Chapter Three

IDENTIFICATION AND ANALYSIS OF METAPHORS AND SIMILES IN THE POEM: THE WASTE LAND

Metaphorical stanzas in the poem: The Waste Land are selected and we underline the verb-oriented metaphorical sentences in them to illustrate the range and typology of the figural mode in the poem.

(The Burial Of The Dead)

1. April is the cruellest month, breeding
   Lilacs out of the dead land, mixing
   Memory and desire, stirring
   Dull roots with spring rain (Lines 1-4)

2. Winter kept us warm, covering
   Earth in forgetful snow, feeding
   A little life, with dried tubers (Lines 5-7)

3. What are the roots that clutch, what branches grow
   Out of this stony rubbish? Son of man,
   You cannot say, or guess, for you know only
   A heap of broken images, where the sun beats.

   And the dry stone no sound of water. Only
   There is shadow under this rock

   And I will show you something different from either

   Or your shadow at evening rising to meet you;

   I will show you fear in a handful of dust. (Lines 19-30)
4. You gave me hyacinths first year ago;

..............................................................

..............................................................

..............I was neither

Living nor dead, and I knew nothing.

Looking into the heart of light, the silence.

Oed' und leer das meer. (Lines 35-42)

5. That corpse you planted last year in your garden (i)

'Has it begun to sprout? (ii) Will it bloom this year?

Or has the sudden frost disturbed its bed?

Oh keep the Dog far hence, that's friend to men,

'Or with his nails he'll dig it up again! (Lines 71-75)

(A Game Of Chess)

6. And other withered stumps of time

Were told upon the walls; staring forms

Leaned out leaning, hushing the room enclosed.

Footsteps shuffled on the stair.

Under the firelight, under the brush, her hair

Spread out in fiery points

Glowed into words, then would be savagely still. (Lines 104-110)

7. I think we are in rats' alley

Where the dead men lost their bones (Lines 115-116)

8. 'What is that noise?

The wind under the door?'

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

Nothing again nothing.
'Do

'You know nothing? Do you see nothing? Do you remember
Nothing'. (Lines 117-123)

(The Fire Sermon)

9. The river's tent is broken(i): the last fingers of leaf(ii)
Clutch and sink into the wet bank. The wind
Crosses the brown land(iii) unheard. The nymphs are departed.

Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers silk handkerchiefs,

........................................
The nymphs are departed.

And their friends, the loitering heirs of city directors;
Departed, have left no addresses.

By the waters of Leman I sat down and wept...

Sweet Thames, run softly till I end my song;

........................................

But at my back in a cold blast I hear

The rattle of bones, and chuckle spread from ear to ear. (Lines 173-186)

10. The river sweats(i)

Oil and tar
The barges drift

...........

..........

Past the Isle of Dogs(ii)

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Elizabeth and Leicester

Beating oars
Southwest wind
Carried down stream
The peal of bells
White towers (Lines 266-291)

(Death By Water)

11. A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool. (Lines 315-318)

(What The Thunder Said)

12. (I) Here is no water but lonely rock
Dead mountain mouth of curious teeth that cannot spit
And dry grass singing

But there is no water. (Lines 339-358)

(II) In this decayed hole among the mountain
In the faint moonlight, the grass is singing

Then a damp gust
Bringing rain (Lines 385-394)

13. 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. (Lines 495-397)
Then spoke the thunder

DA DA DA

Datta Dayadhvam Damyata (Lines 399-422)

14 (I) DA

Datta: What have we given?

..................

.............

Or in memories draped by the beneficent spider

Or under seals broken by the lean solicitor

In our empty rooms. (Lines 399-409)

14 (II) DA

Dayadhvam: I have heard the key

Turn in the door once and turn once only

We think of the key, each confirms a prison

Only at nightfall, ethereal rumours

Revive for a moment of broken Coriolanus (Lines 410-416)

Table I Discourse types and figural modes. Mammata: Metaphor is of four types:

1. Universal Metaphor, in cases where what is imposed is directly expressed. (Object imposed is directly mentioned by words)

Sentences: 4,

2. Partial Metaphor, in a case where what is imposed is directly expressed as well as indirectly implied.

3. Pure Metaphor, that which is devoid of constituents. (When the object alone by itself is imposed).
4. Consequential Metaphor, where as a means of the desired imposition, there is imposition of something else-where the expressive word is either 'coalescent' (in pun) or 'distinct'.

(Sentences: 3, 5(i), 5(ii), 7, 8, 9(i), 9(ii), 9(iii), 10(i), 10(ii), 10(iii), 11, 12, 12(i), 12(ii), 12(iii), 13, 14, 14(ii))

5. Mammata also mentions a special type of Metaphor known as Modal Metaphor, where the object is implied by means of paronomastic differentiating adjusts.

(Sentences: 1(i), 1(ii), 2(i), 2(ii), 6, 14(i))
<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Metaphors in the poem: The Waste Land</th>
<th>Human</th>
<th>Non-Human</th>
<th>Animate</th>
<th>Inanimate</th>
<th>Non-human animate</th>
<th>Natural Force</th>
<th>Static</th>
<th>Dynamic</th>
<th>Object Concept</th>
<th>Concrete Abstract</th>
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<tbody>
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<td>1.</td>
<td>April is the cruelest month,</td>
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<td>(i)...breeding/Lilacs...</td>
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<td>(ii)...mixing/Memories and desire...</td>
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<td>(iii)...stirring/Dull roots...</td>
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<td>2.</td>
<td>Winter kept us warm,</td>
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<td>(i)...covering/Earth</td>
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<td>(ii)...feeding/A little life...</td>
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<td>3.</td>
<td>I will show you fear in a handful of dust</td>
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<td>4.</td>
<td>Looking into the heart of light, the silence.</td>
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<td>5.</td>
<td>(i)That corpse you planted last year...</td>
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<td>5(i)</td>
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<td>(ii)...has the sudden frost disturbed its bed?</td>
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<td>5(ii)</td>
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<td>6.</td>
<td>...her hair/Spread.../Glowed into words...</td>
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<td>7.</td>
<td>I think we are in rats' alley.</td>
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<td>8.</td>
<td>What is the wind doing?</td>
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<td>9.</td>
<td>(i) The river's tent is broken...</td>
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<td>(ii) ...the last fingers of leaf...</td>
<td>9(ii)</td>
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<td>(iii) The wind/Crosses the brown land.</td>
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<td>10.</td>
<td>(i) The river sweats...</td>
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<td>(ii) ...the Isle of Dogs...</td>
<td>10(ii)</td>
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<td>(iii) ...South west wind/Carried.../The peal of bells...</td>
<td>10(iii)</td>
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<td>11.</td>
<td>A current under sea/Picked his bones...</td>
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<td>12.</td>
<td>(i) Dead mountain mouth ...that cannot spit</td>
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<td>(ii) ...dry grass singing...</td>
<td>12(ii)</td>
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<td>(iii) ...a damp gust/Bringing rain...</td>
<td>12(iii)</td>
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<td>13.</td>
<td>The jungle crouched, humped in silence</td>
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<td>14.</td>
<td>Then spoke the thunder</td>
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<td>(I)... memories draped by the beneficent spider.</td>
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<td>(II)... aethereal rumours/Revive for a moment</td>
<td>14(II)</td>
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Table 3. Dominant Movements

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<tr>
<th>Sl.No.</th>
<th>Natural Force</th>
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<td>1(i), 1(ii), 1(iii), 2(i), 2(ii), 5(ii), 8, 9(i), 9(ii), 9(iii), 10(i), 10(ii), 10(iii), 11, 12(i), 12(ii), 12(iii), 13, 14, 14(II)</td>
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<td>Inanimate object</td>
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<td>Concept</td>
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<td>Inanimate Concept</td>
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<th>3.</th>
<th>Human</th>
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<th>Sentences:</th>
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<td>Inanimate</td>
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<th>4.</th>
<th>Human</th>
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<td>Inanimate Object</td>
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<th>5.</th>
<th>Object</th>
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There are 16 metaphorical stanzas in *The Waste Land*, in which there are 26 metaphors. We now proceed to analyse them in the model of Mammata.

1. **April is the cruellest month, breeding**
   Lilacs out of the dead land, mixing
   Memory and desire, stirring
   Dull roots with spring rain. (Lines 1-4)
The metaphor is a Modal Metaphor, 'Where the object is implied by means of paronomastic differentiating adjusts.

According to Mammata when a sentence descriptive of the object meant to be described, through the force of adjective used punningly and not through any force of the object itself, it is Modal Metaphor, 'Samasokti', so called because it consists of in a 'statement' (ukt) of two meanings, in brief (samasena).

