tears 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{71}

In Goldsmith's novel \textit{The Vicar of Wakefield}, Olivia is captivated by the hollow charm of the handsome squire Thornhill. Finally, Olivia is reported to have fled. After a long pursuit her father Dr Primrose finds his daughter, who was in reality deceived by squire Thornhill, who had married her in a mock ceremony and left her shortly after, as he had done with several other women before. Thus, drawing figures from the past, Eliot not only draws parallels but shows contrast as well.

The river Thames, becomes a 'poetic river', which carries us back into the history. History for Eliot is not a mere past, but it is 'historicism'; the 'spirit of history' which permeates his thought and his writing. The scene again shifts to river Thames and we are introduced to the "daughters of Thames"\textsuperscript{72}. The song of the Thames' daughters can be correlated to Rhine maidens, the pre-water nymphs who appear in Richard Wagner's opera cycle \textit{Der Ring des Nibelungen}. The key concept associated with Rhine maidens is their flawed guardianship of the Rhinegold. It is not clear from which source Wagner has taken these Rhine maidens, as there are several myths and legends associated with them. However, they are the most seductive and elusive characters who lament the theft of the Rhine Gold, which has robbed the river of its beauty.

\textsuperscript{71} Goldsmith, Oliver. \textit{The Vicar of Wakefield}. Penguin Classics.1982.82.Print.
Here, in modern wasteland the daughters of the river Thames lament the loss of their chastity and pollution of water caused by trade and commerce. The pollution here is bi-dimensional - at the physical plane it refers to waste of the urban world, brought out through the contamination of the pure water, and at the symbolic plane it refers to the pollution of the moral and spiritual values.

Of the three daughters of Thames, the first girl, from Highbury grieves over the loss of chastity. The second girl, who belongs to Moorgate was criminally assaulted by a young man, who later repented, but the girl though felt ashamed, did not express her displeasure. The third girl from Margarate Sand could not remember anything after the dishonourable act.

On Margaret Sands,

I can connect

Nothing with nothing

The broken fingernails of the dirty hands

The third subsystem "The Fire Sermon" marks the climax point in the poetic system, or rather figuratively takes us to the centre of the "Inferno". The sub-system acquires relevance as it contains implicit answers to some of the questions raised in the previous two subsystems. The progression and development in the thought of the poetic system surfaces here. The subsystem concludes with:

---

To Carthage then I came

Burning burning burning burning

Oh Lord Thou pluckest me out74

"To Carthage then I came"75 is from *The Confessions of St Augustine* where he says, "to Carthage then I came where a cauldron of unholy love sang all about mine ears"76 referring to his youthful days of flamboyance. Eliot probably perceived similarity between the post war Europe or rather modern world in general and Carthage of St Augustine. St. Augustine was a philosopher and a theologian who lived in the Roman African province and believed that the grace of Christ was indispensable. Written in 401 A.D., *Confessions* are a history of the young Augustine's fierce struggle to overcome his profligate ways and tread on the path of spirituality to receive God's Grace. *The Confessions* constitute perhaps the most moving diary ever recorded of a soul's journey towards spirituality from gross materialism. In Book III of his *Confessions*, St. Augustine describes his time in Carthage, where as a youth he led a hedonistic lifestyle. He acknowledges that this was the time when, instead of directing his desire towards divine love, he directed towards temporal things. In Book X of his *Confessions* he writes:

And from Thee, O Lord, unto whose eyes the abyss of man's conscience is naked, what could be hidden in me though I would not confess it? For I should hide Thee from me, not me from Thee. But now for that my groaning is witness, that I am displeased with myself,

---

76 Ibid.
Thou shinest out, and art pleasing and beloved, and longed for, the
time may be ashamed of myself and announce myself and choose
Thee, and neither please Thee nor myself, but in Thee.\textsuperscript{77}

Further "Oh Lord Thou pluckest me out" is a line from St. Augustine’s prayer quoted by
Eliot, whose essence can be captured by referring to the concluding lines of Book X of
\textit{Confessions}:

\begin{quote}
And to Thou O Lord! Be pleased with the incense of Thy holy Temple,
have mercy upon me, according to Thy great mercy for Thine own
name’s sake and nowhere is forsaking what Thou hast begun, perfect
my imperfections!\textsuperscript{78}
\end{quote}

The concluding line of this sub-system becomes significant as Eliot amidst “heap of broken
images”\textsuperscript{79} sees a ray of hope and puts forth a remedy for the ills of the present-day world
through the prayer of St Augustine. The inhabitants of modern wasteland can be saved only
when they develop unflinching faith in God, lead a life of self-discipline and repenting for
their sins, pray sincerely and incessantly for His Grace.

Eliot culminates the subsystem with an invocation to both eastern and western
philosophies. Both Augustine and Buddha exhort man to exercise control over the baser,
biological instincts and not to opt the path of temperamental living, as they are
impediments in the path of true faith and spirituality. The image of fire can be seen in a

\textsuperscript{77} Augustine, St. The Confessions of St. Augustine- 401 A.D. Translated by Edward Bonverie Pusey. Web.
http://www.sacred-text.com/augconf.htm
\textsuperscript{78} Ibid.
large number of Christian works as a representative of hell is here associated with biological drives.

Though both Buddha and Augustine caution man against the “burning fire of passions”; one needs to pay attention to the fact that the concept of Personal God does not fit into the Buddhist system of religion. There are several sects of Buddhism today, but they view God as an Impersonal Force.
Fourth Subsystem “Death by Water”

The fourth subsystem “Death by Water” takes the readers back to the first subsystem “The Burial of the Dead” where Madam Sosostris attempted to interpret the card of “drowned Phoenician sailor”. Water, a symbol of life-force, in today’s context has become a symbol of destruction and death. This subsystem in the entire poetic system is the shortest, but qualitatively adds a significant dimension to the poetic system. The death of Phlebas the Greek sailor, is an example of the predicament of people who devote themselves solely to worldly pursuits.

Through the story of Phlebas the Phoenician sailor, Eliot emphasises that all men are travelers in this world subject to the lure of change, decay and death. After his death by drowning, the sailor forgot the cry of Seagulls, the roaring of the waves and all his profit and
loss accounts. His body rose and fell on the waves and ultimately he was devoured by the whirlpool of death.

The emergent meaning of the subsystem is perceived when it is situated within a larger contextual framework. "The first contextual reference is to Shakespeare's *The Tempest*, to the song of the Ariel "those were pearls that were his eyes" sung to Prince Ferdinand about his father's death, where the drowned body has suffered 'a sea change into something rich and nobler'. The second contextual reference would be to Jessie L Weston's *From Ritual to Romance* and Frazer's *The Golden Bough*. They depict ancient rituals in Egypt, where an effigy of the fertility god was thrown into sea at Alexandria, indicating his death, and was revived at Byblos, where it was salvaged and worshipped as God reborn. There is a contrast between the drowning of the effigy and the drowning of the sailor as there is no regeneration in the case of Phlebas as he wasted his life in worldly pursuits. Again on a symbolic/macro plane Phlebas can be associated with the 'one eyed merchant' who had the eye of commerce and materialism and not the eye of spiritualism. Salvation is possible only when one develops faith in God.

Gentile or Jew

O you who turn the wheel and look to windward,

Consider Phlebas, who was once handsome and tall as you!  

Water, in the past was a symbol of rebirth, purification and faith which has in the present become a source of death as today man leads the life of the senses. Eliot warns the mankind to reflect on the end and the doom of Phlebas, the materialistic merchant.

---

Fifth Subsystem "What the Thunder Said"

After "Death by Water", the agony of the protagonist gets intensified in the fifth subsystem "What the Thunder Said" and his quest for 'water that saves' begins here from 'water that drowns'. The pain and anguish of the poet expressed in the subsystem "The Burial of the Dead" gets merged here in the trials of Christ. The anxiety and fear are augmented both by thirst for water (faith) and doubt of its existence.

The subsystem begins with a description of the final scene of the life of Christ-his betrayal and arrest, his trial and his crucifixion.

After the torchlight red on sweaty faces,

After the Frosty silence in the gardens

After the agony in the stony places

The shouting and the crying

Prison and Palace and reverberation.81


Then they all shouted out together. Away with this fellow! Release Barabas for us (this was a man who had been put in the prison for an insurrection that had taken place in the city and for murder.)" Pilate, wanting to release Jesus, address them again, but they kept shouting,

"crucify crucify him". Third time he said to them, "why, what evil has he done?" I have found in him, no ground for the sentence of death; I will therefore have him flogged and then release him. But they kept urgently demanding with loud shouts that he should be crucified, and their voices prevailed. So Pilate gave his verdict that their demand should be granted.82

The crowd feared that Christ might be released and shouted against his expected acquittal. As says Gospel of Luke, how Pilate released the man the crowd asked for, the one who had been put in prison for insurrection and murder, and he handed Jesus as they wished.

Eliot, adopting the technique of poetic short hand, refers to the tragic act of Christ's crucifixion which can be expanded again with reference to Luke 23.44:

It was now about noon, and darkness came over the whole land, until three in the afternoon. While the sun's light failed and the curtain of the temple was torn in two. Then Jesus, crying with a loud voice, said, Father, into your hands I commend my spirit.83

The lines that follow the line depicting the crucifixion of Christ in the poetic system The Waste Land are very significant:

Of Thunder of spring over distant mountains

He who was living is now dead

We who were living are now dying.  

"Thunder of spring over distant mountains"\textsuperscript{84} symbolizes the resurrection of Christ, though the ignorant crowd rejoiced that Christ was dead. Ironically the truth is we who are living today are not alive as we are spiritually dead. Again Eliot draws our attention to ‘life in death’ existence of modern man who is very much like Sybil, whereas Christ who was crucified is alive even today.

Eliot is known for his dexterous use of the film technique ‘montage’. He builds up a sequence of pictures from the parts of a scene, rather than giving a scene from the beginning to end. He also recalls previous scenes from the memory. One picture fades out in the next, feelings and moods fade into one another.

There is a swift transition from the scene of Christ’s crucifixion to the scene describing knight Parsifal’s journey to Chapel Perilous. There is a very metaphorical delineation of the hardships that knight and his followers encounter.

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

\textsuperscript{85} Ibid.
Amongst the rock one cannot stop or think.  

Water symbolizes faith which is absolutely absent in today's materialistic world, indicated by Eliot through the symbols of 'rock' and 'stony région'. The Knight and his followers perspire, but to utter dismay, their perspiration is also dry and their feet sink into sand. They cannot find water to quench their thirst, and can only see broken rocks referring to the fragmented and disintegrated world "a heap of broken images" mentioned in the first subsystem "The Burial of the Dead".

The Whole scene is barren and desolate symbolizing spiritual aridity and 'lack of water' implies inner drought of man. This journey is the trial of faith of the pilgrims. They are disturbed by horrible visions and feel that ghosts with their wretched faces are mocking at them. This can have several implications. Pursuing the path of spirituality in a world plunged in gross materialism, devoid of faith is very difficult.

But red sullen faces sneer and snarl

From doors of mud cracked houses

If there were water

And no rock

And also water

And water ....

---

87 Ibid. 41
"red sullen faces sneer and snarl" can be elucidated with reference to the Gospel According to Luke 23.32 which describes how people mocked at Christ.

And the people stood by, watching; but the leaders scoffed at him, saying", he saved others; let him save himself if he is the Messiah of God, his chosen one!" The soldiers also mocked him, coming up and offering him sour wine saying, "if you are the king of the Jews, save yourself!"^88

Meaning hereby 'man of the world' always mocks at one who pursues the path of spirituality as faith is beyond reason and 'man of the world understands only the 'language of evidence' just as people wanted Christ to perform a miracle to prove his divinity.

Interestingly the journey of the knight Parsifal and his followers culminates into the Biblical journey, referring to "Walk to Emmaus" in Luke 24.13. Retaining his symbolic style, Eliot does not mention this anywhere but the opening line of the stanza "who is the third who walks always beside you?"^89 Supplies the key:

Who is the third who walks always beside you?

When I count, there are only you and I together

But when I look ahead at the White Road

There is always another one walking beside you!^90


^90 Ibid.
The two disciples of Christ, one of them Cleopas as mentioned in Luke 24.13, on their way to Emmaus, were doubtful about the resurrection of Christ. One of the disciples felt the presence of the third person whose head was covered with hood and was walking along with them. The third person was none other than Christ himself, who revealed his identity at the end of the journey. As given in Luke, when he took the bread, broke it, gave it to them and blessed them, their eyes got opened.

If the above reference is analyzed from a generic and wider perspective we realize that God never forsakes his devotees, but due to our ignorance and lack of complete faith, we do not realize His presence and His Grace.

The scene now shifts to post-war Europe. The First World War destroyed a good part of Europe, millions were uprooted, the roads were full of refugees, marching without any hope and direction and the air was filled with cries of women and children.

Cracks and reforms and bursts into Violet air

Falling towers, Jerusalem, Athens, Alexandria

Vienna London

Unreal.\textsuperscript{91}

Eliot refers to the collapse of the civilization. Falling towers of churches indicate the loss of spiritual values in the modern world. The cities of Jerusalem, Athens, Alexandria, Vienna, London are all corrupt and spiritually barren and desolate.

Eliot now draws the attention of the readers towards Russian Revolution, which affected several countries. Much in the view of modern poetry, Eliot blends sociological and psychological factors and depicts the impact of the socio-political events on the psyche of man, rather than describing the events. The behaviour of the psychic woman, playing fiddle on the strings of hair is symbolically an indication of the sad spectacle of civilization going to pieces.

