CHAPTER IV

THE SOCIO-ENVIRONMENTAL-AUTHENTIC-PRENAVALISM OF THE BIBLE
AND ITS INFLUENCES ON T.S. ELIOT

Much has been written about the formative influence of Jessie Weston and Frozar on the initial poetry of Eliot. Miss Weston's From Ritual to Romance is a profound document on the social life of the pre-Christian tribes. Much of what was ritualistic in these cultures automatically entered into the adventures of the Christian heroes. The lifestyle of these imaginative heroes—Sir Galahad and Sir Percival—are simultaneously intimated by the Greek and Latin epic archetype heroes. One thing that becomes clear about the heroes' adventures is that Christian heroes concern with their commitment to the moral values and social system. The primitive rituals, which had their intimate connection with the day-to-day preoccupation of the tribal folks, ultimately turned into certain archetypal ritual. The immediate meaning of the archetype rituals have become unavailable for the later generation. Hence they turned out to be a sort of meaningless extension of useless rituals but however the rituals themselves metamorphosed into certain romances and imaginative adventures of the later Christian heroes, for example, the suggestive complexities of the fellow worship and the female genital worship of the tribes turned into the heroic apparatus like lancer and shield held by the knights. The grail legends maintain in themselves a copious archetypal suggestion concerning the female genital organ's worship.
In the modern culture where both the primitive and Christian cultural conventions become extinguished, there is only a short of passionate instinctive attraction reminiscent to their recapitulation. The images and the symbols are symbolically turned out to be the focal point of invitation for mere physical excitement. With the advent of mechanization and industrialization, every kind of heroism in the sense of extended adventures lost its meaning. Rather a sort of anti-heroic type with cynical pursuit came to be the practical opportunities available for the modern generations. Instead of heroic adventures there is beastly pursuit. Beastly pursuit gave way to forcible exploitation of woman by man.

Throughout the Old Testament immorality was a concomitant of idolatry. Inescapably moral corruption followed the elimination of the fear of God and reverence towards his law. Profligacy and immorality were common even among the priests and prophets. Instead of arresting immorality, they contributed to spread it. Ironically, idelatrous and immoral people of the chosen nation, Israel, were zealously religious. Their punishment at the hand of God took many forms—such as draught and famine. The moral political, and social and religious corruption of the primitive society has been exposed poignantly. And the uncompromising preachers of the judgement of God condemned the society for its short comings. Doom was the most desired and aggravating destination. Breakdown of the beliefs and values in the cultural and religious life of the West of his age has
been treated by T.S. Eliot in his poetic recreation in rare accute manner. Eliot has made sophisticated observation of people of their social behaviour and of urban landscape, and used symbolistic figures typifying the grossness and decay of the contemporary society. His treatment of decay parallels the socio-environmental-preamævalism of the Bible.

When a man stops growing, he begins to die. And this strange process of inner decadence and decay is one of the most tragic facts of the individual life. In the great matters of the moral and spiritual life the process can be detected. It can be arrested. And it is the part of the very mission of a prophet to detect and to arrest that heavy dullness which is the precursor to death. Too many of the age are incapable of moral and spiritual enthusiasm. They live in the middle-country-incapable of either great hope or great despair. The incapacity of decisive experience is the characteristic of a decadent age and society. The modern men are incapable of decisive moral and spiritual experience. And this very apathy is accompanied by an amazing pride. People think of their ignorance and of their nakedness as they were clothed with the most symptuous garments.

These are the words of the Amen, the faithful and true witness... I know your deeds, that you are neither cold nor hot. I wish you were either one or the other! So because you are lukewarm—neither hot nor cold—I am about to spit you out of my mouth. You say, 'I am rich; I have acquired wealth and do not need a thing.' But you do not realize that you are wretched,
pitiful, poor, blind and naked. I counsel you to buy from me gold refined in the fire so you can become rich; and white clothes to wear, so you can cover your shameful nakedness; and salve to put on your eyes, so you can see.

The change is so subtle that men are not even aware of its various stages. First comes sleep, than comes death. The age of tremendous tangle and achievement are likely to be followed by ages when the very sources of flaming energy seem to have dried up. To set an age on the way of a renewed vitality at the very point where it has sunk into lifelessness is a task which is a task difficult enough. It is the task which the prophets of every age must accept and which they must perform. The age which is sinking into intellectual or moral or spiritual sleep can be aroused. The lost vitality can be recovered. And a new vitality can be discovered. There are words of life waiting to be spoken to decadent ages by the prophets like Isaiah, Ezekiel.