'The traditional treatment of 'April' as the harbinger of 'rain, sun, sweet showers' at the opening of Chaucer's Prologue which is cheerful and energetic and the life giving rain will fertilize the land and the harvest will be in abundance. In the Christian Calendar April is associated with Easter, Christ's resurrection from the tomb on the third day, so is the case with Spring in the fertility myth, the growth of potency in the Fisher King and the fertility of the land. These energetic and cheerful characteristics of spring are contrasted in The Waste Land where "April is the cruellest month". Before the coming of April, the wastelanders have already accustomed to the sterile, degenerated life that any change in their lives becomes so exceedingly painful to them. Here the use of the adjective 'the cruellest month' shows that they are much tormented by the coming of spring that threatens their already accustomed way of life. During April, the middle of spring all kinds of seeds, which remain virtually dead throughout the winter, start sprouting out, the roots that remain dulled are stirred by the spring rain and show sign of re-generation. But in the mind of the Protagonist, that is, Tiresias, the coming of April in the waste land is 'the cruellest month,' reminding him the "memory and desire" of his past life. Harriet Davidson says: "The Waste Land strongly reveals the unruly forces of improper desire in its emotional yearning, in its constant return to sexual tragedy, and its disorienting juxtapositions and displacements. But the textual history of the poem, from draft, to edited version, is published version with endnotes, tends to tame some of the unruliness of the poem. The manuscript draft of the poem, which is even more various at the final poem, includes three narrative sections cut in the final version by Pound and by Eliot himself. These cuts exercise Eliot's rawer side: scenes of drunkenness, whoring, urinating, defecating, and bigotry are removed from the
poem and from Eliot's public persona. And with the removal of the manuscript's comic, narrative opening, the poem foregrounds the life-denying voice, which begins by recoiling from spring: "April is the cruellest month."  

The character of the natural force 'April' is imposed on the character of human being and the superlative adjective "cruellest" is used with man or animal say, 'John is the cruellest man' or 'Lion is the cruellest animal'. Thus, in the case of the wastelanders who have already adjusted the sterile life physically and spiritually, any coming of a messiah or a saviour who tries to save them from their living-in-death life by reminding their past glories "memories" and also the agonies "desires" of how great men had met tragedy down in history due to lust had become too unbearable. In the words of Ward:

"...We each take our own memories to be unique, private, secret and constantly changing in shape and meaning, but a repeated process in the world outside ourselves, subject to impassive natural forces and not to our wills or our creative imaginations. The mind is made a helpless thing; no more able to resist the forces that work upon it than a root can control the response it makes to rain... April, (.), the month of spring flowers and Canterbury pilgrims, is, ...made "cruellest month"; and not, cruel by default either; cruel in action, 'breeding', 'mixing', 'stirring', an alchemist or wizard working upon the passive earth; by extension ('memories and desire' slipped in among the roots and the rain) an April of the mind, a cyclical renewal of experience, becomes something which is neither willed nor welcomed, a matter of habit and ritual imposed upon us whether we will or no."  

2. **Winter kept us warm, covering**

**Earth in forgetful snow, feeding**

**A little life with dried tubers.** (Lines 5-7).

The metaphor is a Modal Metaphor.

Here the object/concept meant to be described is "the sterile life" of the wastelanders, through the force of adjective used punningly -"warm"- and not
through any force of the object / natural force itself - "winter". The people of the wasteland are so accustomed with the sterile life they have been leading on. Of the cycle of the natural forces (seasons) namely: spring, summer, autumn and winter in the English calendar, the wastelanders prefer winter for 'winter kept', them 'warm, covering' their sterile lives in 'forgetful snow'. In spring, every plant, seed, which remain dulled in winter, begin to sprout out with the coming of spring rain and the wastelanders are reminded of their confused memories and past desires that are too unbearable for them. During winter every plant or branch sheds its leaves, the seeds or roots remain half-dead, though they are being fed not by rain but by scanty snow. The "dried tubers" here, is a metaphor for the wastelander but the device of The Waste Land: "The Waste Land is built on a major contrast- a device which is a favourite of Eliot's and is to be found in many of his poems. The contrast is between two kinds of life and two kinds of death. Life devoid of meaning is death; sacrifice, even the sacrificial death, may be life-giving, an awakening to life. The poem occupies to a great extent with this paradox and with a number of variations on it."  

In summer, people have a very good time as this is the season of joy and activity: "... coming over the Starnbergersee /With a shower of rain; we stopped in the colonnade, /And went on in sunlight into the Hofgarten, /And drank coffee, and talked for an hour." (Lines 8-11) 

Yet this season of joy and activity is too dangerous, it may execute both the partners full into sensual activity. But, the wastelanders up to now, do not want any activity be it sensual or spiritual. They enjoy the bitterly cold "winter", a metaphor for spiritual dryness. In other words, the wastelanders enjoy their polluted, contaminated lives being fed by 'forgetful snow' and are very much against any sign or activity, which shows re-generation. 

3. What are the roots that clutch, what branches grow

Out of this stony rebirth? Son of man,

You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dry stone no sound of water. Only
There is shadow under this rock

(........................................................................)

And I will show you something different from either

.................................................................................. . . .

Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust. (Lines 19-30)

The metaphor 'fear in a handful of dust' is a Consequential Metaphor- the expressive word 'dust' is distinct.

The noun 'fear' is often used with animate noun especially with man. But here it is used with inanimate noun, with dust The Bible says that man is created out of dust: "... you return to the ground since from it you were taken; for dust you are and to dust you will return it. (Genesis 3: 19) and "... and the dust return to the ground it came from...." Ecclesiastes 12:7) These Biblical quotations echo in John Donne's Meditation IV of Devotions of Upon Emergent Occasions: "What is become of man's great extent and proportion, when himself shrinks himself, and is consumed to a handful of dust...

Since, the character of 'dust' is imposed upon the character of man, it is Consequential Metaphor. In the book of Ezekiel in the Bible where the Israelites rebelled against God and the people became wicked and their practice detestable in the eyes of God, so God said to Ezekiel:

"Son of man, stand up on your feet and I will speak to you ... Son of man, I am sending you to the Israelites, to a rebellious nation that has rebelled me; they and their fathers ... are obstinate and stubborn. Say to them, 'This is what the Sovereign Lord says'. And whether they listen or fail to listen ... they will know that a prophet has been among the...". (Ezekiel 5:1-5)
The Ecclesiastes says in 12:5 thus:

"When men are afraid of heights
and of dangers in the streets;
When the almond tree blossoms
And the grasshopper drags himself along
and desire no longer is stirred.
Then man goes to his eternal home
and mourners go about the streets."

In the case of Ezekiel he had been directed by God to say what God had put in his mouth whereas the words of the Ecclesiastes were spoken by a man who said that:

"I devoted myself to study and to explore wisdom all that is done under heaven ... I have seen all the things that are meaningless, a chasing after the wind". (Ecclesiastes 1:13-14)

Eliot combined the prophet Ezekiel who prophesied the destruction of the city, Jerusalem and king Solomon, the teacher who said about the ravaged of old age, the destruction of man. In the spiritual wasteland, the people are sterile: spiritually, mentally emotionally and physically. They are rootless. Marie is rootless, she says: "I am no Russian, I come from Lithuania, pure German". She lives in the cosmopolitan civilized world, but does whatever can be done to satisfy her carnal desires of the body. "I read much of the night, and go south in the winter". The people just live like "the roots that clutch... of this stony rubbish? And they are "A heap of broken images...." Where there is no chance of spiritual rebirth "And the dry stone no sound of water". They are living completely a living dead. In Psalm 23:4 David sung:

"Even though I walk
Through the valley of the shadow of death
for you are with me:

your rod and your staff,

they comfort me."

This, David sung when king Saul disobeyed God's command, God told prophet Samuel to anoint David to be the king of Israel. This aroused jealousy in Saul and attempted to kill David and pursued through the rocky mountains but David always eluded Saul's evil designs.

Eliot might have this in mind when he says:

"There is shadow under this red rock
I will show you fear in a handful of dust."

But the fear is the fear of the detestable practices of the contemporary men whose destruction is impending. And their designs are always evil. Like the prophet Ezekiel and the teacher, king Solomon, Eliot observes the contemporary life minutely and says so.

4. You gave me hyacinths first year ago;

..........................................................

..........................................................

......................I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
Oed’ undleer das meer. (Lines 35-42)

The metaphor, ‘The heart of light’ is imposed upon the state of ‘silence’. Here, what is imposed ‘silence’ is directly expressed by word. Hence, it is a Metaphor Universal.
This love scene is the second meeting between the protagonist and the young girl in the Hyacinth garden. The girl remembers her last meeting with him a year ago when she was given hyacinth flower and she came to be called as the hyacinth girl. The protagonist is confronted with the youthful and sensual girl since then, 'Your arms full, and your hair wet.' But he just keeps quiet. He becomes mute. The outward beauty and sensuality of the girl which may arouse any young man to partake in the carnal romantic adventure could not be seen by the protagonist, 'I could not/Speak, and my eyes failed, I was neither/Living nor dead, and I knew nothing.' But he could see the radiance, the inner light of the heart, the silence. Hence, the love-relationship cannot develop into fruition or marriage, as he is now aversed with something physical or sexuality. The last line shows: 'Desolate and empty the sea.'

A.S.Negi says: “Whenever a person becomes enlightened, he often grows silent. There are two reasons for this. One, he attains to a state of bliss before which all the pleasure of the world fade out. Two, he is so overflowing with bliss that he would like to share with the world, yet he finds no words adequate enough for it. So he stays silent.”