And upside down in air were towers

Tolling reminiscent bells, that kept the hours

And voices singing out of empty cisterns and exhausted wells.92

Here the disintegrated scenario of the world is fused with the terrible visions and hallucinations faced by the knight Parsifal to prove his courage before entering into Chapel Perilous. Eliot wants to suggest through the upside down church towers and the ringing of the church bells intermittently that the commercialised man much like Mr Euginides, the merchant, is like 'an exhausted well' or 'an empty cistern' who does not have time to remember God and pray. It also indicates the degradation of the sacred church service to a lifeless ritual.

Now from the scene depicting the upside down church towers, Eliot takes the readers back to the journey of knight Parsifal.

In this decayed hole, among the mountains

In the faint moonlight, the grass is singing.

---

Over the tumbled graves, about the chapel\textsuperscript{93} 

Indicating the success of knight Parsifal, Eliot writes:

Only a cock stood on the rooffree 

Co co rico co co rico 

In a flash of lightening. Then a damp gust 

Bringing rain.\textsuperscript{94} 

"The singing grass", "cock's cry" and "a shower of rain" mark the victory of faith over temptation and suffering and also the success of knight Parsifal. The lightening followed by rain is a sign of fertility and rebirth. Thus, through the 'quest myth, the holy Grail myth, the poet suggests that revival of true faith and spirituality can only fertilize today's barren 'Waste Land'.

Employing the mode of quick transition, Eliot transports the readers from western civilization to eastern civilization. This particular segment is the most crucial segment for the comprehension of the entire poetic system. As believed by some scholars Eliot's Wasteland, does not appear to be his appeal to Christianity, as he discovers the ultimate remedy for the ills of the present-day not in Christianity but in the Oriental philosophy contained in Upanishads. Eliot observes that in the history of every nation, and civilization there comes a time of spiritual crisis. He says that at one time the river Ganges had achieved a lower water level symbolizing spiritual decline:

\textsuperscript{94} Ibid. 42.
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

Then spoke the Thunder.\(^95\)

In the period of doubt and confusion, the Creator answered the prayer of men, gods and demons in the form of Thunder.

Eliot here refers to *Brhad-aranyanka Upanisad*, which is generally recognised as the most important of the *Upanisads*, and forms a part of the *Satapatha Brahmana*. Eliot mentions three virtues- "datta, dayadhvam and damyata",\(^96\) which are essential to fertilize the present sterile Waste Land. Here at this juncture it becomes imperative to refer to chapter V, "Second Brahmana- Three Principal Virtues" in *Brhad-aranyanka Upanishad*:

The threefold offspring of Prajapati, gods, men and demons lived with their father Prajapati as students of sacred knowledge. Having completed their studentship the gods said, "Please tell (instruct) us sir." To them he uttered the syllable 'da' (and asked) Have you understood? "They (said) we have understood, you said to us "damyata"-control yourself.


\(^96\) Ibid., 42-43.
Then the men said to him, "Please tell (instruct) us sir. To them he uttered the same syllable 'da' and asked "Have you understood?"

They said, "We have understood. You said to us "give"

Then the demons said to him, “Please tell (instruct) us sir”, To them he uttered the same syllable “da” (and asked)' Have you understood?'

They said, 'we have understood, you said to us “dayadhvam”- be compassionate.

This very thing the heavenly voice of Thunder repeats, da, da, da.97

Interpreting the above lines, Dr S. Radhakrishnan says that there are no gods or demons other than men. If they are lacking in self-control, well endowed with other good qualities, they are gods; if they are particularly greedy they are men; if they are cruel and given to inflicting injury on others, they are demons. Men themselves are distinguished into these three classes.

Eliot asserts that "da da da" should be practiced by modern wastelanders as they do not have the three principal virtues. He asks a very pertinent question,

What have we given?

My friend, blood shaking my heart

The full daring of a moment's surrender

Which an age of prudence can never retract

By this and this only we have existed

It needs to be explained that 'give' does not mean 'charity' or 'giving money', but Eliot wants to ask 'have we given ourselves away? Are we committed to a noble way of life? Have we surrendered even for a moment completely before the Divine Power? Thus, the first 'da' according to the poet means giving oneself to a spiritual way of life with unshakeable faith and abnegating oneself before Lord Almighty. This cannot be performed on the basis of wise calculation. When Eliot says "by this and this only we have survived" he means to say that humanity has survived solely by devotion to the teachings of spiritual teachers.

Retaining the meaning of the second 'da' given in Upanishad Eliot explains it with reference to Dante's Inferno and Shakespeare's play Coriolanus. Each individual is imprisoned within the ego boundaries and thinks in terms of self-fulfillment. Oglino, in Dante's Inferno, heard the key turn in the lock when he was in prison. The key of Oglino's prison was thrown into the river. Today we are all prisoners of our ego. Eliot refers to broken Coriolanus who symbolizes defeat of egotism and feeling of sympathy for others. Coriolanus was an arrogant and self-centered leader; when his mother pleaded not to destroy his own city, his mind was divided between loyalty to his duty as a political leader and loyalty to his own conscience. Ultimately he sympathized with his fellow citizens.

Eliot interprets the third 'da- damayata' as:

The boat responded

---


99 Ibid., 42.
Gaily to the hand expert with sail and oar... 100

Emphasizing the necessity of self-discipline Eliot compares this control to the movement of a boat under an expert captain. The boat of life must also sail without the fear of winds of passion.

In the concluding lines of the poem, the poet asserts that the reformation must begin with the individual, the need of the hour is self-purification. He reiterates:

London bridge is falling down

Falling down

Falling down

Falling down

101

Eliot feels that for some people his idea of the revival of spirituality may appear like the cry of a madman, much like Hieronomo’s cry in Thomas Kyd’s *The Spanish Tragedy*, but he asserts that this is the only way to fertilise the modern wasteland.

---

101 Ibid., 43
Eliotic Spiritual Odyssey from Deadly Winter to Sprightly Spring within Psycho-Hermeneutical Apparatus

From psycho-hermeneutical perspective, the poetic system, *The Waste Land* is a metaphorical delineation of Eliotic spiritual odyssey from material consciousness to higher/spiritual consciousness.

Metaphorically winter symbolizes the life of gross material consciousness which the denizens of the modern waste land are reluctant to relinquish, and spring symbolizes living with heightened consciousness – spiritual consciousness which scares 'the man of the world'. The poetic system indirectly puts forth several questions before us: How to rise above the low material consciousness? How can one achieve higher – spiritual consciousness? Is there any possibility of revival of spirituality in the present day world?

Jean Jacques Derrida (1930-2004) reiterated that each sign has multiple signifiers and his conception becomes quite relevant here as consciousness is a floating sign with multiple signifiers, with wide references and a wide range of implications in various disciplines in which it finds currency.

Psychologists assert that all human beings go through stages of consciousness such as awareness, waking and an altered state of consciousness. Erika Fromm (1909-2003), the renowned Jewish German psychologist who was Emeritus Professor at the University of Chicago, almost three decades ago observed the shift which has taken place in psychology from simply the analysis of two states- sleeping and waking states to 'altered states of consciousness'.

108
The expression ‘altered states of consciousness’ was used as early as 1966 by Arnold M. Ludwig and was made popular by Charles T. Tart (b.1934-), the American Psychologist and parapsychologist through his *Altered States of Consciousness*(1969). In his well-known *States of Consciousness*, he adopts Systems approach to analyze states of consciousness and views that while the components of consciousness can be studied in isolation, they exist as parts of a complex system, consciousness, and can be fully understood only when we see this function in the overall system.

*Encyclopedia of the Unusual and Unexplained: Mysteries of the Mind* explains that an ‘altered state of consciousness’ is a brain state wherein one loses the sense of identity with one’s body or with one’s normal sense perceptions. A person may enter an altered state of consciousness through such things as sensory deprivation or overload, neurochemical imbalance, fever or trauma. One may also achieve an altered state by chanting, meditating, entering a trance state, or ingesting psychedelic drugs. Researchers engaged in the study of states of consciousness suggest that within the course of a single day an individual may flicker in and out of several states of consciousness. Entering an altered state of consciousness involves qualitative change in perceptual, cognitive and conative aspects. These days several theories are in vogue for the analysis of states of consciousness. Levels or types of consciousness with varying degrees constituting altered states of consciousness include: “rapturous consciousness, hysterical consciousness, fragmented consciousness,
relaxed consciousness, day dreaming, trance consciousness, expanded consciousness comprising four levels." 102

William James (1842-1910) observed in The Varieties of Religious Experience (1902) that normal waking consciousness is but one special type of consciousness, as there are other potential forms of consciousness which are entirely different. It is also observed that many individuals even go through life without suspecting the existence of these states of consciousness.

Taking cue from what James said, we realize that what appears to be prosperity, progress and modernization to modern wastelanders, is, ironically deterioration and unfortunately they are oblivious of this fact. Instead of entering a positive altered state of consciousness, as mystics and people who meditate claim of their ability to enter altered state of consciousness which brings enlightenment or transcendence, inhabitants of modern world are unknowingly experiencing ‘hysterical’ and ‘fragmented’ states of consciousness living amidst “a heap of broken images.” Psychologists say that hysterical consciousness is induced by rage, jealousy, fear, neurotic anxiety, violent mob activity or certain drugs. ‘Fragmented consciousness’ is defined as a lack of integration among important segments of the total personality, often results in psychosis, severe neurosis, amnesia, multiple personality or dissociation. Such a state is induced by severe psychological stress over a period of time. It may also be brought about temporarily by accidents or psychedelic drugs. These two states are opposed to ‘rapturous consciousness’ which is pleasant and positive in nature, ‘hysterical and fragmented’ states are negative and destructive.

In today's dehumanized world, one does not require any psychedelic drug to experience these negative altered states of consciousness, as the alienation of today's 'machinated man' from the Central being, the split between the body and the soul and lack of faith in Supreme God is pushing him into these negative altered states of consciousness.

The second subsystem "The Game of Chess" is a concrete depiction of 'hysterical and fragmented consciousness'. The sense of aimlessness and fear prevailing in today's world is projected through a hysterical woman running on the streets, her hair flying in the air while the lady plays music on the strings of her hair. It is quite evident that inherent harmony in the universe is fragmented and man today is living with 'fragmented consciousness' without any inner harmony and peace.

The third subsystem "The Fire Sermon" is in essence a sermon about the consequences of leading a life of gross 'material consciousness'. In the fourth sub-system "Death by Water" the poet cautions the man, living in the state of 'nothingness'.

An analysis from a wider and generic perspective with reference to the Oriental Religion of Saints (Radhasoami Faith) supports, elucidates and authenticates Eliotic conception of this world and human life as it brings to light the notion that "the human body is not a bundle of bones, flesh and skin only. It is a cardinal principle of the Religion of Saints that the human body is extremely precious and that it should be fully appreciated. It is the greatest misfortune to use the body merely for indulging in worldly enjoyments and for procreation."\(^{103}\)

---

In this context, Eliot’s lofty conception of human life again finds a parallel in the following lines from the Holy scripture Prem Bilas of Radhasoami Faith which translate as:

*Come you to your senses! Give up all jest and frivolity.*

*This negligence is a deadly poison; save yourself from it as much as you can.*

The fifth subsystem “What the Thunder Said” figuratively depicts, through the journey of Knight Parsifal and his followers to Chapel Perilous, how difficult it is to pursue the path of spirituality in a spiritually barren world. It also suggests that rising above the material consciousness by breaking all the individual ego boundaries to achieve higher spiritual consciousness requires “an awful daring of a moment’s surrender”.

Water, symbolic of faith, does not find any space in the present waste land. The knight is everyman of today who embarks on spiritual voyage.

Eliot attempts to find some solace, peace and comfort by adopting chant like style, to experience incantatory effect, to probably experience chant consciousness or in psychological idiom “trance consciousness” which is achieved by rapt attentiveness to single stimulus, or a chant. Chanting in rhythmic tone with concentration certainly provides relaxation to body and helps restore to extent inner harmony and peace. This effect can be termed Neuro- Linguistic- Psycholinguistic effect. Lot of research has been carried out and still being carried out. There is a very close relation between poetry and music. If a soft sound of wind rustling through leaves soothes our nerves, the musical note of running stream enchants our heart, thunder may cause awe and fear. Sounds have tremendous impact on the psyche of man. The poet chants Shantih! Shantih! Shantih!

---

(Peace! Peace! Peace!) with a desire for peace throughout the creation, and mentions in his note that “shantih repeated here, a formal ending of an Upanishad”\textsuperscript{106} but the present with all its negativity compels him again to collapse into the negative altered states of consciousness.

In the Religion of Saints (Radhasoami Faith) the Meaning of Santi (Peace) is explained by His Holiness Sahabji Maharaj:

\begin{quote}
In other words ‘Santi’ means the state of knowledge, full of bliss and refulgence, which is experienced when the spirit enters the portal of the Pure Spiritual Region after getting rid of the dross of mind and body. The state of ‘Santi’ or Peace which one achieves in this world on the fulfillment of some desire is the result of some temporary excitement. When the excitement subsides, the state of ‘Santi’ or Peace also disappears. On the other hand, the state of ‘Santi’ which is valued in religion does not suffer any abatement but actually grows in intensity as the spirit progresses beyond ‘Dasam Dvar’ (the topmost region of Brahmanda- the Region of the Universal Mind).\textsuperscript{107}
\end{quote}

The fifth subsystem “What the Thunder said” furnishes a remedy to the ills of the modern world which also implicitly explains how to achieve the ‘expanded integrative altered state of consciousness’, which comprises “four levels- 1) the sensory level, characterized by subjective reports of space, time, body image or sense impressions having been altered; 2) the recollective analytic level, which summons up memories of one’s past and provides insights concerning self, work, or personal relationships; 3) the symbolic level, which is often characterized by vivid visual imagery of mythical, religious, and historical symbols; 4)

the integrative level is defined as ‘experiencing a dissolution of self and is confronted by God or some Divine Being’\(^{108}\). Psychologists also ascertain that sincere prayer and meditation are one of the major ways of entering this positive altered state of consciousness.