THE BIBLE AND T.S. ELIOT'S WORKS AS SOCIAL DOCUMENTS

The Holy Bible is not only the inspired word of God speaking to man about God and His divine will for the fallen man, but also about man and his environment. The Bible is the trustworthy document of fallen man's nature and work in the primitive age. Each book of the Bible is sufficient to teach and throw light on the men of different time and age. The writings from Genesis to the last book, except Revelation account truths about civilization and cultural, spiritual and moral rise and downfall. The Biblical books bring out pretty well man as sinful, endowed with the Original Sin. Inspite of law code of
conduct inforced upon man, he fails to attain perfection or sinlessness. His sinful nature is visible in his social behaviour. Corruption in every age becomes part of man's experience. Each book sheds light on the religious, social and political life and condition of the contemporary time. More important still, they made available to the people of all generations a knowledge of God, His character, His nature, His will and dealing with nation and people. The Bible banned for all times the delusion that a people that continue to live in sin can survive. It is through this message T.S. Eliot was convinced of the fact that the degenerated civilization of his time too needs the grace of jealous and loving God and his redemption through repentance. Eliot's God was a jealous God who hates sin. T.S. Eliot has fully digested The Holy Bible, and it began to run through the veins of His thought as life blood, because it deals with the eternal truth and universal problem man has been struggling through out centuries. The Bible is the detailed account of this perpetual struggle between good and evil, which T.S. Eliot observed in the history and in his contemporary society.

In The Bible sex, religion and civilization are very closely related—healthy attitude towards sex as something sacred and holy contributed towards the formation of healthy and sound civilization. T.S. Eliot has developed this Biblical conviction so strong that his tone turned to be prophetic in cursing and condemning the sexual perversion of his age, as the Biblical prophets did in their time. God has always been against the sexual perversion and lustfulness.
The holiness of God denounced any sort of sexual immorality. When the population grew more and more on the earth, the sons of God looked upon the beautiful daughters of men and took them to be their wives. This stands symbolically for sexual perversion in the primitive age, which later invited destructive flood as God's judgement upon the wicked generation for their sexual immorality, and the two cities, Sodom and Gomorrah of The Bible stand as synonyms for sexual immorality and lust. According to the Biblical account, the Sodomites insisted upon Lot to have the angelic guests to satisfy their sexual appetite. The cities set on the fire of lust in the night was set on the fire of destruction very next morning. Super natural fire was God's destructive agent to execute judgement over the sin of lustfulness. The city was laid waste and deserted. As Abraham saw the two cities set on the fire of lust and also on the fire of destruction, So Eliot saw the post-War Europe burning with the fire of lust and set on the fire of destruction.

Social dis-integration with religious decay went hand in hand. Though the great shrines were busy thronged with the worshippers, and shrines were built increasingly by the so called religious, Israel's Yahwism in pure form was no longer maintained. Religious practice, such as circumcision, was of no meaning. It has lost its significance. They needed to circumcise their hearts. Judah was required to circumcise themselves and take away the foreskins of their hearts. The religious sensibility was diminishing day by day. The prophets of the time were very much concerned with the problem of religious decay and especially the loss of the religious sensibility.
The prophets and spiritual leaders of the primitive Biblical societies condemned the economic and moral crisis which are the envitable outcome of the spiritual impotency of the age, and the ominous echo of the material prosperity. Jeremiah, Isaiah, Ezekiel, Amos, and Micah were prominent prophets who were concerned with the social, spiritual, economic and political problems of their respective societies. So T.S. Eliot influenced by these Biblical prophets was concerned with the problems of the Post-War European civilization.