Applying the position of the protagonist with A.S.Negi’s theory, we could say that the protagonist, in his first meeting with the young girl showed so much romantic feelings for her and gave her hyacinth flowers as a sign of his love. This arouses in her the carnal romantic feelings ‘Your arms full, and your hair wet’. But now he has become enlightened and has attained a state of bliss, so the youthful bloom and sensuality fade out of his mind. In fact, he wants to share his state of bliss with her, but he does not find an adequate word ‘I could not/Speak and my eyes failed, I was neither/ Living nor dead, and I know nothing. “So he stays silent, looking into the heart of light, the silence.” Though “our heart is the center of love or spirit. It is the center from where subtler feelings of love and compassion arise. Yet the heart does not understands words. It only understands the language of silence.” In the Grail legend, persons whose hearts were impure were struck blind by the vision of the Holy Grail. But the protagonist here might
have been pure in heart as his carnal desires are faded out of his mind. John T. Mayor says:

"Although the Hyacinth garden has been read as an ecstatic visionary experience of love, it is in fact the archetype of ambiguity in the poem. The lover is associated with fertility ("Your arms full, and your hair wet"), but the protagonist, having proffered phallic flowers, experiences a paralysis of mind and body that leaves him "neither/Living nor dead." He cannot speak; he knows nothing; his eyes fail: he is arrested before some fundamental truth ("Looking into the heart of light") that overwhelms. As an archetype of the discovery of desire, the contrary reactions of the partners suggest that sexuality is simultaneously fertile and sterile, enriching and paralyzing, fulfilling and overpowering, depending on the individual." 6

In the spiritual wasteland everything is sterile: man, beast and nature. The love-relationship between the lovers cannot bloom into marriage in The Waste Land. So the poet seems to say the futility of the partners meeting in the Hyacinth garden without any emotional attachment.

5. 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?

Oh keep the Dog far hence, that’s friend to men,

‘Or with his nails he’ll dig it up again! (Lines 71-75)

The metaphor is a Consequential Metaphor ‘where as a means of the desired imposition, there is imposition of something else, - where the expressive word is “coalescent”(in Pun).

The vehicle for “that corpse” is “seed”.

Here the character of “seed” is imposed upon “That corpse you planted last year in your garden/ Has it begun to sprout? Will it bloom this year?”
According to the Hebrew concordance of Evan-Shosham, the word sera (to sow, seed) occurs in the Old Testament 56 times as a verb and 229 times as noun. Then in the Greek New Testament we find the word used as a noun 52 times and as a verb 43 times. In the Christian dogma, the word 'seed' is often used as a symbol of spiritual life. The Bible first speaks of seed in relation to plants (agriculture, botany), which is, in the metaphorical sense for people. In Genesis 1-3, we read that God created man "in His image" to be His representative and image-bearer in this creation. God also made man "after His likeness", according to His own being and nature, but man sinned. Genesis 4 shows that Adam and Eve could not bring forth this seed of God. God speaks first about a direct confrontation between Satan and the woman. After that we read the enmity between Satan and the woman "thy seed and her seed."

Both the Old Testament and the New Testament present death as belonging to human sinful existence and the result not merely of biological forces but of the effects of sin (Romans 5:12). But there is also spiritual death, the lack of spiritual communion between God and human being. This causes separation from God even after death (Revelation 2:11, 20:6). Jesus Christ died in order to destroy the power of death (Hebrew 2:9, 14), to bring them into the resurrection of the body (1 Corinthians 15). St. John prophesied thus:

"I saw thrones on which were seated those who had been given authority to judge. And I saw the souls of those who had been beheaded because of their testimony for Jesus and because of the word of God. They had not worshipped the beast or his image and had not received his mark on their foreheads or their hands. They came to life and reigned with Christ for a thousand years." (Revelation 20: 4). From the above Biblical discussion, we can know that man failed God's plan, programme, purpose and product as illustrated in the seed and death came to the world. So God became man and died for the salvation of mankind." (John 1:1)

From the fertility myths, Eliot drew from Frazer's *The Golden Bough* and Weston's *From Ritual to Romance*. *The Golden Bough* treats the rituals of the
deities Adonis, Attis and Osiris. In one of the ceremonies, the effigy of the fertility God, Osiris was struck with grains all over the body and then buried in the earth. After a few days, the grains would sprout out and green blades broke into the light of the day; and the dead-god was thus re-born which heralded a new harvest. From Ritual to Romance deals with the story of the Fisher King and the Holy Grail. Weston connected the story with fertility myths, finding sexual symbols in the Grail (female symbol) and the Lance (the male symbol). However, in The Waste Land, 'The Burial of the Dead is now a sterile planting-without hope.' So advised the protagonist to 'keep the Dog far hence, that's the friend to man/ Or with his nails he'll dig it up again!'

In Webster's The White Devil the passage goes this way:

Oh keep the wolf far hence, that's foe to man,
Or with his nails he'll dig it up again.

In the Muslim and the Christian traditions, which branched out from the Hebrew tradition, the dog is taken as an unclean animal and enemy to spiritual growth. David prayed to God when he was so much disturbed emotionally by his enemies. He compared his enemies to dogs:

"Dogs have surrounded me;
a band of evil men has encircled me.
they have pierced my hands and my feet.
I can count all my bones;
people stare and gloat over me.
They divide my garments among them
and cast lots for my clothing.
But you, O Lord, be not far off;
O my strength, come quickly to help me.
Deliver my life from the sword,
my precious life from the power of the dog. (Psalm 20:16-20)
Critics have questioned as to why Eliot alters the wolf into a dog when he is interested to make a reference to Webster's darkest play? And why does he reverse the point of importance from the animal's normal hostility to men to its friendliness? David Ward gives a hint:

'Dog-headed Anubis ... was one of the guides to the reborn soul in Egypt, Cerberus the dog guarded the Greek underworld... Eliot must have observed that the dog changes its normal habits through the ages and becomes 'friend to men'- so the maxim, 'Dog is a faithful animal' whereas, the wolf never changes its normal habits and continues to be 'foe to men'. Since there is no chance of spiritual rebirth and regeneration in The Waste Land, Eliot quoted Baudelaire, 'you! lecteur! - mon semblable, -mon frere!' The protagonist, 'You' who is referred to Stetson, is everyman, indicating the reader and Mr. Eliot himself.

6. And other withered stumps of time

Were told upon the walls; staring forms

Leaned out leaning, hushing the room enclosed.

Footsteps shuffled on the stair.

Under the firelight, under the brush, her hair

Spread out in fiery points

Glowed into words, then would be savagely still. (Lines 104-110)

The metaphor is a Modal Metaphor.

Mammata describes this type of metaphor as 'when a sentence descriptive of the object meant to be described, through the force of adjectives used punningly- and through any force of the object itself.'

The 'vehicle' for the (adjective)-'other withered stumps of time' is the decorations on the walls of the Lady of Situations, Belladonna which in turn for the impotence of the protagonist who is forced to stay with her. One is reminded of Eliot's allusions, of the legendary temptress Eve, Shakespeare's Cleopatra who
keeps snaky locks of hair, Virgil's Queen Dido and Pope's Belinda- all of them destroy their heroes. The walls of Belladonna's room were decorated with paintings of men and women, which modern scholars have pointed out to be the portraits of many fatal men and women, painted by Italian artists during the romantic decadence. Russell Elliott Murphy says:

"That the image is richer if we know that Philomel's tongue was left a withered stump by Tereus' act of cutting it out and that she had to speak to Procne, like the past to us, through lifeless, static images rather than with words expressed in living breadth is not more to know, really, when we regard and subjective a critical evaluation 'richer' is."\(^{12}\)

The curse on the land follows that everything becomes sterile; the land becomes waste nothing grows in the wasteland, and the protagonist becomes impotent. Like the portraits on the walls who look down with their eyes wide open, 'staring forms/Leaned out, leaning, hushing the room enclosed', the protagonist 'remains fixedly impassively as his thoughts play out nightmare his marriage has become.'\(^{13}\)

Of the sudden sound of footsteps heard on the staircase which reminded of her many nocturnal visitors form higher status of society while she was doing her hair-do 'Under the fire light, under the brush, her hair' in her excitement, her hair 'Spread out in fiery points' and as if they would utter or speak out words of welcome to her clients. But they became wildly mute. The imagery of human hair in Indian as well as in Western thought is 'sensuality of the flesh.'\(^{14}\) Hence the vehicle for the metaphor 'her hair.../Glowed into words...' is the sensual desire of the lady. This can be known from the lines:

"My nerves are bad to-night. Yes, bad.
Stay with me
Speak to me. Why do you never speak? Speak"

(A Game of Chess, Lines 35-36)
The lady is careful in her hair-do so as to entrap many a client. As pointed out above, human hair is associated with sensual desire of the body—the hair of the Lady of Situations speaks out her physical desire 'Glowed into words' but realising the impotence of the protagonist, she has to accept the outcome of the situation, 'then would be savagely still'.