*The Waste Land* is not merely a dispassionate and detached depiction of war’s devastation, and bloodshed, but it is an artist’s lamentation, pain and anguish, at the emotional, intellectual and spiritual exhaustion of today’s world, the waste of our civilization. The poet does not regard this as a single isolated moment in history, particular to the west in the twentieth century, but the poetic system presents an inclusive, comprehensive vision, a perspective of history in which modernist forms of beliefs, culture and life are kept in a continuous parallel with the past.

Thus, taking the artist’s spiritual odyssey, his longing for spiritual regeneration in the present day world from a generic perspective, we can say that only sincere prayer with all humility and unflinching faith in Supreme Lord, surrendering before His Will can help us attain higher spiritual consciousness or ‘expanded integrative consciousness’. As His Holiness Sahabji Maharaj mentions:

\[
\text{The devotion, if it is constant, cuts through the worldly ties of the ever changing world.}^{109}\]

In the present context, the triad from Upanisad adopted by Eliot to fertilize the modern waste land can be attributed a unique, new dimension and greater significance with


reference to Oriental Religion of Saints (Radhasoami Faith). If Eliot used the techniques of parallelism and contrast to create the poetic system, here we adopt parallelism as an interpretative strategy. On drawing parallelism, we realize that the first virtue “datta” corresponds to “love for and faith in the true Creator” as explained in Radhasoami Faith, “dayadhvam” to “sympathy for other creatures”, and “damyata” to “practice for awakening spiritual powers by means of which a man by and by, can acquire the status of God, status of Hamsa (pure spirit) and ultimately true salvation.”110

The three Eliotic virtues further become more meaningful, significant and relevant in the present context when they are correlated to the three states - Sat, Chitt, Premanand, mentioned in Radhasoami Faith. ‘Sat’ (Truth, Energy) refers to surrendering before the Supreme Lord, acknowledging His Existence. ‘Premananda’ (Bliss of love) is compassion for living beings and ‘chitt’ (Higher consciousness) is to lead a self-disciplined life and to know the process of Surat Shabd Yoga under the Guidance of an Adept (Satguru).

Just as Eliot mentions that for the smooth sailing of the ship an expert captain is needed, in Radhasoami Faith the glory and the need of the guidance of the Adept (Satguru) is described for true salvation. Eliotic philosophy also finds illustration in the Oriental Religion of Saints (Radhasoami Faith) where shattering of the individual ego is the primary requisite to achieve higher transcendental consciousness.

Eliot dreamt of salvation and spiritual re-birth and thus advocated three virtues, and an extension and concretization of poet’s concept can be done by referring to Radhasoami Faith where we also find the explanation that how when one acquires these three states he

experiences Spiritual Refulgence and hears anhad shabd (Spiritual Sound Current). Rev. Prof. P. S. Satsangi describes that “by giving up one’s ego, doing bhakti (devotion) of Adept (Sant Satguru) of the time one can activate the inner or hidden senses and experience the uniting of the Spirit Force with the Sound Current and listening to the Divine Music. Greeks referred to this as “Logos”, Divine Word and we refer to it as Shabda (spiritual sound). But it is not the external sound of the physical world. It is an internal sound.\footnote{Satsangi, P. S. Expositions on Truth, Ultimate Reality and Supreme Being: From Vantage Points of Radhasoami Faith and Systems Science, Dayalbagh (India): Radhasoami Satsang Sabha, 2010. 75. Print.}

**Conclusion: Emergent Properties**

A system, in simple terms is defined as an aggregation of objects united by some form of interdependence or interaction. *The Waste Land* as a poetic system lies at the high-end of the complexity scale, abounding in contextuality, subjectivity and reader dependency. Ever since the publication of the poetic system *Waste Land*, critics and scholars have been objecting to its form as they feel that it is a group of separate poems loosely strung together. But the truth is Eliot casts his vision of contemporary predicament into a general perspective beyond the barriers of historical time, national and geographical boundaries. It is written with a kind of cinematic technique of flashbacks, freeze shots and stills. He gives us fragments, dislocated from their contexts, a sequence of scenes, allusions, legendry associations, quotations and leaves us to apprehend their meaning and order. Unlike *The Odyssey* which has the linear journey shape, the poetic system Waste Land, if not circular, is spiral. But this prevailing disharmony only provides an overall framework to the poem.
However, an analysis of *The Waste Land* from the perspective of Generalised Physical Systems Theory enables one to look at the poem as a composite system, comprising subsystems with their sub-sub systems which share interlinkages at various levels. On unearthing the complex and subtle interlinkages one captures the emergent meaning of the poetic system.

![Poetic System - A Syncretic Mythographic Model](image)

**Contextual Explanatory Note:**

"Syncretism" often refers to the merging of several discrete traditions. Jessie L. Weston argues that the 'Syncretic Mythography' is the anthropological study of myth designed to discover common sources for different cultural myths. It may involve merging or analogizing of various discrete traditions, especially in theology and mythology, thus asserting an underlying unity.
The Waste Land brings together the mythic concerns in a unique manner. Eliot deliberately chose the mythical method as it helped in concretizing the parallelism between past and present, and also gives us the sense of continuity of time and human consciousness. In Wasteland, one witnesses, not a straightforward 'one-dimensional narration,' rather it abounds in 'narration of simultaneity.' Primarily the system is built on the basis of the fertility myths, Grail legend and the Christian resurrection. The common source of these myths is to be found in the basic rhythm of nature; death-rebirth. In the Christian faith, it is represented by crucifixion and resurrection of Christ, the myths of King Fisher and King Oedipus of Thebes refer to the consequences of their sin, affecting them and their lands, but through repentance and penance they gained their health, and their lands again became fertile. In a sense The Waste Land is also a 'cultural anthropological system'. Eliot employs the notion of rebirth in the sense of spiritual resurrection of modern man. The hero quest myth serves as an allegory for the spiritual journey. The goal of the quest myth can be seen as symbolizing the ultimate spiritual goal of unification with God or mystical consciousness. In this way myths can serve as pointers to the inner mysteries and esoteric truths which are imperishable.

The hallmark of this poetic system is a fine amalgamation of various voices viz., anthropological, literary, religious, biographical, historical. It exhibits that a system is a storehouse of values, and literary anthropology is a movement from the primitive to the sophisticated.
Fig. 14 Binary Opposition in Poetic System- Symbols linked as well as Opposed

- If there were water
- And no rock
- If there were rock
- And also water
- And water
- A spring
- A pool among the rock if there were the sound of water only
- Not the cicada
- And dry grass singing
- But sound of water over a rock
- Where the hermit - thrush sings in the pine trees
- Drip drop drip drop drop drop drop drop
- But there is no water
- Present
- Future
- Death
- Re-birth resurrection
- Winter
- Spring
- Draught
- Rain
- Rock
- Water
- Silence
- Speech
- Blindness
- Sight
- Sex
- Love transcending physicality
- Bats with ugly faces
- Cock with cock-o-rico
- Drowning
- Water
- Sterility
- Fertility
- Fear
- Trust
- I sat upon the shore
- Fishing, with the arid land
- Shall I at least set my lands in order?
- Datto. Dayadhvam.
- Damyata
- Shantih shantih
- shantih

Contextual explanatory note:

In critical theory 'binary opposition' or also 'binary system' is a pair of related terms or concepts that are contrary in meaning. Binary opposition originated in Structuralism which considers it as fundamental organizer of human philosophy, culture and language. But Post-Structuralists like Jean Jaques Derrida deconstruct the binary opposites and assert that if they are opposed to each other, they are also linked. This postmodernist Derridean stance is quite evident in the poetic system The Waste Land.
The dramatic pattern latent in the cycle of death-rebirth, based on the tensions, provides a consistent pattern to the system and its various subsystems. The tensions form one of the many pairs of opposed symbols which run throughout the system, illustrating the theme. But the slash between binary opposites life/death gets deconstructed in this system. Life is in the nature of 'living death' hence much like Dante's 'limbo' state 'neither living nor dead'. Similarly Eliot's paradoxical presentation blurs the distinction between spring/winter.

The principal image is death which gets reinforced from time to time in all the subsystems.

Though sharply and separately framed, the episodes share a basic group of predominant emotions, anxiety, fear, culminating in terror of mortality and purposelessness and futility. All the characters/elements in the poetic system are afraid. April instills fear, Marie was frightened on her exultant moment, the 'Son of Man' is exhorted to endure the vision of
fear and mortality, Madam Sosostris is afraid, there is fear of death by water, the anxiety of the crowd of Londoners is identified with the souls in Dante's hell, Belladonna fears the torture of her own nerves, and her lover too is afraid of mortality "I think we are in rat's alley," Lil fears Albert's return. Today, trust is replaced by 'fear'. In the third subsystem "The Fire sermon", fear and anxiety are replaced by apathy, equally terrible. The fragments of experience share subtle and intricate thematic and emotional links.

Generalized Physical Systems Theory works on a fundamental axiom and three postulates-component postulate, system graph postulate and interconnection constraint postulate. When we proceed from component level representation to system level and

---

interconnection level representation, we realize that the poetic system *Waste land* is organized on the principle of five part symphony. The five subsystems add to the sum total of the desolate waste land scenario. It is aggregation, not segregation which yields the meaning.

From this perspective when one explores the interconnections among the five subsystems one perceives a pattern which holds together various legendary and pseudo-characters in the system. The underlying inter-relationship among all the characters in the entire system also imparts a sense of unity and continuity to the system. The unifying sensibility of Triesius, the protagonist, helps the reader to put the whole poem in proper perspective. Despite being blind, he ‘sees’ and ‘knows’ all. Through his all-inclusive consciousness, he blends together disparate scenes, events and personalities, ancient and modern, religious and secular, mythical and real. His perceptions cut across the boundaries of historical, geographical and gender biases. Eliot uses the blind prophet narrator as a strategic device to hold the poetic system together.

Further analysis reveals that there is a series of layers of characters in the poem. On the surface we have multiple pseudo-figures, sharply individuated in appearance, gesture and idiom, drawn from the urban life. Behind the first layer we have the clairvoyant madam Sosostris with her Tarot pack figures which she uses for commercial divination. Further narrowing down, is the third most crucial layer, comprising Grail legend figures and other mythical figures, which also performs the synthesizing function to whom the first layer personalities bear some relation, metaphoric or ironic. The single subsuming figure Tiresias serves as the final unifying factor behind the fragmented races and languages.
Fig. 17 Characters / Elements in Three Interconnected Layers

Madame Sosostris and her Tarot Pack figures

Grail legend figures King, maiden and quester

Eliot achieves this sense of continuity by employing ‘dramatic monologue’ and ‘stream of consciousness’ techniques. Psychologist William James coined the term “stream of consciousness” to describe the complex mental flux of thoughts that characterize human consciousness. Artists adopted the Jamesian technique, but were not interested in psychological decoding and cataloging of the human mental processes, rather they attempted to capture the general effect of viewing the external world from within the character’s psyche. Modern artists such as Eliot, James Joyce and Ezra Pound look upon the character as a psychological battlefield. But Eliot surpassed his contemporaries in employing the stream of consciousness technique. Through stream of consciousness technique Eliot
not only reflects his ‘high modernist stance’ but also metaphorically projects the fragmentation, discontinuity, and disjunction, the qualities descriptive of modern society.

Fig. 18 Emotional and Thematic Unity in Diverse Elements- An Underlying Pattern of the Five Elements Of Universe

<table>
<thead>
<tr>
<th>Earth</th>
<th>Air</th>
<th>Fire</th>
<th>Water</th>
<th>Sky</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Dull roots</td>
<td>* Air freshened from the window</td>
<td>Flame of Lust and sensual attachment</td>
<td>* Fear death by water</td>
<td>* “Oh the moon shown bright on Mrs. Potter</td>
</tr>
<tr>
<td>* Dried tubers</td>
<td>* Wind under the door- Belladonna is frightened</td>
<td>* Fire surrounding the sensual but sterile lady of situations</td>
<td>* The last fingers of leaf clutch and sink into the wet bank</td>
<td>* Dry sterile thunder without rain</td>
</tr>
<tr>
<td>* Dead Tree</td>
<td>* Wind crosses the brown land unheard</td>
<td>* Hair spread out in fiery points like the flame surrounding the souls in Dante’s Purgatorio</td>
<td>* Polluted river Thames—Nymphs have departed</td>
<td></td>
</tr>
<tr>
<td>* Dust</td>
<td>* Empty Chapel-only winds home</td>
<td>* Purgatorial aspect of fire</td>
<td>* The empty sea</td>
<td></td>
</tr>
<tr>
<td>* Dry Stones</td>
<td></td>
<td>* burning burning “Oh Lord Thou Pluckest me out”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Bones</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Margaret Sand</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Dry Grass</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Exhausted Wells</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Earth covered with</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>forgetful snow</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Doors of mud cracked houses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

On looking at the system as a whole, one realizes that there is an interesting underlying pattern of the five elements of universe- earth, fire, water, sky and air. Though the pattern is not so schematic and concrete, a close ‘ontological and phenomenological reading’ enables one perceive that the images are drawn from these five elements.
Contextual Explanatory Note:

This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most accurately conscious of his place in time of his contemporaneity.

-Eliot

Thus, *The Waste land* is not merely a dispassionate depiction of war's devastation, and bloodshed, but it is poet's lamentation at the emotional, intellectual, spiritual exhaustion of today's world, the waste of our civilisation. The poet does not regard this as a single isolated moment in history, particular to the west in the 20th century, but the poetic system presents an inclusive, comprehensive vision, a perspective of history which in turn is
“historicism” in which modernist forms of beliefs, culture and life are kept in a continuous parallel with the past.