In the history of Israel, such occurrences as religious apostasy, drought, locusts, and plagues were not unusual. This was interpreted by the prophets of Yahweh as God's judgement for the sinfulness of the people. For their sins, apostasy and wickedness, the Lord had always punished them and when they repented of their sins they were restored to their prosperity. Sin and apostacy were followed by drought and famine. They were made to endure such holocaust of suffering. People were turned into spiritually dead and impotent. They trusted man, flesh rather than their living God. So the beautiful land was turned into a waste land. Each prophetic book depicts the waste land of its period. Social corruption, and moral degradation, and sin reached into every area of the life of human set. And God raised at last a kind of prophet—or spiritual leader for the waste landers who could warn and revive the ceasing and dying faith. Prophets like Isaiah, Jeremiah, and Ezekiel of whom T.S. Eliot was fascinated and measured his life by these prophetic models, saw the waste lands of
their times and warned their contemporary waster landers and preached them hope if they would return to the living Water. Hence the works of these prophets and the Bible as a whole proved to be the authentic social documents. So is the works of T.S. Eliot, especially his earlier poems—from Love Song of Prufrock to The Waste Land. About Eliot's The Waste Land C.D. Lewis rightly comments:

I am compelled to say that The Waste Land seems to me chiefly important as a social documents, it gives an authentic impression of the mentality of educated people in the psychological slump that took place immediately after the war. It makes us aware of the nervous exhaustion, the mental disintegration, the exaggerated self consciousness, the boredom, the pathetic gropings after the fragments of a scattered faith—all those symptoms of the psychic disease which ravaged Europe mercilessly as the Spanish influenza.

The Biblical prophets had vision of glory and horror, beauty and ugliness, so also Eliot has examplified the horror and glory in his poetry. In the following lines of Love Song of Alfred J. Prufrock, Eliot gives a classic exposition of Prufrock's synicism, despare, disillusion and scepticism which are an extension not only of the poet's own doubts and uncertainties, but they also convey in ample measure the hollowness and boredom of modern life:

For I have known them all already, know them all
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
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So how should I presume?
And I have known the eyes already, known them all.
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
And when I am formed and wriggling on the wall
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume?

(C.P.P., p.5)

The vision of the horror and glory is further extended and portrayed in *The Waste Land*, to borrow the words of Jyoti Prakash Sen, in this poem, his (Eliot's) vision of horror is strangely juxtaposed with his vision of glory. It embodies "simultaneously several different planes of experience, for it suggests the likeness between various wastelands." It is a of the social decay of a 'barren world', what Louis MacNiece calls, "the manifesto of a lost generations." In *The Waste Land*, Eliot pictures a desolate world which has "become so much bankrupt in moral and spiritual values that it has shaken the basic fabric of our civilization." The *Waste Land* symbolizes, as Cleanth Brooks rightly points out, death.

Eliot with great artistic skill, after emphasizes the sterility of Nature which is companied by drought. Eliot says:

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

(C.P.P., p.47)

These lines picture the distress caused by the want of water, and there is no sign of imminent availability of water, need is urgent and essential demanding immediate attention but the impenitent are unmindful of it.
THE POETIC STRATEGY OF T.S. ELIOT'S THE WASTE LAND.

There are innumerable passage in The Waste Land and various earlier poems of T.S. Eliot wherein a typical primitivism gets celebrated in its symbolic projects. There passages are direct reflections on the moral depravity and ethical barreness in the post-War European societies of the twentieth centuries. At the same time they are imaginative poetic visions of what could have been possible in the prehistoric tribal social groups. These pre-historic tribal social groups were celebrated in the Bible with the great disgust and hatred. The lack of moral substance in the premordial culture created a great human concern in the Biblical prophets. The kind of serious spiritual concern that provoked the Biblical prophets are equally true in the case of T.S. Eliot in what he observed as crude and shameful pursuit of man and woman of each other with a prime motive of enjoyment. The enjoyment here connotes the physical involvement for pleasure, which in its turn is the copious suggestion that could be found in the concept of Original Sin in the Holy Bible. By and large some of the Biblical prophets and T.S. Eliot found in their social surroundings a sort of hateful materialistic pre-occupation and pleasure loving and easy morals. Such kind of life is the bitterest enemy of any serious spiritual concern in any culture for that matter. In fact the blame should go to the social sets which come to such serious degradation in their prime human values. In depicting these cultural slogs Eliot is simultaneously doing the ethical job of exposing the indecencies in life style and suggesting absolute lack of spiritual fear in the
existing generation. To speak in real terms of experiencing the
wonder that is the joy of life, this lack of spiritual fear becomes
the cause for turning life into a mere materialistic physical
performances. A great hopelessness and the loss of faith are the immediate results.