We can conclude our discussion on the final acceptance of the situation by the Lady of Situations quoting Cleanth Brooks:

"Lust drives forward urgently and scientifically to the immediate extirpation of the desire. Our contemporary wasteland is in a large part the result of our scientific attitude—our complete secularization. Needless to say, a lust defeats its own ends. The portrayal of 'The Change of Philomela, by the barbarous king' is a fitting commentary on the scene, which it ornaments. The Waste Land of the legend has come in this way—the modern waste land has come in this way." 15

7. I think we are in rats' alley

Where the deadmen lost their bones. (Lines 115-116)

The metaphor is a Consequential Metaphor. Here, the character of the waste land is imposed upon 'rats' alley'; only as a means of imposing (through Pun), 'the dead men lost their bones' the character of spiritual sterility. Hence the metaphor is coalescent (in Pun) the wastelanders live in a shadowy, illusionary and mechanical world. Marie is a rootless lady, not Russian though came from Lithuania but a German. So she is lustful and merely lives for the comforts of the body. Madam Sosostris is a fortuneteller, a Clairvoyant. She has a pack of cards painted with different figures suggesting the dangers to human destiny. The pack of cards is called 'the drowned Phoenician'. The 'Phoenician Sailor' is a type of fertility god whose image is thrown in the sea every year as a symbol of the dead of summer for the coming of New Year in the spring, which heralds a new birth. She also alludes the song of Ariel from Shakespeare's The Tempest, 'Those are pearls that were his eyes'. In The Tempest, Ariel, in order to console Ferdinand who has started thinking that his father might have died says that a sea change
has taken place and so his father’s eyes have been transformed into shining pearls. However, Madam Sosostris knows that such transformations are impossible to the wastelanders and introduces Belladonna, the lady of situations; Phlebas, the Phoenician sailor who was drowned. As long as the Phoenician sailor lived he was interested only on ‘profit and loss’. But she does not find ‘The Hanged Man’, the hanged Christ, which shows that there is no chance of spiritual rebirth in The Waste Land. Lil has been often raped when her ‘husband got demobed.’ The typist-girl is indifferent; she just leads a bestial life for the body. And her young lover is brought up in a scientific and secular society. Stephan Spender says:

"to us, in 1928, it very definitely made a pronouncement. It pronounced doom. The poet also had the sense of our problems. For him sex seemed to be rather sordid, involving 'Stockings, slippers, camisoles, and stays'. 'The young man carbuncular who assaulted the typist home at teatime' had a great deal in common with any undergraduate who went down to London and had a whore in a bed-sitting room, returning in time to climbed into college, by the train called’ the fornicator’.16

Queen Elizabeth satisfied her carnal desires with the Earl of Leicester but did not marry him. In short, in The Waste Land, the people are spiritually barren. As the lady who has no moral compunction in leading such a life tells her companion of their daily routine:

"What shall we do tomorrow?
What shall we ever do?
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”

(Lines 133-138)

Hence, the poet compares the modern wasteland to 'rats' alley' the places abandoned by human beings where all kinds of dirty garbage are dumped and all
kinds of germs, worms and small animals especially rats habited. We can know this for Eliot wrote in the original manuscript: 'We met in the rats' alley'. The allusion of the drowned Phoenician who while alive was interested only on profit and loss. He was leading a living-dead life. The question in the course of the poem, "Are you alive or dead?" is asked in the wasteland where due to over secularization of the wastelanders, everything went sterile-spiritually, emotionally and physically. So the man with the lady became impotent and lost erection, this is the reason why the lady says:

'O O O O that Shakespearian Rag-

It's so elegant

So intelligent.'

The man with her cannot satisfy her carnal sensual desires as he is impotent and though he is alive he is like the decors on her walls, which seem to say something but they are lifeless.

8. 'What is that noise?
The wind under the door?'

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

Nothing again nothing.

'Do

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

Nothing'. (Lines 117-123)

The natural force 'the wind' which attributes animate characteristics, the tenor, 'the wind', which begins in the first line is continued till the end, So it is an extended form of asking 'what' and answering 'it is nothing' At the same time, the means of the desired imposition, there is imposition of something else (the wind), it is a Consequential Metaphor- the expressive word is distinct. If we replace the tenor, 'the wind' with an animate vehicle, we get a literal meaning for the metaphor 'the wind' since 'the wind' attributes the characteristics of humanity,
sign of life and 'the wind' shows as if having mouth, etc. and making noise, talking and doing something.

The lady of situation, Belladonna who had many nocturnal visitors asks the man with her to spend that night in her room:

'My nerves are bad tonight. Yes, bad. Stay with me', having lived in the mechanical world where sex is taken casually without any moral compunction, the man agrees to stay:

'I think we are in rat's alley'.

But the lady is aware of the other guests unseen 'Footsteps shuffled on the stairs', and takes even 'the wind' for a human being. So she asks her companion, 'What is that noise now? What is the wind doing?' But the man with her cares nothing about her as his intention is just a temporary sensual satisfaction and has no emotional attachment with her, so he replies 'nothing' every time she asks, 'Nothing again nothing'. Again she becomes conscious if there is any meaning of his saying 'nothing'. But the man could not give any meaning. The line 'What shall I do now? What shall I do?' shows that she becomes conscious of her other unseen guests and her immorality will be a talk of the people in the public places.

9. The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers silk 
handkerchiefs,
The nymphs are departed.
And their friends, the loitering heirs of city directors;
Departed, have left no addresses.
By the waters of Leman I sat down and wept...

82
Sweet Thames, run softly till I end my song;

But at my back in a cold blast I hear

The rattle of bones, and chuckle spread from ear to ear.

(Lines 173-186)

The metaphor is a Consequential Metaphor, and the expressive word(s) is/are coalescent (in Pun). Here the vehicle for the tenor, 'the river' is 'man or man's life' and so 'the last fingers of leaf' which attribute animate characteristics to the inanimates, in 'The Waste Land' where all kinds of amorous activities are being practiced; 'the wind', is the redemptive agent, God or Spirit; who 'crosses the brown land, the spiritual waste land 'unheard.' The nymphs, the mythological divinities who lived in rivers and woods are the modern pleasure-seeking girls who flock on the banks of rivers whose main intentions are to sell their sensual flesh to the sons of the directors of banks or young men from affluent families. And the vehicle for 'The rattle of bones' is the rattle of dice, the game played by amorous young boys and girls in a cold winter on the bank of Thames as the protagonist hears their laughers, 'chuckle spread from ear to ear.'

Eliot uses an extended metaphor for the tenor 'the river' and the vehicle "man or man's life" which is evoked by the first line is continued and elaborated in the whole passage although other metaphors like the wind, the nymphs, the rattle of bones, etc. are also used but it should be borne in mind that Eliot is a clever poet, he would use whatever materials available to prove his point. So the whole passage should be taken in a context, the context of modern man's spiritual sterility where the wind of redemption has no place in it, unheard.

In the Bible, river is the life-blood of every being and home for a multitude of fish. The Lord said to Ezekiel: "Son of man, have you seen this?" Then he brought me and returned me to the bank of the river...and it shall be that every living thing moves, wherever the rivers go, will live. There will be a great multitude of fish, because these waters go there; for they will be healed, and
everything will live wherever the river goes" (Ezekiel 47:6-9) And Exodus 26 talks about how a tent is to be made to house the Tabernacle of the Lord. Just as 'a great multitude of fish' make the rivers their home, so did the Israelites the tents their home. However in the modern wasteland the holiness of the river Thames has come to an end and it has become a 'dull canal' where the fish are either dead or gone. This suggests that Eliot must have the prophet Jeremiah in his mind when he says:

'The river's tent is broken...

Crosses the brown land, unheard.'

This has a parallel in The Bible:

'My tent is plundered,
And all my cords are broken;
My children have gone from me,
And they are no more.
There is no one to pitch my tent any more,
Or set up my curtains' (Jeremiah 10:20)

King Solomon evokes the redemptive agent, the wind:

"Awake, O north wind,
And come, O south!
 Blow upon my garden,
That its spices may flow out,
Let my beloved come to his garden
And eat its fruits" (Song 4:16)

The word 'beloved' here stands for the Lord as the pronoun used is not 'her' but 'his'. And in Ecclesiastes 11:5 he says:
"As you do not know what is the way of the wind,
Or how the bones grow in the womb of her who is with child,
So you do not know the works of God
who makes everything."

So when the redemptive agent, 'the wind' who is God or Spirit of God 'Crosses the brown land', the spiritual wasteland, but it makes no sound, 'unheard' for there is no life in it. The whole landscape seems to be bereft of any plant and animal. Even the sign of plenty and abundance in the river Thames: 'empty bottles, sandwich papers, /Silk handkerchiefs, cardboard boxes, cigarette ends/Or other testimony of summer nights' are not there since the pleasure seeking amorous girls are either dead or gone, 'The nymphs are departed' and 'their friends', the sons of the directors of banks or young men from affluent families 'Departed, have left no addresses.'

We have to bear in mind that when Eliot was writing The Waste Land, particularly 'The Fire Sermon' he was in Switzerland to cure his illness and also find a mental solace. Just as the imprisoned Israelites in Babylon wept:

"By the rivers of Babylon,
There we sat down, yea, we wept
When we remembered Zion." (Psalm 137:1)

So does Eliot when he remembers the Thames river:

'By the waters of Leman I sat down and wept...'

But the irony here lies by the use of 'By the waters of Leman', Leman means a mistress or a prostitute and the lake of Leman is associated with all kinds of sensual activities carried by boys and girls without any intention of having permanent relationships.
10. The river sweats
Oil and tar
Barges drift
Past the Isle of Dogs
Elizabeth and Leicester
Beating oars
Southwest wind
Carried down stream
The peal of bells
White towers
(Lines 266-291)

The metaphors 'the river', 'the Isle of Dogs' and 'South wind' are Consequential Metaphors and 'coalescent' (in Pun).

Here the character of 'a man' is imposed upon 'the river', only as a means of imposing (through Pun). If we change the tenor 'the river' with the vehicle 'a man' we get a literal meaning. In Indian tradition man's life is compared with the boat and the sea, the world. Man's actions (on earth) and their fruits make to undergo an endless journey. The fruits of his actions have to be enjoyed. Only when all the fruits are exhausted he is liberated from the wheel of Karma. Armin Paul Frank says:

'... in The Waste Land, self-control is not associated with the river ... a realisation which also lends support to the reading of the river as the underlying image of life as purely physical and sensual...'
The river, which becomes so polluted because of modern commerce and industry, is used as a metaphor for modern man. Just as the waters of the river, which emit 'oil and tar', the couple in the boat 'sweats' body oil and tar in their sexual act. Though this is the song of the first Thames' daughter who laments the polluted and ugly shape the Thames River has become due to commerce and industry, the underlying meaning lies how polluted man has become. On the surface of the Thames many 'barges drift/ With the turning tide.' And in the course of the journey the barges drifting down Greenwich reach, central London, which is a metaphor for London slums, and Isle.