F. R. Leavis, Mattheisen, Cleanth Brooks and several other distinguished critics and scholars have from time to time penetrated into the complexity of the poem and generated multiple interpretations. It would not be wrong to say that seldom has a poet created such a sensation in the literary world. Several critics did not like the poem in the past and even today many do not like the poem due to its obscurantism, but the truth is it has not lost its relevance even in the twenty first century. Through the spiritual wisdom and lessons derived from ancient traditions and culture, Eliot furnishes a clue to the survival of modern civilisation. The complex poetic system has a unique pattern and noble objective.
The Bhagavadgita as Narrative of Eternal Consciousness:
A Holistic Psychoanalytic Perspective

The Bhagavadgita which is also referred to as 'Song of Blessed Lord' asserts the eternity of consciousness and temporality of the physical body.

It is written in "Chandogya Upanishad":

What is in the Macrocosm is in this Microcosm,

Within the city of Brahmin, which is the body,

There is the heart, within the heart there is a little house,

This house has a shape of a lotus, and within it dwells that which is to be sought after,

inquired about and realized,

What then is that which, dwelling

Within this little house, this lotus of the heart, is to be sought after,

Inquired about and realized?

As large as the universe outside, even so large is the universe, within the lotus of the heart,

Within it are heaven and earth, the sun, the moon, the light and all the stars,

What is in the Macrocosm is in this Microcosm.1

---

Similarly in the Holy Scriptures of Radhasoami Faith it is written:

It is a pity my friend, that
Thou goest for a stroll in the garden
Thou art thyself in no way less than an unblossomed lotus
Turn attention inwards and enter the garden within you.²

The history of Indian thought illustrates the endless quest of spirit and mind. The spiritual motive dominates life in India. The Ultimate Truths are truths of spirit and in the light of them actual life has to be refined. *The Bhagavadgita* is of profound relevance to understand the supreme ends of life.

The prevailing rush and roar of life, fretful and unprofitable stir has instilled in man an intense urge, intense longing to search for inner peace and harmony, to unite with the Central Being. This quest is leading man towards yoga, meditation, Vedanta, Buddhism, Transpersonal Psychology and several other systems of thought and practices. In this light the teachings propounded in Gita have universal applications, and are beneficial to mould one’s character and strengthen the inner self. It serves even today as a light to all, illuminates all with its profound wisdom and transports everyone to a world wider and deeper. Certainly, it is a powerful shaping factor in the renewal of spiritual life. Conveying lessons of philosophy, religion and ethics, Gita is not looked upon as a *sruti*, a revealed scripture, but is regarded as *smriti* a tradition.

It is a grand system in which several sub-systems of thoughts converge towards the same end.

Gita: The Grand System of Thought

Fig. 1 Bhagavadgita: The Grand System of Thought
The Bhagavadgita which forms the part of the Bhisma Parva of the Mahabharata is the most popular religious poem of Sanskrit literature. The Bhagavadgita is later than the great movement represented by the early Upanisads and earlier than the period of the development of the philosophic systems and their formation in the Sutras. It is certainly a work of pre-Christian era written in the fifth century B.C.

What consciousness is and how it originates has received a multitude of possible explanations throughout the last century and beyond. William James (1842-1910) considered consciousness as the function of knowing. He compared consciousness to a stream, unbroken and continuous despite constant shifts and changes. The American Heritage Dictionary defines consciousness as “having an awareness of one’s environment and one’s own existence, sensations and thoughts.” The conscious experience was one of the first topics studied by early psychologists. Structuralists used a process known as introspection to analyze and report conscious sensations, thoughts and experiences. While the focus of much of the research in psychology was on the observable behaviour till the first half of the twentieth century, but studies in consciousness have gained prominence since 1950s.

Consciousness studies is a new rapidly evolving, highly interdisciplinary field that includes psychology, philosophy, physics, sociology, religion, systems, mathematics, computer science, neuroscience, art, literature, medicine, cognitive science etc. Scholars are getting
drawn towards it not only because of its interdisciplinary challenges but because every human being has consciousness and he experiences it.

Most Rev. Prof. P. S. Satsangi explains the need of consciousness studies:

Physicists, biologists and cosmologists have made astounding progress and discoveries in their respective fields. But this can be multiplied several fold if they would recognize this science of consciousness and use it so that it develops to a degree where it becomes part and parcel of the science. It is then only that we will not only successfully mimic the human brain but also mimic the human mind and human spirit which transcend it, and thereby enable us to solve problems for curing all the various ills and evils that affect the society.  

Consciousness Studies are acquiring relevance in arts and literature also as artists, literary theorists and psychologists have realized that literary systems are not mere structured systems, and thus have been endeavoring to furnish fresh fruitful insights into the creative well springs of literature and arts and the role of intuitive consciousness in creative aesthetic activity. Jacques Hadamard in his influential work *The Psychology of Invention in the Mathematical Field* (1945) observes that the process of scientific discovery has much in common with aesthetic creativity as both science and art involve imaginative and intuitive acts of consciousness that operate beyond the boundaries of the logical linear thought. True

---

creative aesthetic activity is born out of the willingness to surrender ego-boundaries, which is possible with creative intuition. True arts and literature always visualize the union of microcosm with the macrocosm. This is where the slash or the boundary line between aesthetic and esoteric systems get de-centered.

The main objective of psychology has always been to describe the facts relating to the phenomena of the inner life of human beings and their relationships to the 'outer world'. Modern Psychology is no longer restricted to psychodynamic behaviour or cognitive-social schools but is concentrating on developing theoretical paradigms which include the recognition of a 'Higher self', thus there is evolution of this science towards becoming 'Science of the Supreme Spirit'.

Modern Depth Psychology is an integral science, which depends upon collaborative interdisciplinary research and draws from diverse areas of human knowledge. The term Depth Psychology was first coined by Swiss psychiatrist Eugene Bleuler (sometime in 1800), had its beginning in the works of Sigmund Freud, Pierre Janet, William James, James Hillman but mainly draws its roots from Carl Gustav Jung's Psychoanalytic theory, because his approach incorporates myth and symbol, the religions and spiritual traditions of the world, anthropology and archeology, art, poetry and literature.

Its main premise is that human psyche spontaneously generates mythico-religious symbolism and is therefore spiritual as well as instinctual. Depth deals with what is below the surface of psychic manifestations like behaviours, conflict, relationships, family, social
and political events. Additionally, the modern field of Depth Psychology refers to the interplay between the natural world and the human psyche.

One of the primary aims of Depth Psychology is to bring the discussion of the soul back into psychology thus to locate psychology within the wider fabric of intellectual inquiry. James Hillman, contemporary depth psychologist and pioneer of Archetypal psychology, refers to it as an imaginative deepening of events into experience.

The scope and perspective of Modern Depth Psychology is nowhere more elegantly and succinctly expressed than in *The Bhagavadgita*. It is a beautiful exposition of the science of the Supreme Spirit. It tells us how Supreme Spirit is universally pervasive and how eternal consciousness is embodied in all the kingdoms of nature, but expressed in different degrees. The body is not the permanent subject for it has an end, being only a fleeting frame. The empirical mind is ever changing. All these are only objects for a subject, the instrument through which the soul works. The Gita gives an eloquent description of this underlying element which is the lord of the body:

> He who thinks that this slays and he who thinks that this is slain both of them fail to perceive the truth. This one neither slays nor is slain. *He is never born, nor does he die, at any time, nor having (once) come to be will he again cease to be. He is unborn eternal, permanent and primeval. He is not slain when the body is slain.*

---

The individual form may change, but the essence is not destroyed. The metaphysical idealism of the *Upanisads* is transformed in the *Gita* into a theistic religion, providing room for love, faith, prayer and devotion. The Supreme Soul is the origin and cause of the world, the indivisible energy pervading all life. The Supreme God puts forth His active nature or *Suamprakrtim* and creates the *jivas*, who work out their own nature – while all this is done by the Supreme through his native power exercised in the perishable world; He has another aspect untouched by it all. He is the impersonal absolute as well as the immanent will. He is the causeless cause, the unmoved mover.

*By me all this universe is pervaded through.*

*My unmanifested form. All beings abide in Me*

*but I do not abide in them.*

---

**From ‘I am’ to ‘I am in Thy Hands’: Arjuna’s Spiritual Voyage from Material Consciousness to Spiritual Consciousness**

In the context of the ascent towards Higher Consciousness/ Spiritual Consciousness, *The Bhagavadgita* may be considered as the crowning edifice on this subject. We can map out various levels of consciousness in the process of Arjuna’s inward journey from material consciousness to transcendental consciousness.

From a theoretical perspective, the notion of ‘levels of consciousness’ has been around for quite some time. More than a century ago one of the most influential theorists Sigmund

---

Freud through his topographical model of the mind also called Iceberg model attempted to subdivide the mind purely in terms of different levels of consciousness, emphasizing the unconscious. According to Freud, the conscious level is the level on which all our thought processes operate. Anything that is thought, perceived or understood, resides in the conscious level. Below this, we have pre-conscious, where resides memories and thoughts which may fortuitously enter into unconscious anytime and strongly influence the conscious processes. Below these two realms is the realm of unconscious which is the reservoir of wishes, urges, memories, thoughts and which represent the bulk of the individual's past experience.

Later William James (1890), Armstrong (1981), Block (1995), Rosenthal (1986) et. al. examined this notion from various perspectives. This notion has been examined from psychological, scientific, philosophical perspectives. Many scholars are of the view that, in the twenty first century, psychology may well have to be redefined as the study of consciousness and all psychology may have to be probably re-searched, re-written, re-located from this perspective. Psychologists have been attempting to study consciousness in relation to the 'altered states of consciousness' as they believe that an alteration in consciousness involves qualitative change in perceptual, cognitive and conative aspects. Mystic experience is considered the most important among all 'altered states of consciousness' and much of the psychology is concerned with validating the mystic experience, studying the nature and characteristics of this experience and also means of achieving this experience.
In recent years physicist and psychiatrist Dr David R. Hawkins’s paradigm (1995) to study levels of consciousness discussed in his book *Power versus Force* has been widely appreciated by scholars all around. Hawkins defines this as Logarithmic scale, and observes that there are far fewer people at the higher levels than at the lower ones. An increase from one level to another will result in enormous change in one’s personality and also life. He presents a hierarchy of levels of consciousness from low to high which we can interpret as from material to spiritual. According to him there are two types of levels positive energy giving levels, and negative energy giving levels:

Positive energy: The positive energy giving levels are courage, neutrality, willingness, acceptance, reason, love, joy, peace and enlightenment.

Negative energy: The negative energy giving levels are shame, guilt, apathy, grief, fear, desire, anger and pride.

The map of consciousness was developed via kinesiology, or muscle testing. From this test, a scale of consciousness / energy level was calibrated, from 0 all the way to the highest end of 1000 points. Within this scale, there are a total of 17 different levels of consciousness demarcated by different points on the scale. Moving from 0 to 1000, marks a progression in the change of one’s world-view from a fear-based consciousness, to a love-based consciousness. The highest attainable level is enlightenment at 1000.
When we locate *The Bhagavadgita* within the above scale of consciousness, we realize that it is a depiction of Arjuna’s ascent towards higher consciousness. In the very first chapter we see Arjuna, the representative of man, at a great crisis in his life, symbolizing the struggling individual, in the grip of anxiety, guilt and distress, who feels the burden and the mystery of the world.

When I see my own people arrayed and eager for fight O Krsna,

My limbs quail, my mouth goes dry, my body shakes and my hair stands on end.

(The bow) Gandiva slips from my hand and my skin too is burning all over. I am not able to stand steady. My mind is reeling.⁶

---

He further cries:

I do not long for victory, O Krsna, nor kingdom
nor pleasure, of what use is kingdom to us,
enjoyment or even life, O Krsna.⁷

Arjuna’s words compel us to think of the loneliness of man oppressed by doubt, dread of waste and emptiness. Arjuna like other ordinary people of the world is being driven by selfishness and customary morality. He experiences emotions which release ‘negative energy’. The distress of Arjuna is the dramatization of perpetually recurring predicament of man, who is incapable of comprehending either himself or the real nature of the universe in which he is placed. He forgets his divine ancestry and becomes attached to his personality and is agitated by the conflicting forces of the world. To enter into the world of spirit, he has to combat selfishness, attachment, and the dark ignorance of his self-centered ego.

To experience the bliss of higher consciousness, as per the scale, the first requisite is to inculcate courage, as it opens the gateway to a new life. Lord Krsna in Gita calls upon Arjuna to do his duty as a warrior and give up all fears. He tells Arjuna!

He who in action sees inaction and action in inaction, he is wise among men, he is a yogin and he has accomplished all his work.⁸

⁷ Ibid., 90.

One can ascend higher consciousness, through divine service or *karma*. *Karma* is an act or deed, by which also the impersonal becomes personal. Gita recognizes that it is through work that we are brought into relation with the rest of the world. Right conduct is whatever expresses our real unity with God, man and nature, wrong conduct is whatever does not bring out this essential structure of reality. The Gita requires us to develop a spirit of detachment and indifference to results of action, the spirit of the Yoga or impartiality.

Not by abstention from work does a man attain freedom from action; nor by mere renunciation does he attain to his perfection.⁹

To reach the level of higher consciousness, one has also to inculcate the spirit of surrender. *Naiskarmya* is the state where one is unaffected by work. What is demanded is not renunciation of work, but renunciation of selfish desire. To be free from desire, from the illusion of personal interest, is the true non-action and not the physical abstention from activity. When egoism is removed, action springs from the depths and is governed by Supreme secretly sealed in the heart.