The clear case of innumerable masses of T.S. Eliot is the mere
celebration of the personal agony on the utter loss of wonder and joy
in being alive. His Prufrock and Gerontion are the extreme cases of
this kind of loss of joy and wonder in life. In all the human pairs in
The Waste Land, contingently finding themselves inefficient for each
other's satisfaction also emerges out of this loss of prime sense of
joy and wonder. Eliot adds a serious philosophical dimension in the
context of The Waste Land. The species of the The Waste Land are
incapable of establishing a fruitful and satisfying communion with
their counter parts. The reason is to be found in their incapabilities and incapacities, including their physical improperties as in the case of carbuncular gentleman visiting the lady typist which is Eliot's euphemism for a shameless prostitution.

One should not forget that Eliot is a symbolist who maintains the echoes of the interior experience at the external behavioural pattern of his characters. It is these echoes that are abundantly in the nature of the Dhawani Pratha (Intonative-suggestion-tradition). T.S. Eliot has used the device of The Biblical prophets. They compared and contrasted the different experiences. So did T.S. Eliot. CLEANTH
Brooks rightly says:

The Waste Land is built on a major contrast a device which is favourite of Eliot's. 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, a wakening to life. The poem occupies itself to a great number extent with this paradox, and a number of variations upon it. 8

Thus in the earlier poems, of which Alfred J. Profrock and The Waste Land are the most significant, Eliot presents a series of visual images unforgettable poetic beauty and poignancy, in which he conjures up his vision of the "contemporary world, which had lost its moorings, beings, being deprived of all its material and spiritual values and thus abandoned to a treadmill of meaningless activity." 9

The Biblical prophets were the interpreters of their contemporary tragedy. So is T.S. Eliot. In this regard what Jyoti Prakash Sen has to say is worth quoting. He writes:

The poet of the Waste Land virtually became the literary ideal of his generation, because through his poems Eliot expressed the horror of life with all its disillusions and despair. It was this negativism which was chiefly instrumental in making him the grand interpreter of the contemporary tragedy. 10

"Preludes" and "Rhapsody on a Windy Night" develops the "imagery of urban disillusion." 11

Symbolic structure to The Waste Land remains in the insistent pursuit of woman by man; and women are finding them incapable of communion even at
physical state, leave aside the spiritual state. The symbolic manner in which T.S. Eliot's Waste Land gets created is to be seen in the elements individually and independently turning against each other and cumulatively becoming rather negatively concerned with all creation in general and human generation in particular. The Waste Land of Eliot is a very short poem but however, he gives it the status of an epic. The most important themes of the traditional epics are destruction of a city and adventure on a journey. Both these themes are symbolically collated. Eliot conducts his epic warfare against the civilization itself, which in its epitomological sense is the essence of city. Every city was literally observed to be falling and standing topsy-turvy. Very intelligently Eliot has used the usual techniques of ariel visualization. Here Eliot provides the images by way of introducing the most crude animal symbols.

The very structure of The Waste Land is full of elemental discards. Elemental discards are made to appear like a process of elemental revenging upon men for his irresponsibleness and lack of devotion to the most creative forces of the universe. As F.R. Leavis rightly says, that "The remoteness of the civilization celebrated in The Waste Land from the natural rhythms is brought out, ironical contrast, by the anthropological theme. Vegetation cults, fertility ritual, with their sympathetic magic, represent a harmony of human culture with the natural environment, and express an extreme sense of the unity of life." This is again an ironical treatment, since there is no elemental unity at present. In the first section of The Waste Land,
earth becomes the basic element and in the absence of air, water and
fire, cooperating with the earth, the earth becomes a mere breeding
ground of preter-natural forms and structure. Lilacs is the flower
that comes in the month of April. The natural cyclic approach should
have been a garden innumerable flowers to grace the earth in the month
of May. Lilacs which celebrates human death becomes the super
imposing creation and the whole earth turns to be a mass-burial of
every human being who is probably alive with the past but dead now.
This death is the spiritual death and leaves no body behaving in alive
manner. There is a way of interpreting Marie Hycinth girl, and even
the lady, the pack of Tarot card as preter-natural vegetations,
evoculating their grievances. At least the type of experiences they
had undergone in their past rendered to them into dead fossils of what
all they had been. Present has no relevance for time. Future they do
not have. This is so because they had been exposed to such
astrosigious and painful situation as a result of which their
existence ceased to grow or change or alter from a certain inter-
mediate moment in the past. Marie had seen many raps and murders in
the palace of the archduke. As a matter of fact she herself was
forced to experience a cold, unfeeling rap perpetuating upon her. The
experience of the hycinth girl is none the better. Moreover she was
exposed to rape even when she was not completely mature in her
physical and spiritual dimensions.