We can note the superiority of the English naval at one point of history, so the Island was guarded by her war-ships, which are often referred to as dogs. But this is not what Eliot means but the loss of morality the inhabitant of the Isle has become. The second song:

Elizabeth and Leicester
Beating oars
The peal of bells
White towers.
........................
........................
Southwest wind
Carried down stream
The peal of bells
White towers.

This alludes of Shakespeare’s *Antony and Cleopatra* where Queen Cleopatra enjoyed a trip on the Nile in the company of her lover, Antony. Eliot refers here the flirtation of Queen Elizabeth I with the Earl of Leicester and made boating expedition in the royal ship on the Thames. The 'Southwest wind/ Carried down stream/ The peal of bells/ White towers’ is a metaphor for the affair
between Elizabeth and Leicester carried down the Thames River and the gossips of the palace (White towers).

The second daughter of Thames' song which is about the affair of Elizabeth I and the Earl of Leicester is too relevant in the contemporary London life for Eliot says in 'Tradition and Individual Talent', "...the pastness of the past but also its presence". A story was gossiped in the White Towers that Elizabeth flirted with Earl of Leicester and had romantic desires but she did not marry him. The typist girl led a loose life but did not have a sense of any moral compunction in her relation with the young carbuncular boy who too led a mechanical life.

(Death by Water)

11. A current under sea

Picked his bones in whispers. As he rose and fell

He passed the stages of his age and youth

Entering the whirlpool. (Lines 315-318)

As we said in Feature 9., in Indian tradition, 'the river' is a metaphor for man and the 'sea' for the world (earth), here the characteristic of 'a current, is imposed upon the character of 'a man' and 'the sea' for 'the earth'. Hence, the metaphor is a Consequential Metaphor and the expressive words are coalescent (in Pun).

'A current' which is an inanimate attributes animistic characteristics, as if having hands 'picked his bones' and mouth to whisper (' in whispers') reminding him in subdued tones of his earthly life where he was interested only in accumulating worldly riches (profit and loss) which brought tragedy to his life, he was drowned. The lifting up and sinking down of his body in the current though in the reverse order from old age to youth and then 'entering the whirlpool', death. Phlebas, the Phoenician sailor, being drowned to the fathomless bottom of the sea, he has forgotten, 'the cry of gulls' which symbolizes the carnal, sensual appetites, 'and the deep sea swell' with gems which the drowned merchant made his merchandise, 'profit and loss.'
James Joyce in his novel, *Ulysses* says that a drowning man can see his whole life in a flash of memory traversing the whole space from age to his childhood. Whereas in fertility myth as pointed by Weston, the fertility god is drowned to bring rebirth and regeneration of new life. But here the drowning of the Phoenician sailor comes a total destruction without any hope of rebirth and regeneration. However, Kearns says, "Phlebas's death may be read (.) not as a merely natural and fated one but as sacrifice, the final sacrifice of the release ego that must precede the full release of insight and liberation.... when the poem is read as a meditation, the death of Phlebas embodies a technique that is classical in both Buddhist and Christian traditions, the memento mori, or mental forces on the reality of one's own death. In Buddhaghosa's system, versions of this meditation occur in at least two separate categories: meditation on corpse in various stages of decomposition and meditation on death itself...The purpose of the former is to foster detachment from sensory things and to purge unconscious terrors, that of the second to awaken the soul to its true destiny of freedom ...here the emphasis is less horror... a waking from the dream of merely animal existence to a sense of greater ends, of a victory to be won while there is still time. The meditation on death is one of the strongest, and its abuses are many: it lends itself particularly well to the sensibility of baroque excess Eliot so disliked. Nevertheless, it is intimately connected to themes of concern to the poem, particularly the struggle to end the repetitive cycle of death and rebirth, to get off the turning wheel of life."  

In the same vein John T. Mayor also says, "By forgetting the "Cry of gulls" and "the deep sea swell", Phlebas through death reaches beyond the things of this world, as the way of detachment to the death of the vegetable god, which leads to the return of life; by apposing the archetypal pattern of the vegetation myth, the life cult of this world, This death releases the individual who is bound upon the Great wheel of endless rebirth."  

Reading the dead of Phlebas in Indian tradition we can say that he has exhausted the fruits of his karmas, that is, the rotation of his wheel of life and he
is now free from the bondage of rebirths and comes at the still point, the whirlpool.

(What The Thunder Said)

12. (I) Here is no water but lonely rock

   Dead mountain mouth of curious teeth that cannot spit

   ..................................................

   ..................................................

   And dry grass singing

   ................

   ................

   But there is no water. (Lines 339-358)

   (II) In this decayed hole among the mountains

   In the faint moonlight, the grass is singing

   .......................

   Then a damp gust

   Bringing rain. (Lines 385-394)

Here the metaphors: ‘Dead mountain mouth of curious teeth that cannot spit’, ‘dry grass singing’, ‘the grass is singing’, and ‘only the wind’s home, are Consequential Metaphors and the expressive words are coalescent (in Pun). Miss Weston says that “In the first part of Part V, three themes are employed: the journey to Emmaus, the approach to the Chapel Perilous and the present decay of Eastern Europe’. The above lines described the approach to Chapel Perilous, which suggests the mythological journey of Percival, and his fellow quester to the Chapel Perilous in the drought afflicted lands of the King Fisher who had become impotent because of his sin. We have to note that Eliot follows the cinematic technique and does not maintain a consistency in telling the story. Like in a cinema where a scene has started, but stops mid-way and starts showing some other scenes and comes back immediately after a lapse of some scenes. Therefore
the sections (I) and (II) should be grouped together even though there are many lines between them since the two sections talk about the same context. (I) Dead mountain mouth that cannot spit’ is imposed on the character of ‘human skull’. Here, the mouth of a man is the crater of a volcanic mountain; the throat is the vent and the stomach, the crust of earth. In geography, we learn that a volcanic mountain stores up lava, rock fragments, dust, etc. and ejects them when it erupts. In the similar vein the Bible says about human beings:

“ Their throats are open graves;
Their tongues practice deceit.
Their poison of vipers is on their lips
Their mouths are full of cursing and bitterness.” (Romans 3:13-14)

The opening of the mountain, which looks like the mouth of a skull containing rotten teeth, but since it, is a dead mountain mouth (extinct), it has nothing to spit out like in a skull, the saliva is dried. But no volcanoes are dead even if they do not erupt for a longtime; they are like a sleeping man who can wake up at anytime. 1 Corinthians talks about the resurrection of the dead just like the dormant volcanic mountain mouth.

In (I) ‘dry grass singing’ and in (II) ‘the grass is singing’ are imposed on the character of human beings. The Bible says:

“...all men are like grass,
and all their glory is like the flowers of the field.
The grass withers and the flowers fall,
because the breadth of the Lord blows on them.
Surely the people are grass.
The grass withers and the flowers fall, but the word of our God stands forever.”

(Isaiah 40:6-8).
At the end of the journey the questers in the waste land are disappointed to find that there is no water, no spring, yet there is no silence but the sterile thunder, the "dry grass singing" in the wind and the hermit- thrush that sings matching the sound of dripping water 'Drip drop drip drop...' but there is no water for the questers to drink. One is reminded of the journey of the Israelites across the desert where they complaint to Moses for bringing out of Egypt to die in the desert out of thirst:

"...there was no water for the people to drink. So they quarrelled with Moses and said 'Give us water to drink' ... Then Moses cried out to the Lord, What am I to do with these people... The Lord answered Moses, 'Walk on ahead of the people ... Take with you... in your hand the staff with which you struck the Nile ... strike the rock, and water will come out of it for the people to drink." (Exodus 17:2-6)

In the wasteland, nothing grows, everything is sterile: man and nature. The metaphors in sect (I) "Dry grass singing" and in sect. (II) "The grass is singing" are the wastelanders. Dryness here refers to the dry mind of the wastelanders for they are spiritually sterile. Just as the Israelites who asked for water to drink, the wastelanders long for rain, but what they lack is not the natural water, but the life-giving water for their spirit.

The questers of the Holy Grail have at last succeeded in reaching their destination, the chapel Perilous but:

"There is the empty chapel, only the wind's home.
It has no windows, and the door swings."

The metaphor, 'the wind' is imposed on the character of the spirit of the Lord" an image of life ' because the spirit of the Lord bloweth upon it; at most all words for the spirit anima, psyche, spirit itself." And to their horror of horrors the questers find dry bones but "Dry bone can harm no one" and "only a cock stood on the rooftree." But with the crowing of the cock' coco rico co co rico/In a flash of lightening' that is a flash of enlightenment to the protagonist brings the
longed-for rain that on the natural level, that of fertility myths, restores the land, but that on a higher level cures the protagonist's sterility of spirit.21

13. **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.** (Lines 495-397).

The metaphor is a Consequential Metaphor -where the expressive words are coalescent and in pun. The animistic metaphor ‘Ganga’ and ‘the jungle’ are imposed on the character of human being.