Therefore, O son of Kunti (Arjuna), do thy work as a sacrifice, becoming free from all attachment.¹⁰

‘I exist’ and ‘I am’ at the plain of material consciousness, refers to one’s consciousness of one’s Physical self/ body in relationship to the material environment. At this plain ‘I am’ suggests man’s conception of his being responsible for all the actions. Arjuna had to

---


¹⁰ Ibid., 135.
develop inward strength and slay this individual ego developed by social relationships which is largely determined by this nature of love, hatred, attachments and identifications. Elevation of consciousness will take place only when one develops awareness, detachment and instinctual transcendence. Gita is delineation of how Krsna through His teachings makes Arjuna in psychological idiom ‘alter’ his consciousness. That is through his divine power makes him overpower the feelings of guilt, fear, anxiety and ultimately blesses him by showing him His Cosmic form. In that moment of revelation Arjuna discovers the truth that Kauravas are already dead. The realization dawns on Arjuna that God takes up the responsibility for both creation and destruction and he is only an instrument. He is self-deceived if he thinks that he is responsible for the destruction of Kauravas.

On attaining higher consciousness ‘I am’ becomes ‘I am the spirit, soul, part and parcel of the supreme Lord,’ ‘I am’ meant to serve the Lord, which is the goal of our lives. Gita suggests the path of true devotion to experience this state of bliss.

He who does work for Me, he who looks upon Me as his goal, he who worships Me, free from attachment, he who is free from enmity to all creatures, he goes to Me, O Pandava (Arjuna).  

A glance at the most of the theoretical models developed to explore levels of consciousness brings to light the fact that they actually just represent the psychological states. Eminent psychologists A. Grunbaum, H. Hartman, R.R. Holt et. al. are of the view that the demotion of consciousness to a purely epistemological role has led to serious failure, both by Freud

and other theorists. In the transformation of psychology from a science of consciousness to a science of mental representations, there has been a gain in the theoretical power, but there has also been a loss of something of great value.

A Re-Interpretation of Arjuna’s Spiritual Odyssey and a Re-Evaluation of Hawkins’s Paradigm of Levels of Consciousness in the Light of Oriental Religion of Saints (Radhasoami Faith)

Some people are skeptical about Arjuna’s transformation even after the revelation of the Cosmic Form of Lord Krsna as the events that occurred in the later part of Arjuna’s life demonstrate that he could not disentangle himself entirely from the clutches of ego and desires. In this context the following explanation given by Most Rev. Prof. P. S. Satsangi (the eighth and the present Revered Spiritual leader of Radhasoami Faith, Dayalbagh) will enable us assess and understand the level of consciousness attained by Arjuna after the Cosmic Revelation.

There are different regions in Brahmand too where there is an admixture of Maya and Mind in different measures. Brahmand (Universal Mind) is also known as the Region of Pure Maya and Pind is the Region of Impure Maya.  

He further elucidates:

The truth perceived in Brahmand, though is different from the Physical world (Pind), there too it is Truth + Mind. Thus, one does not get rid of Mind up to Brahmand and as a result these impurities remain. Only in Pure Spiritual Region (Nirmal Chetan Desh) there is no trace of Maya and Mind.

In the light of the above revelation it is evident that since Arjuna’s enlightenment level was up to first Brahman (“Virat Brahman”) below the second Brahman (“Hiranyakarbha Brahman”) at Trikuti Region, he was affected by the deficiencies of the mind.

Similarly in recent times though David Hawkins’s model has become popular and is a noteworthy contribution in the realm of calibrating consciousness but like other models even his model suffers from major shortcomings. To critically analyze the viability, applicability and adequacy of Hawkins’ paradigm of consciousness, it becomes imperative to comprehend the three Grand divisions of the creation, the sublime notions of Ultimate Reality, Absolute Truth and Super Consciousness as revealed in the Oriental Religion of Saints (Radhasoami Faith). Most Rev. Prof P. S. Satsangi within the rudimentary Systems Modeling framework graciously and schematically explains the lofty notion “As is in

---


142
Macrocosm, so is in Human-Microcosm". He enlightens that the macrocosm is an all encompassing completely closed system with its three sub-systems.

- **Primary- Region of the Universal Spirit** (or Purely Spiritual Region) or ‘*Param Sat Chit Anand Khanda*’ including the Supreme Being as the Infinite Reservoir of Spirituality.
- **Secondary- Region of the Universal Mind** (or *Brahmanda*) or ‘*Nirmal Maya Desh*’.
- **Tertiary- Region of the Universal Matter** (or *Pind*) or ‘*Malin Maya Desh*’

Table 1: System - Macrocosm

<table>
<thead>
<tr>
<th>Macrocosm</th>
<th>Sub-system or Sub-divisions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sub-systems</strong></td>
<td></td>
</tr>
<tr>
<td>Grand Division I:</td>
<td></td>
</tr>
<tr>
<td>Primary Subsystem</td>
<td></td>
</tr>
<tr>
<td>Region of Universal Spirit or Purely Spiritual Region or “Param Sat Chit Anand Khanda”</td>
<td>6. Radhasoami (Original Abode of Supreme Being)</td>
</tr>
<tr>
<td></td>
<td>5. Agam Lok</td>
</tr>
<tr>
<td></td>
<td>4. Alakh Lok</td>
</tr>
<tr>
<td></td>
<td>3. Anami Lok</td>
</tr>
<tr>
<td></td>
<td>2. Sat Lok</td>
</tr>
<tr>
<td></td>
<td>1. Bhanwar Gufa</td>
</tr>
<tr>
<td><strong>Sub-sub-systems</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Buffer Zone: Maha Sunna</strong></td>
<td></td>
</tr>
<tr>
<td>Grand Division II:</td>
<td></td>
</tr>
<tr>
<td>Secondary Subsystem</td>
<td></td>
</tr>
<tr>
<td>Region of Universal Mind or “Brahmanda”</td>
<td>6. Sunna</td>
</tr>
<tr>
<td></td>
<td>5. Trikut</td>
</tr>
<tr>
<td></td>
<td>4. Sahas Dal Kamal</td>
</tr>
<tr>
<td></td>
<td>3. Sphere of Vishnu</td>
</tr>
<tr>
<td></td>
<td>2. Sphere of Brāhma</td>
</tr>
<tr>
<td></td>
<td>1. Sphere of Shiva</td>
</tr>
<tr>
<td><strong>Buffer Zone: Chidakash</strong></td>
<td></td>
</tr>
<tr>
<td>Grand Division III:</td>
<td></td>
</tr>
<tr>
<td>Tertiary Subsystem</td>
<td></td>
</tr>
<tr>
<td>Region of Universal Material or “Maya” or “Pind Desh”</td>
<td>6. Spirit or Moon Orb</td>
</tr>
<tr>
<td></td>
<td>5. Sun</td>
</tr>
<tr>
<td></td>
<td>4. Earth</td>
</tr>
<tr>
<td></td>
<td>3. Jupiter</td>
</tr>
<tr>
<td></td>
<td>2. Saturn</td>
</tr>
<tr>
<td></td>
<td>1. Neptune</td>
</tr>
<tr>
<td><strong>Datum: Nether or Negative Pole of Depleted Spirituality</strong></td>
<td></td>
</tr>
</tbody>
</table>

He further explains that Man as a microcosm may be conceptualized as a system consisting of the following interacting subsystems:

- Primary- Spirit force or soul
- Secondary- Mind
- Tertiary- Physical body or frame
- Environment- Macrocosm

Man as a Microcosm is an open system which has mutual interaction, not only among its three subsystems pair-wise but also with the macrocosm or environment in which it exists. Further, each of the three sub-systems- Primary, Secondary and Tertiary of Macrocosm or even the Microcosm have six sub-sub-systems which can be represented as follows (Table 2):

Table 2. Human Microcosm (Man)

<table>
<thead>
<tr>
<th>Sub-systems</th>
<th>Sub-sub-systems or Sub-divisions</th>
<th>Apertures or “Padams”</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grand Division I:</strong> Primary Subsystem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Region: White matter of the Brain</td>
<td>6. Apex or Top of the Head</td>
<td>Subtle (Spiritual) Force-Centre</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>(within Physical or Material)</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>Apertures or Nerve-Centres</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>of Ganglia for communion</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>with the corresponding</td>
</tr>
<tr>
<td></td>
<td>1. Top of the Forehead</td>
<td>force-centre</td>
</tr>
<tr>
<td><strong>Grand Division II:</strong> Secondary Subsystem</td>
<td>Nerve Centres or “Kamals”</td>
<td></td>
</tr>
<tr>
<td>Region: Grey Matter of the Brain</td>
<td>6. Upper Forehead</td>
<td>Subtle (Spiritual) Force-Centre</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>(within Physical or Material)</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>Apertures or Nerve-Centres</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>of Ganglia for communion</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>with the corresponding</td>
</tr>
<tr>
<td></td>
<td>1. Lower Forehead</td>
<td>force-centre</td>
</tr>
<tr>
<td><strong>Grand Division III:</strong> Tertiary Subsystem</td>
<td>Ganglia or “Chakras”</td>
<td></td>
</tr>
<tr>
<td>Region: Human Body</td>
<td>6. Ganglia at the centre of the two eyes</td>
<td>Subtle (Spiritual) Force-Centre</td>
</tr>
<tr>
<td></td>
<td>5. Ganglia at the throat</td>
<td>(within Physical or Material)</td>
</tr>
<tr>
<td></td>
<td>4. Ganglia at the Solar Plexus</td>
<td>Apertures or Nerve-Centres</td>
</tr>
<tr>
<td></td>
<td>3. Ganglia at the navel</td>
<td>of Ganglia for communion</td>
</tr>
<tr>
<td></td>
<td>2. Ganglia at the at the organ of reproduction</td>
<td>with the corresponding</td>
</tr>
<tr>
<td></td>
<td>1. Ganglia at the Rectum</td>
<td>force-centre</td>
</tr>
</tbody>
</table>
For scientific and precise elaboration and elucidation of the three grand divisions of the creation, we refer in brief to the pre-creational condition and commencement of the creation as explained by Most Revered Prof. P. S. Satsangi:

The Supreme Being in the pre-creational condition was in a state of absolute self-absorption or rapture in His own Supreme Bliss, Supreme Intelligence, Supreme Energy and Supreme Refulgence. But there was a certain polarization even in the pre-creational condition of the Supreme Being. There existed a positive super pole of infinite spirituality and then there was a nether pole or negative pole with much lower spirituality. The spirit forces in the nether pole were not able to partake of the Supreme Bliss. The Supreme Energy was in the form of potential energy that is in a way it had not revealed itself. Impelled by an act of immense Grace, the Supreme Being willed that the spirit forces in the nether pole be also imparted higher level of consciousness so that they could participate in the Supreme Bliss of the Supreme Being. Accordingly a big commotion took place in the Supreme Being Himself and there was the Prime Spiritual Current which flowed for the first time as the Adi Chetan Dhar (preceded by a great rush of spirit entities), accompanied by vibrations which in articulate speech resembled ‘Radha’. In the reservoir itself the great commotion had caused vibrations which were accompanied by
another dhunyatmak sound which in articulate speech resembled 'Soami' and then the Supreme Being revealed Himself as 'Radhasoami' for the first time on launching the creation. The spirit forces were aligned and distributed throughout the creation in the order of their spirituality loaded with Adi karmas (the original propensities, the original desires from which the current desires originate, viz. the tendency of the spirit to associate with the matter and mind) as allocated by the Supreme Being except for those very large numbers who were highly spiritualized and were accommodated in the Pure Spiritual region which had six sub-divisions with the top one being the 'Radhasoami' Region that is the original abode itself.

There were two more grand divisions of creation namely Brahmand (Region of the Universal Mind) and Pind Desh (Material Region) which were created each with six sub-divisions. (shown in Table 1)¹⁵

---

Thus, from this Grand revelation it is evident that neither the all pervading and powerful force called Purushottam in Gita nor the Highest level of consciousness mentioned by Dr. Hawkins in truth represent the Absolute Truth. The highest level of consciousness mentioned in his scale in truth is not the highest as he seems to have Enlightenment of the region not beyond And, that is the first three sub-divisions of Brahmand (Universal Mind) on the lower side, viz. the regions of Shiva, Brahma and Vishnu. At the time of Gita, there was no Religion of Saints, as Saints started coming from the fourth region into this world in the Kalyuga (fourth cycle) only. In Satyuga, Treta and Dwapar Yuga (the first three cycles) different incarnations came into this world, but they came from Brahmanda (Universal
Mind), the third upper region. As shown in the table the first region is Pind, the material region, the second region is And (the lower three sub-regions of Brahmanda) and the third one is the Brahmanda (i.e. the upper three sub-regions). About 194 years ago, Param Purush Puran Dhani Soamiji Maharaj, Who is the incarnation of Radhasoami Dayal (Supreme Being) took birth in human form in this creation (on Earth) and proclaimed the Radhasoami Faith open in the public about 151 years back. Most Rev. Prof. P. S. Satsangi further enlightens that Gita praises devotion to Purushottam (Lord Krishna being the incarnation of Purushottam), the Lord of the three regions, but when one reconsiders it in the light of the Oriental Religion of Saints, Radhasoami Faith, which revealed the fourth region i.e. the region of 'Pure Spirituality, Region of the Universal Spirit, Param Sat Chit Anand Khanda', one has to admit the existence of Fourth Purusha, the one and only Lord- God of the universe and final emancipation will be possible only by realizing Him. Gita refers to 'Brahma Samsparsa' i.e. the realization of Brahma which would lead to emancipation (Mukti or Moksha). But from the perspective of Radhasoami Faith, it should be 'Param Purush Samsparsa' i.e. the realization of Param Purush, the Supreme Being, since real emancipation is in attaining the Supreme Being Param Purush (Radhasoami Dayal). Moreover, except the First Grand Division i.e. Region of Pure Spirituality or Nirmal Chetan Desh the other two Grand Divisions i.e. Brahmanda and Pind are subject to disillusion. Therefore, until one reaches Nirmal Chetan Desh neither does one achieve complete and permanent emancipation from the perpetual cycle of birth and death, nor does one get freed from the deficiencies pertaining to these regions, nor does one realize the Ultimate Reality or the Highest Level of Spiritual Consciousness.
Analyzing the relevance and validating the applicability of Hawkins’s scale, Most Rev Prof P. S. Satsangi writes:

His highest level of consciousness, therefore, would be at best of the level of Trikuti, not beyond. He has in fact also assessed the consciousness of Lord Krsna, Lord Buddha and considers them at par with 1000, the highest level. So, they also were, particularly, Lord Krsna, from Trikuti region at best. His consciousness would reveal secrets up to Trikuti at most.\(^{16}\)

Vedic literature and Upanishads refer to the science of consciousness, but their consciousness level was upto Avyakrit form of Brahma i.e. Sunn- not beyond it. There is reference to three kinds of Brahma, the Viraat form of Brahma, which is in the Sahas Dal Kamal above the And region, then the subtle form of Brahma which is in Trikuti Region where the mystic word Om resounds and then the highest causal form of Brahma, the Avyakrit form in the Sunn. Middle form of Brahma in Trikuti is known as Hiranyagarbh. There is no mention of intelligence beyond Sunn in Vedic literature.