"You gave me hycinths first a year ago;
They called me the hycinth girl."
-- yet when we came back, late from the Hycinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed. I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, silent.

(C.P.P., p.38)

In fact all these are in the ghastly figures that are present in the
poem. All these characters are close resemblance to the characters of
Dante's Inferno. Madame Sosostris with's wicked pack of cards is now
ever survived from the exploitation but turned into more, or less a witch.
She takes upon herself the soothsayer's personality, and what all she
prophesied invariably concerns with heinous murders, with the help of
mischievous pack of cards. It is here the hanged man is introduced.
This witchcraft is condemned in the Bible. "Thou shall not suffer a
witch to live," (Exodus 22:18). Regard them not the familiars spirits,
neither seek after vizards, to be defiled by them ..." (Leviticus 19:
31). According to the Bible God is against the witchcraft. Hence
Madame Sosostris is also dead devoid of life.

In the second book of The Waste Land there is the air that becomes the
predominent element, again uncooperated by the other elements. The
very name 'The Game of Chess' like a riddle, containing the suggestion
of air in the word 'chess' being pronounced with wind passing off at
the end, i.e. Chess s s s s s s s. In this section there are
innumerable suggestions here and there to suggest about the most
gross horror and fresh crimes. All are suggestively brought and
delicately hinted. In a fact these people are living in the
continual preceptration of the Original Sin. The Lil's passage
clarifies the situation. Lil's passage is an anecdote.
contains such anecdotes, but The Waste Land is anti-heroic epic. Hence there is nothing here that heightens the feeling of human experience. On the contrary, there is everything that lowers the very moral courage of existence. The world of T.S. Eliot, which in its turn is post-War Europe, is made to look like a veritable anti-human cell. This section depicts the modern life without meaning, the two kinds of life is illustrated here—"the contrast between a life in rich and magnificent setting, and life in the low vulgar setting of a London pub... In both of them life has lost its meaning,"

Says Cleanth Brooks. "Life has no meaning; history has no meaning: there is no answer to the question: 'What shall we ever do?' The only thing that has meaning is the abstract game which they are to play, a game in which the meaning is assigned and arbitrary, meaning by convention only in short, a game of chess." 15

The third book in The Waste Land is The Fire Sermon. Here the fire element becomes central here. But the fire is used here innumerable as mock heroic term and terminology wherein the most abusive meaning of fire, in the sense of copulation, gets prominently upheld. "The fire is the sterile burning of lust." 16 Eliot is supposed to have borrowed the title from the Jataka Kathas of the East, but then the manner in which T.S. Eliot speaks of innumerable promiscuous and adulterous scenes only suggest that he had used the verbal falacity of the book of the East for his post convenient mock poetic purpose. This is in no way to suggest the Eliot has slighted the eastern spiritual works. Eliot is not the author or slight anything upheld as spiritually great...
in the tradition of the world. He only wanted to say that in the
twentieth century such slighting of the glorious tradition is the
widest spread common phenomena. His poetry is ironic and satirical
mouth piece of the twentieth century literature and civilization.