In the Indian myth Bhagirath like the Grail legend of Parsifal, Bhagirath undertook a journey to underworld and prayed to Kapil and succeeded in receiving the permission for the regeneration of the 60 thousand dead sons of Sagar who died due to Kapil's curse. Bhagirath did rigorous penance, which pleased Lord Shiva, and he freed the Ganges and she blessed Bhagirath's forefather. From ancient time, the Himalayas are regarded as the center of perpetual bliss, peace and joy because Lord Shiva lives there. And the Ganges originated and flowed the Himalays.22 Like the sweet Thames which becomes polluted due to trade and commerce and is used for the metaphor of modern man who is sterile spiritually, in ‘The Fire Sermon', Eliot uses the river Ganga, the sacred river of the Hindus for a metaphor of modern man who is dried spiritually, 'sunken.'

The ‘jungle’, which attributes animistic characteristics, is used for the heart of jungle, the demon Sambara who dwells among the mountains and leads a life of living dead due to drought. And we can note that man is grouped under animal family so this is a metaphor for the wastelander, the Fisher King who 'crouched' but 'humped in silence' due to drought. Hence in the lower level, it is a spiritual drought. David Ward says:

"A big river is a power thing; given a name, and...it begins to acquire some of the quality of a primitive god. A jungle is something, which fills us with awe, with the feeling of unknown presences and savage, teeming..."
life (...). When it is made to crouch, like a hunting animal, waiting for something, just as 'Ganga' waits, a curious of anticipation is created. The word, or syllable, which releases the tension, is given an unusual energy by the release. The process mimics the growing tensions of an approaching tropical or sub-tropical form, and its release in the sheltering thunder, with extraordinary."23

We can conclude the discussion by citing Jonathan Bishop who says:

"The past is lost, we might summarize again, the present is damned, most thoroughly out of its mouth. The leaves, if anything at all, only the future."24

14. Then spoke the thunder

DA DA DA

Datta Dayadhvam Damyata. (Lines 399-422)

This is a Consequential Metaphor - the expressive word is distinct. The metaphor 'the thunder' attributes the characteristics of a human being. So the vehicle for 'the thunder' is God or Prajapati. The Hindu Vedic literature, Brihadaranava Upanishad (Chapter V.) Section II tells the episode of gods, men and demons who became the pupils of Prajapati and at the end of their course, Prajapati instructed each group to follow for each group had grown sensual (gods), narrow minded and selfish (men) and merciless (demons) and utters three times 'Da', 'Da', and 'Da' in thunder. And each group interprets 'Da' as Damyata meaning to control or subdue (gods), 'Da' as Datta meaning to give (men) and 'Da' as Dayadhvam, sympathize (demons). However, Eliot has altered the order of the Divine Commandments and uses Datta first, Dayadhvam next and Damyata last. David Ward has a point:

"Eliot changes the order from control, give, sympathise to give, sympathise, control. There is some significance in this; Eastern ascetism has usually tended to emphasize subduing the self as the first step towards purification of motive; ascetism in the Western tradition has
always characteristically begun with a love affair: the giving of the soul to God.  

P.S. Sastri says that, "one should learn these three self-control, charity, and compassion. Eliot insists on the controlling of the passions (...) The three-fold message is in reality a unified teaching... The Trimurties of the Pantheon are Brahma, Vishnu and Shiva. They embody respectively the powers of creation, preservation or salvation, and reproduction and destructive. Shiva's power is the power in sex and in the cycle of death and rebirth. Brahma's is the power in mind. Vishnu's is the power in the descending spirit. His descent in his avatara in which he units the divine and the created."  

14 (I) DA

Datta: What have we given?

..................

................

Or in memories draped by the beneficient spider

Or under seals broken by the lean solicitor

In our empty rooms. (Lines 399-409)

The metaphor is a Modal Metaphor; Samasokti where the other object is implied by means paronomastic differentiating adjusts.

The metaphor 'the spider' is the object meant to be described through the force of adjective used punningly- 'the beneficient spider'. The humanizing (anthromorphic) metaphor 'the spider' is imposed upon the character of man. Hence the vehicle for 'the beneficient spider' is a poet or writer of obituary who writes an obituary of the Protagonist of his past life though loosely. The conjunction 'or' is called 'samdeha' which means 'doubt' in Sanskrit Poetics. The 'giving', 'blood shaking' and 'daring of a moment's surrender' at first reading suggest sexual implications, but also of fear and danger, so entirely private that it is kept even in death. But quite out of keeping with the tone of the poem, in
which one can say of sexual conquest or surrender - 'By this, and this only we have existed'. The whole context of the poem (and of Eliot's other poems) suggest inescapably that this is yet another modulation of metaphors we have met elsewhere, the words play with pronouns, 'I' and 'you' meeting in 'we', the sexual metaphor for the surrender of one aspect to the control of another.  

If the context is read in sex act situation, done in secret one realizes the moment of the Protagonist's agitated heart with the impulse of daring love which comes to control and surrenders the body thinking that 'which an age of prudence can never retract'. Davidson says:

"The surrender to desire, to the shaking heart is life, not the safety to prudence nor the lifeless, "empty rooms" but Svarty contradicts this, " where the sense of almost involuntary self-surrender is implicitly sexual, and contrary to the sustained compassionate giving suggested by the Sanskrit command."  

14 (II) DA

**Dayadhvam:** I have heard the key  

**Turn in the door once and turn once only**  

**We think of the key, each confirms a prison**  

**Only at nightfall, aethereal rumours**  

**Revive for at a moment of broken Coriolanus.** (Lines 410-416)

The animistic metaphor, 'aethereal' which is inanimate but attributes animate characteristic, 'rumours'. The verb 'rumour,' requires an animate subject (human). Hence, the metaphor is a Consequential Metaphor and the expressive word 'aethereal' is distinct. Here the character of the 'aethereal' is imposed upon the character of human being. John T. Mayor has suggested that "the 'aethereal rumours' perhaps 'rumours' of others, beyond ourselves or of another, spiritual world, that 'revive- a broken Coriolanus', symbol of the self- destruction wrought by those who think so highly of themselves that they forswear others."  

The
'key' is first heard in Dante's Inferno where Ugolio was put into the tower and the door was locked so that he would have no connection to the outside world. In the modern wasteland, men and women have become too self-centred, egotism and thinking only for their own selves. According to David Ward, "The prison, for Eliot, is the terrible sense of existential isolation; the key is the memory of a fleeting sense of release from that isolation, that which is referred to by the hyacinth garden, or by 'The awful daring of a moment's surrender."31

The allusion of Shakespeare’s Coriolanus who was proud and arrogant like the demons in the Vedic text, the symbol of pride but when he became aware of his self-pity, he was heart-broken. This passage is to remind the modern men and women to get rid of their vices: egoticism, hatredness, pride, etc. and have sympathetic attitudes towards their fellow beings by following the heavenly advice, the 'aethereal rumours'. We can conclude with Kearns who says:

"Eliot's gloss on dayadhvam, "sympathise", speaks of that curious problem of epistemology that arises only when we overanalyze, too absolutely, that infinite regress or prison of self-reflection that too much theory makes us posit in every critical reading of a text". Thinking of the key", it warns, "each confirms a prison". Neither Bradley nor Jessie Weston, not even the handbooks of symbology to which we have reduced Jung and Freud, save us here. Only a willed assumption of something outside the closed circle of our own mind can make the old texts live and thus "revive, for a moment, a broken Coriolanus."32

Similes in the poem: The Waste Land are shown below:

(The Game of chess)

1. The chair she sat in, like a furnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of seven branched candelabra
Reflecting light upon the table as
The glittering on her jewels rose to meet it,
From satin cases poured in rich profusion. (Lines 77-85)

2. 'I shall rush out as I am, and walk the street
With my hair down, so'. (Lines 132-133)

(The Fire Sermon)

3. At the violet hour, the evening hour that strives
Homeward, and brings the sailor home from sea,
The typist home at teatime clears her breakfast, lights
Her stove, and lays out food in tins. (Lines 215-223)

4. He, the young man carbuncular, arrives
A small house agent's clerk with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire. (Lines 231-234)

(The Burial of the Dead)

5. 'On Margate Sands,
I can connect
Nothing with nothing.
The broken fingernails of dirty hands
My people humble people who expect
Nothing.'
la la (Lines 300-306).

(Death By Water)

6. Gentile or Jew
O you who turn the wheel and look to windward

Consider Phlebas, who was once handsome and tall as you'. (Lines 319-321)

7. DA

Damyata: The boat responded

Gaily, to the hand expert with sail and oar

The sea was calm, your heart would have responded

Gaily, when invited, beating obedient

To controlling hands. (Lines 417-422)

Discourse types and figural mode: Simile is of two kinds- (I) Complete and (II) Elliptical.

I. Complete Simile - 4 kinds

1. The Directly Expressed Simile in a sentence.

Sentences: 6,

2. The Implied Simile in a sentence.

3. The Directly Expressed Simile in a Compound.

Sentences: 3, 4

4. The Implied Simile in a compound.

5. The Directly Expressed Simile in as nominal affix.

6. The Implied Simile in a nominal affix.

II. Elliptical Simile - 19 kinds.

1. Omission of the common property, and directly expressed, in a sentence.

Sentences: 2,
2. Omission of the common property, implied.