Referring to the model Most Rev. Prof. P. S. Satsangi observes that Hawkins has certainly made seminal contributions in the field of calibrating consciousness and much of it should fit in with what the religion of saints and Radhasoami Faith. He explains:

He has used two hundred as a fulcrum level. And he says that consciousness of 200 and above has positive impact on life, is life supporting in its effect. It is for the maximum good of maximum beings while levels below 200 are negative in their influence, are destructive and have selfish motives. They are levels of consciousness associated with Kama, Krodha, Lobh, Moh, Ahankar. He does not mention it in so many words but that is what his sense is.\(^{17}\)

Thus, while using Hawkins’s paradigm it is necessary that one keeps in mind the above mentioned limitations.

**Towards Spiritual Intelligence Through Bhagavadgita**

*The Bhagavadgita* defines intelligence:

> He who is without affection on any side, who does not rejoice or loathe as he obtains good or evil, his intelligence is firmly set (in wisdom).\(^{18}\)

Krsna exhorts Arjuna:

> For the mind is turbulent, restless, obstinate and very strong, O mighty armed son of kunti!\(^{19}\)

He further says:

---


\(^{19}\) Ibid., 126.
One who has conquered the mind, the mind is the best of friends but for one who has failed to control their mind, the mind will be the greatest enemy.

It is undoubtedly very difficult to curb!²⁰

In recent times theories of ‘multiple intelligences’ have emerged and broadened the concept of intelligence beyond IQ (Intelligent Quotient). Howard Gardener in *Frames of Mind* (1983) proposed his theory of ‘multiple intelligences’ where he states that intelligence is not a monolithic entity, but there are seven independent primary intelligences. In his Theory of Multiple Intelligences, Gardner expanded the concept of intelligence to also include such areas as music, spatial relations, and interpersonal knowledge in addition to mathematical and linguistic ability.

Though ‘spiritual intelligence’ does not find space in Gardener’s ‘multiple intelligences’ theory, in recent times most of the theorists and researchers contend that it is an autonomous human intelligence, the highest form of intelligence, the ultimate intelligence (Emmons2000, Zohar and Marshal 2000, Vaughan2002, Nasal 2004, Amram2007, David Brian King (2010[ 2008]). If spirituality is a quest for the sacred, the Absolute Truth, higher consciousness, self-transcendence, ‘spiritual intelligence’ refers to the abilities which draw upon these aspects.

Today ‘spiritual intelligence’ has entered into the mainstream scientific, philosophical and psychological inquiry and discussion. In the last two decades several models and definitions have been propounded by researchers, theorists and spiritual leaders. These models identify

---

specific propensities, qualities and capacities of human perception, intuition, conation and cognition.

Recently David Brian King has redefined ‘spiritual intelligence’ and developed a new four factor model of spiritual intelligence (2010[2008]). According to him, it denotes a set of abilities which are based on non-material and transcendent aspects of reality, specifically those which are related to the nature of one’s existence, personal meaning, transcendence and expanded states of consciousness. When applied, these processes are adaptive in their ability to facilitate unique means of problem-solving, abstract-reasoning and coping.

---

**Fig.4 Hierarchization of Intelligence by David Brain King**

<table>
<thead>
<tr>
<th>Hierarchization of Intelligences by David Brian King</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual Intelligence</td>
</tr>
<tr>
<td>Emotional/ Social Intelligence</td>
</tr>
<tr>
<td>Interpersonal / Intrapersonal</td>
</tr>
<tr>
<td>Rational Intelligence</td>
</tr>
<tr>
<td>Mathematical, Spatial/Linguistic</td>
</tr>
<tr>
<td>Bodily/Physical Intelligence</td>
</tr>
</tbody>
</table>
When we adopt this four factor model of 'spiritual intelligence' as mode of interpretation, we realize that *Gita* is an embodiment of various kinds of intelligences in general and spiritual intelligence in particular. For instance, *Gita* exhibits 'linguistic intelligence'. Its melody and magic of phrase, intensity of utterance certainly enhances our phonological, syntactic and artistic abilities. A beautiful illustration of 'emotional intelligence' can be seen when Lord Krishna says that anger gives rise to complete delusion, from complete delusion arises "bewilderment of memory"21 and when memory is bewildered intelligence is lost which leads to the downfall of a person. The qualities of *Brahmin* described in *Gita*-

---

peacefulness, self control, austerity, purity, honesty, knowledge, wisdom, religiousness etc. can be taken as the attributes of the highest intelligence. A significant dimension of *Gita* was to boost Arjuna’s declining morale, motivation, confidence to resolve his ‘intrapersonal conflict’.

“The critical existential thinking”, the first component of the model promotes “critical contemplation of the nature of existence, reality, the universe, space, time, death and other existential and metaphysical issues”\(^{22}\). The *Gita* addresses the problem of Ultimate Reality. It believes in the reality of an Infinite Being underlying and animating all finite existence. The individual self is divided into three component parts: body, mind and soul and *Gita* brings to light the imperishable element i.e. the soul. The empirical mind is ever changing. All these are only objects for a subject, the instrument through which the soul works. The whole universe owes its being to the transcendent Godhead and yet the forms of this universe do not contain or express Him adequately. His absolute reality is far above the appearance of things in space and time.

“The Personal Meaning Production”, the second factor of the model, is the “ability to construct personal meaning and purpose in all physical and mental experiences. It involves contemplation of the symbolic meaning of personal events and circumstances, in order to find purpose and meaning in all life experiences”\(^{23}\). Personal meaning has been defined as


\(^{23}\) Ibid., 61.
having a purpose in life, having a sense of direction, a sense of order and a reason for existence.

The Bhagavadgita not only throws light on existential and metaphysical aspects but makes one realize the ultimate noble objective of one’s life which is to realize the ‘Eternal Truth – Brahmasamsparsam.’ It suggests a threefold path to realize the Divine viz., Bhakti Marg (path of devotion), Jnana Marg (path of knowledge), and Karma Marga (path of action). D.B. King rightly enumerates that realization of the noble objective of human life is more important than simply contemplating about existential issues and The Gita suggests a simple method which is within the reach of every individual.

Fix thy mind on Me; be devoted to Me; sacrifice to Me; prostrate thyself before Me; so shalt thou come to Me, I promise thee truly, for thou art dear to Me.24

Whatever be the path one treads on; wisdom, love or service, the end is seeing, experiencing and living the divine life.

By following the simple threefold path prescribed in Gita, one can acquire ‘transcendental awareness’ and develop ‘conscious state expansion’ which form the third and fourth factors of the King’s SQ model. Transcendental awareness, refers to the “capacity to identify transcendental dimensions /patterns of the self (i.e. a transpersonal or transcendent self)

---

and non materialism, during normal states of consciousness.” Conscious state expansion is “the ability to enter higher/spiritual states of consciousness, which he also refers to as cosmic consciousness.”

A bird’s eye-view of the current research being carried out in the sphere of spiritual intelligence and spiritual consciousness shows that there are several issues which are being discussed, debated, but are still unresolved. Francis Vaughan observes that there is little agreement about definitions of spirituality, discussions of spiritual intelligence need to be exploratory rather than definitive.

Undoubtedly the contribution of these researchers is immense in bringing the discussion of the ‘spirit’ back into psychology and admitting that much of the agony of our time stems from spiritual vacuum, but nowhere do we find a concrete and complete explanation of what the spirit entity is, the various levels of spiritual intelligence, ways of increasing one’s spiritual intelligence and how the increased spiritual intelligence leads to higher spiritual experience and higher spiritual consciousness.

Firstly there is a need to provide a more authentic description of spirit entity since the ‘realization of the spirit’ and expansion of the consciousness constitutes a significant component of spiritual intelligence.


A very authoritative and scientific explanation of the characteristic features of the spirit entity has been given by His Holiness Maharaj Sahab (The Third Revered Spiritual Leader of Radhasoami Faith, Dayalbagh):

The ordinary characteristics of the spirit are:

1. Intelligence
2. Feelings of pain and pleasure, which are parts of the sensory action by which perception takes place and which gives rise to volition and action in many instances.
3. Thoughts and other subjective phenomena, and
4. Vital energy, which causes that process of assimilation which results in the construction of the physical frame.  

It may also be mentioned here that the instrument of thinking is the mind, but the individual mind is subordinate to the spirit entity and that it receives the necessary energy and intelligence from the spirit for its action. Therefore, while discussing spiritual intelligence and spiritual consciousness it becomes essential to understand 'mind-consciousness' and 'spirit-consciousness'.

Another aspect which is drawing lot of discussion and debate is—'whether there exists any relationship between spiritual intelligence and spiritual experience' which are considered distinct by many renowned researchers. Yosi Amaram, who developed an ecumenical grounded theory of spiritual intelligence from thematic analysis of 71 interviews of people

---

from major spiritual traditions Christianity, Hinduism, Islam, Judaism, Taoism etc. nominating them as spiritually intelligent, astonishingly concludes that spiritual intelligence is not related to spiritual experience or spiritual belief (belief in God), though he considers peaceful surrender to Truth, God, as essential component of spiritual intelligence. David Brian King also states that “spiritual intelligence is distinct from spiritual experience”28. Of course some theorists like Francis Vaughan acknowledge that ‘spiritual experience may contribute to spiritual intelligence’ (2010), Danah Zohar and Ian Marshall consider ‘spiritual intelligence as the capacity to place our lives in a meaningful context’.

A concrete manifestation, explanation of all these complex, mysterious and unresolved notions is to be found in Radhasoami Faith. Spiritual intelligence and spiritual experience are interlinked. According to His Holiness Huzur Sahabji Maharaj (the sixth Revered Spiritual leader of Radhasoami Faith), “Spiritual awakening brings rapid transformation. No conception without perception. People speak of God, of religion, of spiritual current, but without the perception of the spirit, we cannot form an idea of the spiritual current. We must have first the experience of a unit of sweetness by putting a crystal of sugar on our tongue before we can understand what sweetness is. In regard to spiritual matters also, we do stand in need of the experience of a unit of spirituality.”29

For deeper scientific exposition of the notion of ‘spiritual intelligence and spiritual experience’ one can refer to the explanation given by Most Rev. Prof. P. S. Satsangi Who

---


reveals that in Radhasoami Faith there is revelation of 10 levels of spiritual intelligence and each level corresponds to the spiritual experience of that Region and to the consciousness level.

*It is written in the Holy Scripture of Radhasoami Faith:*

> The spirit entity is the same in everybody but has seat at different locations thereof. Due to the difference in covers at different locations of human body, the knowledge acquired by it is not the same.\(^{30}\)

The ten levels of spiritual intelligence pertaining to varying levels of consciousness have been revealed in Radhasoami Faith which are (in the ascending order) - *Sahas- Dal - Kamal, Trikuti, Sunn, and Mahasunn*, which is the region that separates *Brahmand* and *Nirmal Chetan Desh*; then *Bhanwar Gupha, Sat Lok, Anami Lok, Alakh lok, Agam lok and Radhasoami Dham* (explained earlier). Thus the highest form of spiritual intelligence should enable us establish communion with "Supreme Spiritual Power- all Intelligent and all Merciful Radhasoami Dayal- *Param Sat Chit Anand Prakash*. *Param Sat* implies Supreme Truth or Powerful Energy, *Param Chit* implies Supreme Consciousness, *Param Anand* implies

---

Supreme Bliss of love and Attraction, and Param Prakash implies Supreme Refulgent Lustrous Radiation.”

Therefore, in Radhasoami Faith the devotion to be performed is the devotion to Living Sant Satguru- representative of Param Purush, the Supreme Being and the manner in which this devotion is performed is Surat Shabda Yoga. Surat Shabda Yoga is the spiritual practice of uniting one’s spirit with the Shabda resounding in our innermost quarters. The spirit entity can be blessed with the gift of access into higher and higher spiritual regions by performing the practices of Sumiran- Repetition of the Holy name Radhasoami, Dhyan – contemplation of the Holy Form of Adept –Sant Satguru and Bhajan- listening to the spiritual sounds internally with one’s spirit.

We emphasize that spiritual practices certainly strengthen our spiritual intelligence and with higher spiritual intelligence we can achieve higher transcendental consciousness. Thus we propose that spiritual intelligence, spiritual practices, spiritual experience and spiritual consciousness are all interrelated and more fruitful results can be obtained if researchers adopt a holistic perspective and integrate all these factors.

