CHAPTER VI
CONCLUSION

The Waste Land is a "Series of Vision, it has neither plot, nor hero. The protagonist, or Poet, is not a person. Sometimes he is a silent listener, sometimes a voice that asks questions, but gives no answers or only cryptic ones."¹ Helen Gardner is right to remark that Eliot in his "quizzical reflection"² has raised more problems in The Waste Land than giving answers to different human problems. The experience communicated by The Waste Land "exemplifies a direct, mystical meaning, implicit in human experience."³ It is true that Eliot in The Waste Land has made a single argument that the spiritual sterility born of animalism needs to be resolved through religious, or spiritual living. As Mr. Helen Gardner, approves, Eliot had "something at once personal and of general relevance to say on important aspects of human experience."⁴ A most personal experience has been communicated by universalizing its contents to inhabitants of The Waste Land. The poem is at once autobiographical and universal and bears much in his future career than The Waste itself.

Eliot knew and as the last part of the poem shows, that the only anecdote to sexual animalism, which makes The Waste apparent, is man's advancement as a religious and a spiritualist. It relied upon "substantiating the orthodox meaning of religion as well as its implications in human life, but with expounding.
The spiritual decadence of the age. Eliot’s introduction of the Vedas and, particularly, the Ganges, shows his discontention with the note of “doubt, despair and hopelesness." The Hindu saint, Bhagirath, can go meditating for long sixty thousand years for revival of his ancestors, whereas a British citizen cannot show restraint even for days. He had well apprehended the reason of sterility and dismay as Christian in-adherence to religion. Eliot’s option in *The Waste Land* is very true, but the fulfillment has not been well perfected experience of dismay and disintegration on God and its solution is better exhibited in his plays as an autobiographical experience. After the Sweeney Agonistes and *The Rock*, he has exhibited his religious mood in *The Murder in the Cathedral*. Eliot accepts that it is “essentially a Christian play, written on purely Christian conditions”, but any religious fulfillment has come as a solution he had raised to the questions in *The Waste Land*. It is also there that the religious perfection has been sought not on religion itself but his personal experience. A waste-lander does not come out of his confinement where as he must have gone for sacrifice of Thomas himself. The sense of Thomas martyrdom is a device, which the waste-lander actually needs. Eliot describes Thomas as detached from the world as he himself was from his life. Thomas has been described as a person having had his exile for long eight years. Eliot himself remained in an unsettled exile in England for all-his life. If he did not condemn either England or its people, it is also there that he did not love it. The essential Eliot is explicitly inherit in Thomas, I martyrdom, where the advancement of the being, from the physical to the religious order, has been exhibited.
The Waste Land is barren because it cannot bring out possibilities for an expansion into the religious. The Murder in the Cathedral not only served Eliot’s purpose of being a popular dramatist but as well succeeded in showing that the advancement, from the physical to the spiritual, could be practical.

The Family Reunion is again autobiographical since he has used his sagacious but personal experience as a means of showing the advancement in purely Christian faith and conditions. Harry is detached from Wishwood, and Amy particularly, as was Eliot detached from Massachusetts. His marriage with Vivienne was unhappy and, likewise, does Harry express his unhappiness on account of his wife. Eliot came from the States to England and all against the will of his parents married Vivienne, the Catholic girl. This incident, from his personal life, has been extended a full theme of The Family Reunion. Harry is Eliot himself so long his wife and Wishwood is concerned. Amy wants that Harry should come back and take charge of Wishwood after getting married to Mary. In likewise condition, he gets married abroad and suffers all because of his wife. Harry feels that the pushed his wife over into the sea and so suffers from a disease conscience, Harry’s mother does not feel any interest his wife and is rather happy with her death.

Eliot’s case is a little different in presentation, but the situations and the happenings have been similar. He suffered because of his wife and lived a lonely
life until his second marriage. Eliot’s parents, like Amy, did not want Vivienne home and Eliot had to suffer it all alone. Harry’s wife is no less dominant in giving sufferings to him throughout life. Harry's wife dies in the doubts of a murder where Eliot’s wife goes lunatic with every possibility of a destrangement. Both Harry and Eliot assign religious mode of living - one in religious writings and the other in a religious living. The Reunion is much more autobiographical, however his own mood had been to live religious life.

The Cocktail Party, The Confidential Clerk and The Elder Statesman are again autobiographical, but the solution to the questions raised in The Waste Land has been attained by executing advancement from the physical to the religious' order, and the religious to the spiritual order. Eliot’s own statement that the “world of a great dramatist is the world in which the creator is everywhere hidden and everywhere present,” makes Celia’s case more autobiographical. Eliot, among other things, cannot forget himself as a foreigner in England, even fit gave him the best of life and fulfillment. He could take his whole life in England as an exile, and particularly, his conscious, which never comes out anywhere. Celia is dejected in love, like Eliot himself, and her exile into the world of epidemics is analogous to Eliot I s own loneliness. Unlike, the previous plays, where Eliot has represented religion as a token of God, in the latter plays, God is not “possessing the attributes of nature, but transcending them all.” Eliot shows Celia as a spiritualist who cares more for her spirit than the religious faith itself. Her entry
into the unknown world has been marked with her will to reconcile her conscience and not the religious faith. If “the devil must be a God”, the conscience of Celia be free of all religious equations.\textsuperscript{10} The idea of sin and the religious self is reconciled in a spiritual being. She has perfectly been detached from both religion and society. Both Colby and Cleverton make the case of spiritual realization more exact. Colby, in his statement,

\begin{quote}
“You do not know
What is to be a bastard.”\textsuperscript{11}
\end{quote}

illustrates Eliot’s orphanage in England, all detached from his parents and country. Cleverton does not move outside his house, but, the sort of exile he faces, presents much better a real T.S.Eliot. The change of tragedy to comedy makes his realization much better than Thomas and Harry. Eliot, in his latter years, lived all alone and had no support, either to guide or to help him. All his poetry and poetic plays come as a self realization.

Cleverton is his mouth-piece in making the reconciliation a compact unity “which Mr. Eliot has not achieved before in a Play.” \textsuperscript{12} The problem picked up in \textit{The Waste Land} has definitly been carried further through the plays, but Eliot, after all, succeeds in resolving his personal experience with Calverton’s realization. The troubled moments of his life, including Vivienne and Russell, are finally solved in a blissful, natural and real declaration.

\begin{quote}
“And I am happy,
To be happy at this moment.”\textsuperscript{13}
\end{quote}
NOTES AND REFERENCES


4 Helen Gardner, op. cit., p.3.

5 S.S. Deo, op. cit., p.68.


7 S.S. Deo, op. cit., p.43.