"The Death by Water", true to the mock heroic epic and mock epic
spirit of The Waste Land, is very very short and very esential.
Eliot, who had conducted his glorious symbolic argumentations and
narrations in the other three books preceded, suddenly changes his
strategy and pronounces the drowning of the Phoenician sailor. The
Phoenician sailor is at once the traditional business man and Jesus
Christ who entered the contract with the Holy Father for the
deliverance of men and women. The whole treatment has a flaked
suggestiveness on the one hand, there is cursing pronouncement, on the
down to the earth business tendency, and on the other hand the
Phoenician sailor himself being an agent or missionary trading in
certain immortal values there is that sense of hollow and desolation
in his drowning. As Cleanth Brooks comments, "the Phoenician sailor
recalls the drowned god of the fertility cults." Moreover, the
Phoenician sailor is a merchant - 'forget... the profit and loss.'
There is very close resemblance to Christ who did not count his
personal profit and loss as St. Paul says, "who being in the form of
God, thought it not robbery to be equal with God, but made himself of no
reputation, and took upon him the form of a servant, and made in the
likeness of men; and being in the fashion as a man, he humbled himself
and became obedient unto death, even to the death of cross,"
(Philippians 2:6-8). He emptied himself to save the dead. He became poor to make the bankrupt rich. It is the last book, "What the Thunder said" that completes the story of The Waste Land. It is here that the grail legends were hinted, and the fruitless adventure of Sir Perivale gets celebrated and suggested. Coming to the play of elemental drama the thunder is supposed to be the withholder of all four elements tied down in its hand for above the height on a mountain top in the sky. The thunder only breaks intermittently without leaving either water or fire or air to reach the earth and make it procreative. Meanwhile the journey man have the sandy road to walk, and all the elements are reserved for in the sky above in the hands of the thunder. The thunder has many questions to propose to the journeymen. But all the questions leads to one simple suggestion that man who lost himself for his own inner self Christ-like compassion invariably fated to conduct his life in the desert land. Therefore The Waste Land of T.S. Eliot is a reach drama of the divine elements turning against senseless and sinful man who is but infidel.

ELIOT’S WASTE LAND : ITS SYMPTOMS

T.S. Eliot's religion retained Puritan uprightness, social conscience, and self restraint. He was taught to be dutiful, benevolent, and cheerful. He was acutely sensitive to the sinister power of evil always. He was wishing to escape from the corrupt civilization. Prophet Elijah fled to the desert in fear of Jezebel, the wife of the king Ahab, who wanted to avenge, and Elijah prayed for death under
the juniper tree, but the angle of the Lord aroused him to continue the ministry in the wastelands. Jeremiah stayed in the city of Jerusalem, fallen and burned down by Necho. Like manne, Eliot, despite his wish and "his solitary nature, did not find it easy to reject society." He walked on the streets of the wasteland and saw the civilization ruined. The models like Augustine, Lazarus, Ezekiel who were heroes of the more religious ages became his standard by which he measured himself. The prophetic books of the Bible opened his eyes to see the wastelands of his own time. Along with the prophets of the Old Testament such as Isaiah, Jeremiah, Ezekiel, Amos, and Micah, and also Abraham, saw the wastelands. Religious apostasy brought socio-environmental corruption. Religious apostasy was the only reason for social, political moral and religious corruption of Israel. So T.S. Eliot, influenced by the socio-environment of the Bible, was very strongly convinced that the religious apostasy is the only cause for social degeneration, political as well as economic crisis. He could not separate religion from other aspects of life. He saw the holy city, Jerusalem, set on fire—the holy city is ruined and has become wasteland. It is no longer a real city, but as unreal. Jerusalem is fallen, as the prophet Jeremiah cried. When Eliot mentions Jerusalem, he refers the name to mean London and the degenerated Europe. Christianity flourished in Europe. Europe became modern Jerusalem, spiritually. As Jerusalem in the Bible was fallen because it did not turn to God who had chosen it to be his dwelling place, so the Eliot's Jerusalem has lost its faith in God, and did not return to Him. Glory has departed
from Jerusalem. It is waste and desolate. He understood the downfall caused by its religious apostasy. Billy Graham, the reknown evangelist, says: "Our World is an fire, and man without God will never be able to control the flames. The demons of hell have been let loose. The fire of passion, greed, hate and lust are sweeping the world." This is the terminated generation. This is the generation destined to live in the midst of crisis, danger fear, and death. The inhabitants of the Eliotean Wasteland like the Biblical wasteland are like a people under 'sentence of death waiting for the date to be set'. There is no exist from human dilemma.