In Radhasoami Faith there is a very concrete explanation how “every higher plane is far purer and subtler than the preceding one, the devotee repeatedly needs greater and greater purification to rise from one to another.”


Another very significant aspect which researchers are grappling with, not able to draw any conclusion, and which certainly needs deeper probing and explanation is that of ‘spirituality versus religiosity’. Most of them seem to have adopted a dogmatic and sectarian view of religion. For instance, David B. King defines religiosity as “a set of behaviours (social or private including rituals) values, and attitudes that are based on (and lie within the boundaries of) previously established religions, doctrines and institutionalized organization” and states that spirituality and religiosity are “distinct psychological constructs. Although the constructs are often related, they need not be”33, but on the other hand Gerald L. Finch is of the opinion that spiritual intelligence can be strengthened by both secular and religious means. This conflict can be resolved only when one understands the true meaning of religion. His Holiness Sahabji Maharaj emphatically states, “We must not forget that without religious experience, even the greatest philosophers cannot understand spiritual subjects.”34

Explaining the meaning of religion He writes:

Religion etymologically, signifies that which binds us back-back, that is, to say, to our original Home. The Hindi, Sanskrit, Arabic and Japanese equivalents of the word all signify path-the pantham or margam. I do not want religion to be understood in the sense of any sectarian creed. If religion is the way, we must have a starting point and a destination, and there must be an intervening path to connect


the two- it is this path, which is religion... The destination to which religion would ultimately carry us is the region of pure spirituality. The starting point is this world. The intermediary regions are those which appertain to the physical and mental substances. And the traveler is the spirit... It should not be difficult to understand that a vehicle of physical and mental matter would be of no avail. It is only spiritual current which can be helpful to us in crossing the regions of mind and matter. Fortunately we need not search for the spiritual current outside us. That current is inside us. As mentioned in The Bhagavadgita, we are rays or emanations from the primordial source of spirituality.35

He further explains:

Just as the child has to perform physical and mental exercises with the help of the mother or the teacher, so we have to perform spiritual exercises under the guidance of a Guru, Who is Himself spiritually developed... Religion demands an effort for developing the faculties with which we can perceive spiritual truths and understand them... Religious Truths cannot be conveyed without the development of our hidden spiritual powers.36


Thus, instead of saying 'religiosity versus spirituality' we should say that through religiosity we acquire highest form of spiritual intelligence and thus experience spiritual Bliss. In Radhasoami Faith one is taught the method of releasing the energy of the "spiritual atom" i.e. the spirit in man. As writes Most Rev. Prof. P. S. Satsangi, "The method of devotion practiced in Radhasoami Faith is not traditional, conventional and external but it is internal." It is acquiring touch with the spiritual current and bringing the mind under control.

The Bhagavadgita through the lens of Jungian Personality Type

While discussing levels of consciousness the chapter also provides space to Jungian Perspective of collective unconscious which is closely related to his personality types and also explores the hero quest myth which The Bhagavadgita employs. Collective unconscious refers to memories of mental patterns that are shared by members of a single culture or more broadly, by all human beings. He originally proposed it to explain psychological traits shared by all people. He theorized that collective unconscious appears as archetypes, patterns and symbols that occur in dreams, mythologies and fairytales. Jung considered

---


myths as representing a spiritual and transcendental dimension. If myth is taken as spiritual allegory, classical hero quest myths are about the spiritual journey and mystical awakening and the ultimate goal of life which is union with God.

*In the context of The Bhagavadgita* as narrative of consciousness, Arjuna’s voyage towards spiritual consciousness is representative of every man’s journey. On a broader plane it would also be quite interesting to draw parallels between *The Bhagavadgita*, Grail Myths and the Odyssey.

Gita states:

> When a man sees that the infinity of various beings is abiding in One, and is an evolution from the One, then he becomes one with Brahman i.e. God.\(^{39}\)

Here, at this point it is also quite illuminating to draw a parallel between Jung’s concept of ‘Goddess’ archetype and the archetype of ‘Self’. He believed that Self is an autonomous archetype of ‘Supra Ordinate’ to the individual ego. This is the purport of Krsna’s statement in Gita:

> By Me, in My unmanifested form, this entire universe is pervaded, all beings are in Me, but I am not in them.\(^{40}\)

---


\(^{40}\) Ibid., 238.
Closely associated with this concept of collective unconscious is Jungian theory of personality types. *Mahabharata* is not the story of some people that lived sometime ago but a characterization of all people that may live at any time in the history of the world. We have layers of personality in us and these various layers correspond to the images that are portrayed in the characters in the great epic.

In *The Bhagavadgita* also we find a discussion of personality types with reference to *gunas*. The three modes or *gunas*: *Sattvika*, *Rajas*, and *Tamas* are present in all human beings, though in different degrees. No man is free from them in each soul, one or the other predominates. The *sattvika* nature aims at light and knowledge; the *rajas* nature is restless, full of desires for things outward. While the activities of *sattvika* temperament are free, calm and selfless the *rajas* nature wishes to be always active and cannot be still and its activities are tainted by selfish desires. The *tamas* nature is dull and inert, the mind is dark and confused and its whole life is continuous submission to environment.

Some interesting parallels can be drawn between Jungian personality types and personality types discussed in *The Bhagavadgita* but here we would be analyzing in brief some characters from *The Bhagavadgita* from Jungian personality types and further relate it to two-qubit modeling discussed in Quantum theory. For centuries, psychologists and philosophers have tried to crack the code of human personality. The complexities of covering human personality has started a lot of debates as to what should and should not be covered by a personality model. Many personality models spawned from the brains of these psychologists and philosophers. One such widely used model is the personality type model by Carl Gustav Jung (1921).
Jung basically assumes that all people have broadly the same psychological equipment of apperception and responsiveness. People differ from one another in the way they use their equipment. Accordingly, we are confronted with two main questions:

- What are the essential components of the equipment?
- How do people differ in using these components to form their habitual mode of adaptation to reality?

Jung's answer to the first question claims that all people are equipped with four psychological functions, called Thinking, Feeling, Sensing and Intuition, which are realized in one of two different attitudes: Introversion and Extraversion. Normally, people use all four psychological functions. However, they have different preferences for what functions they use predominantly. Jung claims that it is exactly these differences that constitute the different types of personality.

Thinking means evaluating information or ideas rationally, logically. Jung called this a rational function, meaning that it involves decision making or judging, rather than the simple intake of information. Feeling, like thinking, is a matter of evaluating information, this time by weighing one's overall, emotional response. Sensing means what it says: getting information by means of the senses. A sensing person is good at looking and listening and generally getting to know the world. Jung called this an irrational function, meaning that it involved perception rather than judgment of information. Intuiting is a kind of perception that works outside of the usual conscious processes. It is irrational or perceptual, like sensing, but comes from the complex integration of large amounts of information, rather than simple seeing or hearing. Jung said it was like seeing around corners. The four
psychological functions can be explained using simple illustrations. For instance, on seeing war on the news a person with a strong feeling function would feel deeply sorrowful for the people suffering in that war, people losing their houses etc. Thinkers would feel less compassion and be more interested in hard facts, such as number of causalities, or the reason of why the war started in the first place. A person with a strong sensing function often perceives the colours of the flowers in the garden, person with a stronger intuitive function, would perceive the relationships and possibilities of the information he has received, flowers at equal distance would cause an intuitionist to infer that they were planted there rather than sprouted by natural reproduction.

We all have these psychological functions. We just have them in different proportions. Each of us has a superior function, which we prefer and which is best developed in us, a secondary function, which we are aware of and use in support of our superior function, a tertiary function, which is only slightly less developed but not terribly conscious, and an inferior function, which is poorly developed and so unconscious that we might deny its existence in ourselves.

The description of Jungian Personality types would be incomplete without referring to his views that every person also contains a shadow personality. This shadow is unconsciously present in every person and its personality is the exactly opposite of someone's personality. So if someone is an extraverted thinker, his shadow personality would be that of an introverted feeler. Thus, shadow is in superposition with our personality. Jung asserts that a
person's personality is thus, not wholly determined by their main personality, but in conjunction with their shadow.

Jung proposed eight basic psychological types, four with the extraverted attitudes and four with the introverted attitude: E/I Feeling type (corresponding to the regions 1 & 8 in Figure 1), E/I Intuition type (regions 2 & 3), E/I Thinking type (regions 4 & 5), and E/I Sensing type (regions 6 & 7). These eight basic types discussed by Jung can be further refined into 16 psychological types depending on what is considered as the secondary function.

<table>
<thead>
<tr>
<th>Eight configurations of psychological functions corresponding to the eight segments of Figure shown on the left</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. F&gt;N&gt;S&gt;T</td>
</tr>
<tr>
<td>2. N&gt;F&gt;T&gt;S</td>
</tr>
<tr>
<td>3. N&gt;T&gt;F&gt;S</td>
</tr>
<tr>
<td>4. T&gt;N&gt;S&gt;F</td>
</tr>
<tr>
<td>5. T&gt;S&gt;N&gt;F</td>
</tr>
<tr>
<td>6. S&gt;T&gt;F&gt;N</td>
</tr>
<tr>
<td>7. S&gt;F&gt;T&gt;N</td>
</tr>
<tr>
<td>8. F&gt;S&gt;N&gt;T</td>
</tr>
</tbody>
</table>

Fig. 6 Two pairs of opposite psychological functions: Thinking and Feeling [rational opposites], Sensation/Intuition [irrational opposites]. Jung takes this two-dimensional representation in order to demonstrate the dependencies between the psychological functions. For example, Thinking and Feeling are opposites and conflict with each other (assuming one fixed attitude). However, their effect can be modified by using the irrational functions (Sensation and Intuition, respectively).
Two Qubit Model for Jung’s Theory of Personality Types

It has been argued recently that a simple Quantum Mechanic model is sufficient to express the bulk of Jung’s theory. There have emerged recent propositions to formulize C. J. Jung’s theory of Personality using a four dimensional Hilbert- Space for the representation of two qubits (Blutner & Hochadel, 2009). The first qubit relates to Jung’s four psychological functions: Thinking, feeling, Sensing and Intuition, which are represented by two groups projection operators \( \{ T, F \} \) and \( \{ S, N \} \). The second qubit represents Jung’s two perspectives of extraversion and introversion. It is believed that this system gives a natural explanation of the 16 psychological types that are defined in the Jungian tradition. It is believed that application of Quantum theory in the domain of cognitive Science will certainly provide flexibility and contextuality to cognitive entities that manifest themselves as fleeting contents of conscious experience. Similarly, impressions, ideas and opinions are conceptual entities with analogous properties and therefore call for an analysis in terms of quantum theory. Personality tests can similarly be seen in a cognitive setting where individual opinions are probed. Forced-choice questions are suitable material for checking the statistical framework and looking for quantum effects.

The two-qubit model of Jung’s methodology considers four psychological functions with the two basic attitudes extraversio n and introversion. The four psychological functions consist of two opponent pairs: (i) sensing (S) and intuition (N) – related to two opponent ways of perceiving information, either directly by the senses or in a rather indirect way by the integration of large amounts of information; (ii) thinking (T) and feeling (F) – related to two
opponent ways of judging information, either by reasoning or by evaluation. In this model, the first qubit represents the four psychological functions.

A qubit in a way is similar to the classical computer bit which can be either in 0 or 1 state but the difference is that the qubit apart from being in these pure states can also be in superposition of these two states.

A Sample Study of the Personality Types of the main characters of *The Bhagavadgita* using Two Qubit Jungian Model

Using the two qubit model for Jung's theory an attempt has been made to analyze the personalities of the main characters of *The Bhagavadgita*. For this purpose the following questionnaire has been designed. The general questionnaire used for personality assessment in Myer-Briggs Type Indicator (MBTI) System has also been consulted for understanding the type of questions and the aspects which need to probed. A set of 18 questions were designed with six questions each conforming to Extraversion/ Introversion opposition, Thinking /Feeling opposition and Sensing/ Intuition opposition. The questionnaire was filled based on the description of the characters and the different events concerning them in *Mahabharat*. Every question consists of an answer from one of the opposing pair and a certainty rating of the answer on a scale of 1 (uncertain) to 5 (certain). For instance, when a T/F question was answered with the thinking alternative with a certainty of 3 then a judgment for $(T)\psi = 3/5$ was taken and when a Feeling alternative was answered with a certainty of 2 then $(F)\psi = -2/5$ was taken.
### Extraversion / Introversion

<table>
<thead>
<tr>
<th></th>
<th>Question</th>
<th>E/I</th>
<th>Certainty rating of the answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Was the character comfortable in</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Being in groups and liked working with others</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Being alone and liked doing things on own</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Whenever there was a contest / an opportunity to showcase talent</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Did the character readily participate to prove his abilities?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Did the character hesitate or wait for somebody’s advice/order to do so</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Did the character prefer to have</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Many friends with short lived contacts</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Only a few friends with long standing contacts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Did the character</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Jump too quickly into activity</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Spend lot of time reflecting and did not get into action quickly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>In case of the character on different occasions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o there was instant outward expression of his views</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o there was hesitation or no outward expression of views</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>The character was</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Seen as outgoing or as a People Person</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Seen as reflective or reserved</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Thinking / Feeling

<table>
<thead>
<tr>
<th></th>
<th>Question</th>
<th>T/F</th>
<th>Certainty rating of the answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The character was more comfortable in making judgements based on</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Norms</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Feelings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Whether the character was more comfortable in making his</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Judgements on a logical basis</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Customary value judgement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>What did the character believe in</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Telling the truth than being tactful</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Being tactful than telling the cold truth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Was the character more attracted by</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Convincing evidence</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Touching appeal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Was the character more interested in</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Principles and logical solutions to almost every problem</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o What was more important to others and expressed concern for others</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>The character made his decisions with</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o head and wanted to be fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>o heart and wanted to be compassionate</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sensing / Intuition

<table>
<thead>
<tr>
<th></th>
<th>Did the character often</th>
<th>S/N</th>
<th>Certainty rating of the answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>look at facts and then look at the big picture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>look at the big picture first and then seek solutions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Did the character prefer to trust his</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>experience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>intuition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Did the character prize in himself</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>a strong hold on reality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>vivid imagination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The character preferred to</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>be practical and doing things in which he had experience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>do things that were new and different</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Was the character more inclined to take what was said</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>more literally</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>more figuratively</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Did the character like teachers/poets/persons/rishis/authors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>who speak/write directly what they mean</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>who speak/write what they mean using metaphors and symbolism</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The obtained personalities of the characters is presented in the table given below.