3. Omission of the common property -directly expressed, in a compound.

4. Omission of the common property -implied, in a compound.

Sentences: 1,

5. Omission of the common property -implied, in a nominal affix.

6. Omission of the object compared to in a sentence.

7. Omission of the object compared to in a compound sentence.

8. Omission of the term expressing similitude, in a compound.

Sentences: 5, 7

9. Omission of the term expressing similitude, in the affix used in the accusative sense.

10. Omission of the term expressing similitude in the affix used in the locative sense

11. Omission of the term expressing similitude in the affix used in the nominative sense.

12. Omission of the term expressing similitude in the affix as the force of the accusative.

13. Omission of the term expressing similitude in the affix as the force of the nominative.

14. Omission of both the common property and the term expressing similitude in the affix.

15. Omission of both the common property and the term expressing similitude in a compound.
16. Omission of the common property and the object compared to in a compound.

14. Omission of both the common property and the term expressing similitude in the affix.

15. Omission of both the common property and the term expressing similitude in a compound.

16. Omission of the common property and the object compared to in a compound.

17. Omission of the common property and the object compared to in a sentence.

18. Omission of the term expressing similitude and the object compared in the affix.

19. Omission of the term expressing similitude, the common property and the object compared to.

There are 7 similes in The Waste Land of which 3 are Complete Similes and 4 are Elliptical Similes. We now proceed to analyse them in the model of Mammata.

(The Game Of Chess)

1. The chair she sat in, like a furnished throne,  
Glowed on the marble, where the glass  
Held up by standards wrought with fruited vines  
From which a golden Cupidon peeped out  
(Another hid his eyes behind his wing)  
Doubled the flames of sevenbranched candelabra  
Reflecting light upon the table as
The glittering on her jewels rose to meet it,

From satin cases poured in rich profusion. (Lines 77-85)

The object compared - 'the chair,'

The object compared to – a furnished throne.

The common property- nil,

and, The term signifying similitude- like.

Since the common property -the comfort of the chair as well as a furnished throne’ has been omitted, implied. We can assume that the lady is not well seated in her chair, which means she is shaky in her life. The artificiality of her room does not give her any emotional satisfaction. Hence, it is an Elliptical Simile, Implied, in a Compound.

The lady’s chair placed on a marble-coated floor where a mirror stood in front of it which was carved with fruited vines, a golden cupidon peeped out (Another hid his eyes behind his wing). In the eyes of the lady the glittering jewels rose as if to mingle with the light thrown by the lamps of the seven-branched candelabra on the table. There is a reference in the Bible where the Lord instructed Moses in Exodus 25-27 how the tabernacle was to be placed in a chair which was to be decorated with a golden cherubim on either side. In front of the chair was a seven branched lamp stand made of pure gold and a table made of acacia wood with its plate, pitchers and bowls for the pouring out of offerings and the bread of the presence was to be put on the table at all times. However, Eliot says that the reference is from Shakespeare’s *Antony and Cleopatra* where the description of Cleopatra’s boat sailed to welcome Antony: “The barge she sat in like a burnished throne burned on the water”. One is reminded of the “rich and lovely, intent with coloured sensuousness” in the portrait painting of Keats in ‘St. Agnes Eve.’

The bed - chamber of the lady with all its furniture, jewels, perfumes, etc. reminded us of Pope’s *The Rape of the Lock* where Belinda’s bed - chamber abounds with gems from India, perfumes from Arabia, tortoise shell and ivory
combs, shining rows of pins and mixed into assembly are powders, beauty patches, love letters and Bibles. The lady reflected in the mirror in her efforts to look natural which was aided by her maid, Betty and by the busy attendant sylphs. And the picture hanging on the wall was displayed as if 'a window gave upon the sylvan scene', the rape of Philomela by the barbarous king shows the lady is "seductive, but she is also, like Cleopatra with Anthony and Dido with Aeneas, one of those who is in the end violated and abandoned by a man. The theme of violation takes over, ...The nightingale's voice, the story's meaning inviolable; but the violation of innocence in The Waste Land goes on." [1]

The cognition is through experience. The poet observes the contemporary life minutely and by 'the pastness of the past but its present'. The comparison between the chair of the lady and 'a furnished throne' where the status of 'a furnished throne' is degraded but the lady's chair is up graded. Yet the comparison made here is apt knowing fact that the violation of the lady and the abandonment of the lady by her various partners and that of the ladies in the tradition.

2. 'I shall rush out as I am, and walk the street

  With my hair down, so.' (Lines 132-133).

  Here the subject compared- 'I', the object compared to- 'I', the common property-? And the term signifying similitude- 'as'. This type of simile is called 'anmanvaya' which means comparison absolute. The simile is in the form of 'A is like A'. Since the common property - what type of a lady she is - is not mentioned though the implication of the lines: '... walk the street / With my hair down, so" shows that the lady is a morally loose character. Thus the simile is an Elliptical Simile omitting the Common Property, in a Sentence. The sentence is in the form of asking question; 'Shall I rush out as I am (without any show of pretension)? 'and walk the street/ With my hair down' (for it is known to everyone that she has a sexual encounter with a man) and 'so' (otherwise what sort of make-up can she put to deceive others?) The lines: 'what shall I do now? What shall I do?' indicate her apprehension of staying together with a man is known to all and her

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consciousness of self-pity that her life has become as such. She has to accept her grim situation and 'walk the street/ With her hair down'. And her self-pity coupled with her anxiety to know what sort of life is left for her now or her future:

'What shall we do tomorrow? /What shall we ever do?'

But the every day pattern of life, the passionless coupling together with her male partner without any emotional attachment but just for the sake of cheerless mechanical pursuit of the flesh. They live in the secular and scientific world where the traditional values of true love and wedlock become boring. Yet there is no escape from this coupling as life has become as such, the repetition of the cycle of the wheel:

The hot water at ten

And if it rains, a closed car at four,

And we shall play a chess, pressing lidless eyes and waiting for a knock upon the door.

The pub scene shows how modern girls of high and low strata of the society have become too cheap by leading their lives just to satisfy their romantic whims, which ultimately leads to 'abortion', the consequences of their having a 'good time'.

Coming back to our discussion, the lady now accepts what her life has become, a common lady who can be sexually outraged by any one and at any moment. So she dares to accept her grim situation and could stand the talking and quivering eyes of people on the street. This perception comes from experience, so it is experiential.
3. At the Violet hour, when the eyes and back

Turn upward from the desk, when the human engine waits

Like a taxi throbbing waiting,

I like Teresias, though blind, throbbing between two llives, can see

At the violet hour, the evening hour that strives

Homeward, and brings the sailor home from sea,

The typist home at teatime clears her breakfast, lights

Her stove, and lays out food in tins. (Lines215-223)

The passage is a co-mixture of both metaphor and simile. This is a type of comparison called upamarupaka- a figure consisting of a rupaka to which is subordinated, in completion of the image, an upama. However, from the given passage above, the upama is subordinated by the rupaka, 'the human engine.'

The girl who works in a firm does not have any human character, she has to do whatever is ordered and also bear all the passes of the boss to survive her job. She is a mere thing like one of the engines in the eyes of the boss. Thus the comparison of the typist girl with an engine is apt. And like all the workers in the corporate world for whom the last working minute becomes too long 'When the eyes and back/ Turn upward from the desk' to the wall-clock and when the last minute is passed, they will go home and be together with their lovers or families, she too longs the last working - minute to pass so that she will be with her young lover. This hour, the evening hour when she is relieved from her day's duty in the office and waits for her young man is, the poet calls a 'violet hour'. The evening hour means so much to her or to all ladies who have a bore, mechanical lives. Coming back to our discussion on upama, let us examine the type of upama:

The object compared-'the human engine' (the typist-girl),

The object compared to - 'a taxi',

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The common property- 'waiting', and
The term signifying similitude - 'like'.

All the properties of a complete simile are found, expressed directly (in words) and in a compound.

In the eyes of Teresias who has an experience of life both as a man and as a woman sees the typist girl who after her work in the firm waits for her young lover in the evening at teatime. This reminds him of the Phonecian sailor who returns to the shore (home) in the evening to be together with his mistress. The typist girl who 'clears her breakfast, lights/ Her stoves, and lays out food in tins' and waits for her lover to come like 'a taxi' which the driver keeps the engine on 'throbbing' on for any passenger to hire it.

Like the Metaphysical poets, Eliot makes use of the modern sordid life in a metropolitan city into poetical composition, the comparison of the typist girl with that of a taxi waiting for any passenger is very tragic and harsh. This shows the condition of the working girls from low class families in a big city who are helpless, but lead a mechanical and passionless life. Tiresias, now an old man sees the room of the typist girl, a divan which becomes her bed at night is piled with 'Stockings, slippers, camisoles', etc. He perceived the scene and foretold others of what sorts of things might be done inside the room for he himself while as a female had waited the partake of the pleasures of the amorous encounter. Eliot in his Notes writes the role of Tiresias: "Tiresias, although a mere spectator and not indeed a 'character', is yet the most important personage in the poem, uniting all the rest. What Tiresias sees, in fact, is the substance of the poem."

(The Fire Sermon)

4. **He, the young man carbuncular, arrives**

A small house agent's clerk with one bold stare,

One of the low on whom assurance sits

As a silk hat on a Bradford millionaire. (Lines 231-234)
Here, the object compared—'the young man carbuncular',
The object compared to—'a silk hat'
The common property—'assurance' and,
The term signifying similitude—'as'.

The Simile is a Complete, Directly Expressed and in a Sentence.

The young man carbuncular, though belongs to a low class of society has
the ambition of the corporate world, one who starts as a clerk; rises up in
position, marrying the daughter of the boss and finally becomes the Chairman of
the Company. Despite his lowly station he looks upon the typist girl quite inferior
to him (‘with one bold stare’), who in fact, is of his equal in status. Nevertheless
he is a clerk of small house agent, and not of a big Company.

'A Bradford millionaire' stands for the neo-rich men in contemporary
world in general and the Bradford businessmen who became wealthy during the
years of the First World War in particular. In Europe a man is known by the cloth
he wears. And wearing a silk-hat shows his abundance resources. Till the turn of
the 20th century the aristocrat class wore a silk hat, but it had become the fashion
for the noveau rich. But lack of aristocratic upbearings and customs made them
quite uneasy however hard they tried to look natural. The young lover who has
come to assault the typist girl at teatime is compared with 'a silk-hat on a
Bradford millionaire.' How can a man be compared to a mere object, which is
only ‘a silk-hat’? This shows the plight of the young man who though put a show
of assurance to rise in life. The comparison is very harsh. The perception comes
from experience by observing the contemporary society of how life has come to
such a situation. Hence it is experiential.

5.  'On Margate Sands,
    I can connect
    Nothing with nothing.
    The broken fingernails of dirty hands
My people humble people who expect
Nothing.'

la la (Lines 300-306)

The subject compared -'I',
The object compared to- 'the broken fingernail of dirty hands',
The common property - 'nothing', and,
The term signifying similitude- absent.

Hence it is an Elliptical Simile, and since the sentences do not express
directly, we have to gather the informations from the preceding lines, it is
implied.

This is the Third Thames daughter's song, which begins with 'Trams and
dusty trees'. Eliot seems to have in mind the words of La Pia who was murdered
by her husband and was lamenting in Inferno, which echoes in the Thames
daughter's song:

'Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe'.
'My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised "a new start"
I made no comment. What should I resent?'

Places like Richmond, Kew and Moorgate where she was sexually
molested. The man who seduced her at Moorgate promised to start a new life but
what should she resent? Her past has been a succession of sexual molestation and
she has not done anything worth which can be remembered and she lives in the
present indifferent from the past, just for the flesh and her future lay no hope for
her. Like 'Sweeney who is brought to Mrs. Porter in the spring' who could be
sexually outraged by any customer, like the typist girl who has coupled with the
carbuncular young man without any emotional attachment and like Queen Elizabeth who flirted with the Earl of Leicester just to satisfy her sensual desires, the girl leads her life indifferently in the spiritually barren land without any sense of the past and future. But the wisdom comes at Margate Sands and she has to work for her soul without which she will never be at the still point. Thus she compares her life with 'The broken fingernails of dirty hands', which are useless and woeless. Once they are cut-off from the fingers they are thrown away and nobody cares to remember them.

The comparison between the girl's life and the 'broken fingernails' is very harsh and how pitiable condition life has become as such. Her people are too humble to know what sort of life she is leading on as she is left alone in the wide world who could be seduced by anyone, anytime and also they could not think of any bright future for her. Such indifferent attitude of life leads her to live just for the flesh till now. But on Margate Sands, which is a sea-side resort on the Thames sanctuary, her shame surfaced and so she receives the wisdom that she has to do something for her soul. We can note the autobiographical element here that at one time Eliot was staying at Margate Sands to recover his ill health. The realisation of the girl or the poet that self-restraint from sex is the supreme command of both St. Augustine and Lord Buddha otherwise man is doomed to destruction. So the poet closes The Fire Sermon

To Carthage then I came

Burning burning burning burning

O Lord Thou pluckest me out

O Lord thou pluckest

burning.

Eliot comments on the collocation of Eastern and Western asceticism in his 'Notes on The Waste Land' thus:

"The complete text of the Buddha's Fire Sermon (which corresponds in importance to the Sermon on the Mount) from which these words are
taken...translated in the late Henry Clarke Warren's Buddhism in Translation (Harvard Oriental Series) ...From St. Augustine's Confessions again. The collocation of these two representatives of eastern and western asceticism, as the culmination of this part of the poem, is not accident."

R.S. Tiwary explains Eliot's collocation of the saints of eastern and western:

"By collocation of the two teachers of antiquity, Eliot's purpose is to illustrate that concupiscence (lust) is the common malady of all humanity in all climes and times which contributes to degradation and debasement of human culture and civilization. Accordingly, reckless surrender to sensuality which is gripping the modern man, given totally to materialistic pursuits, has to also been the bane of earlier civilizations which has brought about their breakdown." 3

(Death By Water)

6. Gentile or Jew

O you who turn the wheel and look to windward

Consider Phlebas, who was once handsome and tall as you.' (Lines 319-321)

Here, the subject compared- 'Phlebas',

The object compared to - 'you' (Gentile or Jew),

The common property - 'handsome and tall' and

The term signifying similitude - 'as'.

Gentile is the name given by Jews to all non-Jews who are regarded as unsaved people. Gentiles were first admitted into the church only after the death of Jesus Christ who is regarded as the saviour of mankind by Christians. Gentiles become equal with Jews by baptism and on the basis of faith. Acts 10: 45 says:
"The circumcised believers who had come with Peter were astonished that the gift of the Holy Spirit had been poured out even on the Gentiles." And St. Paul in Romans 3:9 writes:

"What shall we conclude then? Are we any better? Not at all! We have already made the charge that Jews and Gentiles alike are under sin."

These biblical texts point out that all are equal in the eyes of God and there is no distinction in creed or caste, race or colour but are bound to stand on the Judgment Day according to one's deeds. The wheel, which is regulated by one's karma in Indian tradition, is the wheel of birth and death (in the words of Eliot: 'birth, copulation and death'), which continues till man attains the complete freedom from the bondage of re-birth. Man cannot escape from the chain of karma and its fruits. One has to work hard to exhaust all the fruits of karma. Only when he has exhausted all the fruits of karma, he is liberated and will be at the still point, which is the abode of Gods. However, man has no control of his fate, it comes only through divine blessing.

'You who...look to windward' is a phrase for the spiritual seeker who like a seaman looks for the way of the wind to cast his mast and reach the seashore, looks to the ways of meditation and reach the still point. The common property-'handsome and tall' refers to Phlebas is meant to all men whether Gentile or Jew who are busy in the pursuit of worldly riches 'profit and loss' and sensual pleasure with full of appetite for life: food, drink and sex.

'Consider Phlebas', the poet advises all men whether Gentile or Jew to take example of Phlebas and try to get liberated from the bondage of (sin in Christian dogma) birth and death of this temporal world. Phlebas 'forgot the cry of gulls, and the deep sea swell/ And the profit and loss' mean that he was once thinking of accumulating worldly riches only, but now all worldly things meant nothing to him, he was liberated and at the still point, the whirlpool. This perception comes from mental cognition. The comparison between Gentile or Jew and Plebes is equal.
Damyata: The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands. (Lines 417-422)

The object compared- 'the boat'
The object compared to - 'your heart'
The common property - 'responded gaily'
The term signifying similitude - nil.

Hence, the simile is an Elliptical Simile in a Compound Sentence.

Damyata, that is, control, which was given to gods by Prajapati, the Divine Father that the gods should control their sensual passions, is evoked here. 'The boat' which 'responded/ Gaily, to the hand expert with sail and oar' is compared to the 'heart' which 'would have responded/Gaily, when invited, beating obedient/ To the controlling hands.'

The 'boat' is used as a metaphor for man or man's life on earth and the 'sea' as the world in which we live in by writers and by poets in particular. Here, the boat 'with sail and oar' would flow smoothly in the sea under the hand of one who is expert on its craft. The metaphor, 'the sea was calm', the poet means to say that the world due to the advancement of science and technology becomes a luxuries place to live in and everything becomes too easy. In this situation, man becomes too lustful and pleasure seeker. Modern men and women have forgotten to obey to 'the controlling hands' of God, forgotten that their bodies are the temples of God, but obey to the carnal urges of their bodies and accepted the impending death of their soul when invited. The poet in this poem laments the disappearance of true love and the contemporary practice of casual love which degenerates modern men and women to the lowest ebb, to the level of beasts.
Armin Paul Frank says:

"The speaker here remembers a boating trip, undertaken with an unnamed partner, where he was expertly in control of the navigation. His recollection seems to include the certainty that during this outing he passed up the opportunity to make a conquest (…) he may have regretted ever since that he had exercised 'too much' self-control. But against the background of the vision of the moral waste land, especially in 'The Fire Sermon', the response to the Third message of the thunder may also imply that in doing so, he has saved his boat mate from a fate similar to that of the first Thames daughter; in other words, that there is no reason to regret his behaviour...self-control is not associated with the river but with sea, a realisation which also lends support to the reading of the river as the undying image of life as purely physical and sensual, and the sea as life under its spiritual aspect."^4

Therefore, the poet asks the modern men and women to obey to the Divine Commandment and have self-control to such debased indulgence which the body "would have responded/ Gaily, when invited", which would ultimately lead to the destruction of the body as well as the soul.

The comparison between 'the boat' and 'the heart' is equal. But how a man's life is compared to a boat, which is lifeless and is controlled by wind and navigators show that man has been controlled by his impulses and he is not in the hands of others who control him. The perception is mental cognition through reading of the scriptures especially the Vedic literature.
References

Metaphors


5. ibid., p.8.


15. Cleanth Brooks, opcit., p.16.


18. R.S.Tiwary, opcit., p.115.


22. Quoted by R.S.Tiwary, opcit., p.130.

23. David Ward, opcit., p. 131


32. Cleo McNelley Kearns, opcit, p. 220.


34. David Ward, opcit. p. 135.

Similes