**Table 3. The Personalities Types of the characters as obtained by Jungian Two Qubit Model**

<table>
<thead>
<tr>
<th></th>
<th>Before the revelations of <em>The Bhagavadgita</em></th>
<th>After the revelations of <em>The Bhagavadgita</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Krsna</td>
<td>M N&gt;F&gt;T&gt;S</td>
<td>M N&gt;F&gt;T&gt;S</td>
</tr>
<tr>
<td>Arjuna</td>
<td>80% E T&gt;S&gt;N&gt;F</td>
<td>50% M N&gt;T&gt;F&gt;S</td>
</tr>
</tbody>
</table>

M denotes 50% extraversion and 50% introversion which implies the correct balance between the two contrasting attitudes.

Thus, employing Two Qubit Model for the study of personality types to analyze the characters in *The Bhagavadgita* proves to be quite comprehensive. It also opens new vistas for further research in Psychology, Literature and also Quantum Mechanics.
The Bhagavadgita as a Quantum Aesthetic Esoteric System

From time to time Gita has been interpreted from various perspectives. For instance, some consider it as Sankhya—Yoga treatise, for some it is a Krishnite version of an older Vishnuite poem, and for some it is a old verse Upanishad. These diverse views seem to arise from the fact that in Gita are united various currents of religious and philosophical thoughts. His Holiness Huzur Sahabji Maharaj (sixth revered spiritual leader of Radhasoami Faith) writes in His Teachings of Bhagavadgita:

The teachings of Shrimad Bhagavadgita are very simple and clear and one can really understand every word of it, if only one learns the author’s beliefs before him while studying it and brushes aside his own. The difficulty is that people want to read their own thoughts and beliefs in Gita and therefore the simple and easy things stated therein appear involved and complicated.41

From systems Perspective when Gita is analyzed, we realized that it is in reality a Grand System of Thought which in a very simple and precise manner brings together and integrates diverse currents of thoughts viz., the Vedic cult of sacrifice, the Upanishad teachings, the Bhagwata theism and piety, the Samkhya dualism and the Yoga Meditation

into a comprehensive synthetic vision. As generally believed it is not merely an esoteric System designed for and understood by specially initiated but it exhibits a unique amalgamation of aesthetic, esoteric, ethical and metaphysical systems.

Fig. 7 Aesthetic and Esoteric System: Some Parallels

- Visualize the union of microcosm and macrocosm.
- Penetration into the mysteries of being, mystery of life & world.
- Constant appeal to life-explain, interpret, comfort and console.
- Vital universal themes.
- Artistic portrayal of life and phenomenon.
- Compliment each other.

Gita is both an aesthetic system and an esoteric system which has helped to create and perpetuate great literature. On drawing parallelism, we realize that aesthetic and esoteric systems cut-cross and co-mingle at various levels. Both spring from the same fundamental sources, make a constant appeal to life, and deal with similar and vital themes. In the Indian tradition the word kavi and rishi are almost the same. An aesthetic system is also a sadhan (devotion) and an artist is a sadhaka (devotee) who transforms the physical experience into a 'metaphysical quest' culminating in spiritual awakening. All creation is an act of worship and true aesthetic systems do not separate ‘physical’ from the ‘metaphysical’. Both ‘aesthetic’ and esoteric’ systems represent profound truth, values which never perish, in the form of melodious poetry or noble prose employing the highest ‘ethical creative
imagination’. The Gita is known for its melody and magic of phrase, intensity of utterance and the vision of the seer.

Gita as an aesthetic system is also a ‘perceived intuitive system’ which probes into the heart of man, its conflicts of motives, the force of selfishness, and the subtle whisperings of the evil one in an artistic and stylistic manner.

Gita employs ‘dialogue form’ which is the most powerful literary form of expression, it is a dramatic representation of perpetually recurring predicament of man, using all the six elements of drama: mythos, ethos, dianoia, mylos, lexis and opsis. The use of poetic form provides emotional intensity and spontaneity to the utterances of the characters. The author of the Gita has thoroughly exploited the moving power of poetry. Praising the ‘literariness’ of Gita, Huzur Sahabji Maharaj writes:

The author of the Gita has excellently presented his beliefs in a very forceful and impressive way. Firstly he adopted the method of dialetics which is very helpful and effective; secondly characters like Shri Krishnaji and Arjuna have been selected for the purpose, and thirdly the scene has been located in a field of battle which makes it specially colourful.42

Gita is a harmonious system with sublime thought in sublime style. It teaches a method which is within the reach of all, that of bhakti or devotion to God. The message of the Gita is open to all without distinction of race, sex or caste. The only way to rise out of our ego-

centered consciousness to the divine plane is by focusing all our energies, intellectual and emotional on God.

If Systems theory promotes holism, Quantum Theory when blended with Systems theory promotes deeper holism. It would not be an exaggeration to call Gita a Quantum Aesthetic Esoteric System. Quantum theory serves as a tool to model and interpret the orthogonal states which the discourse frequently refers to. It puts forth the notion of ‘One in all and all in One.’

He is without and within all beings. He is unmoving and also moving. He is too subtle to be known. He is far away and yet is He near. He is undivided (indivisible) and yet He seems to be divided among beings. He is known as supporting creatures, destroying them and creating them afresh.\textsuperscript{43}

Classical (Newtonian) mechanics works in explaining the world around us, but Quantum theory unveils a new level of reality, the world of intrinsic reality, a world of possibilities. Quantum world view provides a new openness to build greater understanding, with Quantum mechanics the observer entered into the equations, exciting artists, scientists and scholars in general. The modern formulation of quantum theory rests primarily on the ideas of Erwin Schrodinger, Werner Heisenberg and P. A. M. Dirac. A classical system can be fully described using Newton’s laws, a classical particle whether, it is observed or not observed, is in the same state. By contrast, a quantum system has completely different modes of

existence, a virtual state when it is not being observed, and a physical state when it is observed. The virtual dimension of *Gita* can never be captured by simple reviewing. Mysticism pervades the *Gita*. It is interesting to note that even the developers of Quantum theory were influenced by The *Gita* and the Vedanta philosophy. Profoundly influenced by *Vedic* thought, Schrodinger kept copies of the Sanskrit texts by his bed, *The Bhagavadgita* and *Upanishads*. According to his biographer, Walter Moore, the unity and continuity of *Vedanta* are reflected in the unity and continuity of wave mechanics.

*Gita* refers to the duality of man's existence on this earth. There are several illustrations of Quantum Superpositioning in *Gita*. Quantum superposition principle is the most counter-intuitive aspect of quantum mechanics. How can a System simultaneously be in two orthogonal states?

In the XI chapter of *Gita*, Arjuna prays to Sri Krsna that He may be pleased to show him His cosmic form. Krsna bestows on him the internal eye and manifests to him His *Virat Swarup* (Cosmic form). During the revelation of cosmic form Arjuna witnesses and cries in astonishment, terror and rapture:

> All yonder sons of Dhrtarasra together with the hosts of kings and also Bhisma, Drona and Karna along with the chief warriors on our side too,

Fig.8 Superpositioned States of the Kauravas as Witnessed by Arjuna During Virat Swaroop Darshan of Shri Krsna

\[ |\text{dead}\rangle \]

\[ |\text{alive}\rangle \]

\[ \alpha = \frac{1}{\sqrt{2}} \]

\[ \beta = \frac{1}{\sqrt{2}} \]

Arjuna was bewildered to see that the sons of Dhrtarastra, all the Rajas, and all the big chiefs were rushing into the huge jaws of Krsna and getting crushed between his teeth. When explained by Shri Krsna, Arjuna realizes that God takes up the responsibility of both creation and destruction. Arjuna is self-deceived if he believes that he should act according to his own imperfect judgment. The fact is that he is helpless, powerless and insignificant as God of destiny has already decided their fate and Arjuna is merely a tool in the hands of God.
Krsna says:

O Arjuna! I am Kala the destroyer of the world, and have incarnated in this world to annihilate the human race. None of those brave warriors that are lined up in battle array will escape death even if you do not fight. I have already killed them, you have only to become an instrument, merely for the sake of appearance.  

Fig.9 Duality of Shri Krsna: Creator and Destroyer

- Huzur Shabji Maharaj in His "Teachings of Bhagvad Gita" Writes that Shri Krishna Maharaj called himself the incarnation of Kaal- the creator as well as the destroyer. Where as the Supreme Being has two facets one is of creator and the other which brings about salvation. Krishna was an incarnation of the creative facet called Kaal.

It has also been said in Gita that two forces are working in the universe, one is destructible (Kshar) and the other is indestructible (Akshar). All beings are Kshar and atman (soul) is Akshar. There is also duality in the nature of Krsna as creator and destroyer. If the

---

destructive power of Krsna produces terror, the creative power gives rise to a sense of rapturous ecstasy.

**Fig.10 Characteristic of Atma (Soul) and Material Body**

When we look at Gita as a Quantum Aesthetics Esoteric System it also becomes imperative to understand the difference between Quantum Spiritual Force field and Omni Quantum Spiritual Force field and the nature of duality existing in the Three Grand Divisions of the Creation viz. Pind Lok, Brahmand lok and Nirmal Chetan Desh.

Elaborating the above notions and Graciously revealing the mystery of the Highest region of pure spirituality 'Nirmal Chetan Desh', Most Rev. Prof. P.S Satsangi writes:

Any quantum force field in the physical universe is subject to duality between mind and matter (wave and particle) and therefore the principle of uncertainty implies that both position and momentum
cannot be determined precisely. Similarly, any quantum force field in the region of Universal Mind is also subject to duality between spirit and mind and therefore can represent uncertainty.

In fact, duality implies the principle of uncertainty. Accordingly, one should expect that true knowledge and primal force would not be sensed together. However, in purely spiritual region, the Quantum spiritual force-field is a special type which may be aptly described as Omni Quantum Spiritual Force-field whose distinguishing characteristic is that while it exhibits duality, it displays no accompanying uncertainty. “Advait” in the context of Brahman stresses that Atma and Parmatma are one and the same. On the other hand “Dvait” admits of duality of special kind in Radhasoami faith. It holds as an axiom that the Supreme Being (Merciful Radhasoami) is the unbounded and unfathomable Reservoir of spirit-force of consciousness such that the spirits which become perfectly pure and merge with the Supreme Being (in the Purely Spiritual Region) exhibit duality at will... Accordingly, even after merging in Radhasoami Dayal in Nirmal Chetan Desh (Radhasoami Region), the spirit can separate out from Radhasoami Dayal (Reservoir or Source) at its free will and observe His glory and worship Him (the deity) as a devotee. So, there is no uncertainty in this duality and therefore, the concept of
information acquisition, which is physical phenomenon, is irrelevant in the purely spiritual region. Notice that mind is an instrument or medium (somewhat like the senses) through which the sentient entity, i.e. the spirit entity, performs its subjective functions in the region of the Physical Universe and the Region of Universal Mind (*Brahmanda*). Since there is no uncertainty nor any intervening medium of mind, true knowledge or intelligence (i.e.) wisdom is acquired or captured by the sentient entity (spirit-entity) in the Purely Spiritual Region, through intuition or consciousness. Thus true knowledge and primal force can indeed be sensed together such that omniscience and omnipotence are realized simultaneously, in the purely spiritual region.\(^{46}\)

Though Krsna was an incarnation of *Kaal Bhagwan*, Arjuna could not recognize who Krsna was until Krsna himself through his grace and divine power revealed his cosmic form. Similarly, in one of His discourses Most revered Prof. P. S. Satsangi enlightened that Tulsi Sahab once remarked that if anyone claims that he can identify *Sant Satguru*, *Sant*, or *Param Sant* then Tulsi Sahab would shut his ears with his hands rather than hear such outright false statements. These clearly indicate that only those who have firm faith in the existence and absolute supremacy of the Supreme Being, possess intense desire to become

---

one with Him, keep away from egoism, conceit, lust and anger, and engage themselves in the activities of their own (soul) can become by His Grace channels of His love and purpose.

Fig. 11 Perpetual Cycle of Birth-Death-Rebirth

Huzur Sahabji Maharaj in His *Teachings of Bhagwat Gita* writes:

The following teachings in Chapter Three deserve to be written in letters of gold and it is hoped that the readers will give full attention to it and treasure it in their hearts:

> O Arjuna, what is there in the three lokas (worlds) that I must need do and what objects are there to acquire which I must strive for? Yet I engage myself in action because I know that if I do not set aside laziness and act, others around me would also follow my example and sit idle. As a result the three worlds will soon perish. (verse 22, 23 &24)
To conclude I submit that *Gita* is a narrative of higher consciousness. Whatever be our vocation, whether we are thinkers, creative artists, scientist, philosophers or humble men and women with no special merits, if we possess one great gift of the love of God, we become God's tools, the channels of his love and purpose. When this vast world of living spirits becomes attuned to Supreme God and exists only to do His will, the purpose of man is achieved.