**Disappearance of the word 'Sin'**

Rebellion and lawlessness are seen and heard on a rate the world has never been before. This is the generation under gun. Organized crime with its syndicate underworld, racketeering, and the mofia almost controls the world's major cities. The age is witnessing rapid increase of rebellion and anarchy. "City-streets are turned into a jungle of terror, mugging rape and death. The moral foundations of the nation crumble." During the past few decades it has been taught formally and informally that morals are relative. Sense of sin and evil is ceasing, as Eliot himself said that his parents did not talk of good evil, but waht was done and 'not done'. In his wasteland, people were very conventional and 'had always been taught to disbelieve in sin'. Eliot's Cilla had 'never
noticed that immorality was accompanied by a sense of sin', but "anything wrong was either bad form, or was psychological". The very word "sin" nearly seems to have disappeared. It was once a strong world, and ominous and serious word. It "described a central point in every civilized human being's life-plan and life-style. But the word went away. It has almost disappeared—the word along with the notion." It does not mean that anyone does not sin any more.

In the modern wasteland, Eliot saw the miserable condition of the inhabitants. A new mentality, morality and a new cultural pattern characterized the age. The idolatry of the plutocrats has filled the place of old-fashioned Christian virtue and service. Wastelanders are more concerned about status than saintliness, about the word of the will of the plutocrats than the words of the prophets. Moral principles are confused, until the white has merged with black. The men are obsessed by fear, the fear being different and the pressure to conform make the modern man puppet rather than man. The non-conformist, the one who stands for the principles of truth, honesty, and purity, finds himself the object of ridicule and rejected by those who place prestige above personal worth. "Instead of being persons with a vision of God; a sense of purpose, and clear course of behaviour, modern man is like the rat in the psychologist's laborartoy, seeking its way through the maze in search of some tidbit."
But the modern maze is even more confusing, for there are not
permanent forms or lasting principles by which a person can move to a
determined goal. In the modern maze man finds himself in danger of
being trampled down in his very quest for meaning.

Man is spiritually blind. General Omar Bradley spoke on Armistice Day
in 1948 to the Boston Chamber of Commerce and said:

With the monstrous weapons man already has, humanity is in danger of being trapped in this
world by its moral adolescents. Our knowledge of science has clearly outstripped our capacity
to control it. We have many men of science; too few of God. We have grasped the mystery of
atom, and rejected the sermon on the mount. Man is stumbling blindly through a spiritual
darkness while toying with the precarious secrets of life and death. The world has
achieved brilliance without wisdom, power without conscience. Our is a world of nuclear
giants and ethical infants. We know more about war than know about peace, we know more about
killing than we know about living. This our twentieth centuries claim to distinction and
progress.

T.S. Eliot rightly says:

We have suffered far more than a personal loss
We have lost our way in the dark.

(C.P.P., p.291)

As a whole the waste land of T.S. Eliot is set on the fire of
destruction. The modern men voice more readily the general
confession: "There is no health in us". There is no godly man. This is the valley filled with the dead and dry bones.

In the Eliotean waste land the word "sin" disappeared but Eliot as the divine-cry of his age introduced the degenerated civilization to the dying word. He revived the ceasing term with a sense of Original Sin.

The intellectual climate in which the waste landers live is paradox. The technology created miracle of science but fails to satisfy the deepest spiritual needs. It (technology) put sheets under our feet, but fears and apprehensions in our hearts. We are able to live longer, but not better. We are able to live more comfortably but not contentedly. Fear of death characterizes the modern man, because "the wages of sin is death," (Romans 6:13).

Loss of faith and Pseudo-Christian Faith

As in the Biblical waste land the loss of faith and religious sensibility was one of the basic causes for the land being laid waste and desolate, so T.s. Eliot saw the loss of the true and sincere faith and religious sensibility. And if at all there was faith, it was a kind of pseudo-faith. Ezekiel was the ideal for him. Ezekiel was a captive in Babylon. God raised him to the prophet of the captives who were living in the waste land of that time. In the Babylonian captivity there were two kinds of people living in the waste and desolate land-some were old and had seen the first glory and once had
faith in God, but they have lost later, and the others were ignorant of faith. So both the classes of people were miserable living in death. So in the modern waste land, the captivated seer, so to say, T.S. Eliot saw the two classes of people—those who have only empirical knowledge but devoid of experience, and those who are devoid even of such sheer empirical knowledge of the "Third who walks beside them". So neither of these two classes has faith. St. Paul says, "Just shall live by faith," (Romans 2:14). It means without the element of faith there cannot exist life as such. Hence absence of faith means presence of death. The Eliotian waste land is inhabited by those who are secularized and those who have no knowledge of faith. Without a faith their life is in reality a death. Eliot wrote:

I was neither at the hot gates
Nor fought in the warm rain
    .........................
    .........................
My house is a decayed house,

(C.P.P., p.21)

As in the Biblical waste land, religious apostasy caused drought and famine, and the inhabitants were deprived of later rains and showers, so the old man is deprived of rains, and waiting for rain in dry month. Dryness symbolises not only the spiritual barreness of Gerontion but also of the civilization. He is devoid of faith. His house is decayed. This decayed house symbolises the contemporary
decay and desolation. "The whole poem is suffused with the idea of rain, loss of vitality, sterility, and the loss of emotional dynamism of life." The basic reason for all degeneration is the loss of faith and pseudo faith. Modern man lacks faith. "Signs are taken for wonders," and the incarnation of the Eternal Word in Jesus Christ is not believed by the modern man just as the Pharisees in the Bible did. The truth of Incarnation is rejected. In the environment wherein Eliot was born and brought up, due to the scientific influence, Trinity was rejected. Christ was no longer God, but a mere man of flesh and blood. His miraculous birth was rejected. There were others who had faith but theirs was a pseudo faith. They participated in the holy ritual of mass. The bread is divided and eaten and the wine is drunk by the pseudo believers, but without genuine faith. T.S. Eliot saw religious idolatry. Mr. Silvera, Makasawa, Madame de Tornquist and Von Kulp are the four figures involved in religious idolatry. Instead of worshiping the true God, they have forgotten Him who is worthy of worship and praise. Eliot writes:

To be eaten, To be divided, to be drunk
Among whispers; Mr. Silvera
With caressing hands, at Limoges
who walked all night in the next room;

By Makagawa, bowing among the Titians;
By Madame de Tornquist, in the dark room
Shifting the candles; Fraulein ven Kulp
who turned in the hall, one hand on the door.

(C.F.P., p. 22)

Due to the loss of faith and because of pseudo-Christian faith the modern man is not capable of experiencing true spiritual fellowship with God.
Arthur Mizener rightly says about Gerontion’s contemplation of the problem of belief:

Gerontion contemplates the problem of belief at a time when he feels inadequacy in his faith. He intellectually knows that he lacks the faith on which salvation depends, but the knowledge of his plight is not enough. 31

So Eliot’s Gerontion portrays the spiritual barrenness, the loss of faith, the rejection of Christ, and pseudo Christian faith. Eliot has projected into the thought of Gerontion, as Matthiessen suggests, “an expression of one of his most moving, recurrent themes: the horror of a life without faith, its disillusioned weariness of knowledge, its agonized slow drying up of the springs of emotion.” 32

Immorality : Sexual Perversion

T.S. Eliot saw a sexual degeneration. Moral pronouncements against sexual sin are simply not in vogue with many of today’s clergy, and religious leaders. Too many are not courageous enough to urge the people to live by the biblical standards. The age is reaping the effects of muting the biblical code. The sexual generation poses three different sex problems: (1) premarital sex, (2) pregnancy, and (3) Prostitution. Sex abusing is very rampant for the wastelanders. The purpose of sex is procreation not the vulgarization of sex. Sexual immorality played a major role in creating waste land. Sweeney Erect has sexual implication. “Sweeney Among the Nightingles”
pictures the sexual perversion. Sweeney is among the prostitutes. Sexual right has been vulgarized. Sex perversion is not only sin in bruteless rape of women but it is also may be found in the marital life of husband and wife. If sex is the only end of marrying a woman by a man then it is a legalized prostitution. Woman is never a means to quench the fire of lust, but to fulfill the personalities of the couple involved in love. Hence sex is the fulfilment or culmination of pure love which is Agape in its essence not eros. But in the modern secularized world sex perversion and secularization of sex characterize the twentieth-century family. This has contributed more in creating waste land. The modern man has developed a scientific attitude towards sex which vulgarizes sex into a mere biological need of man and woman without having any sense of its sanctity and holiness—something to be honored and respected. Considering the idea of John Crowe Ransom in God Without Thunder, what Cleanth Brooks writes is worth citing in this context, Cleanth Brooks says:

Love is the aesthetic of sex; lust is the science, love implied a deferring of the satisfaction of the desire; it implies a certain asceticism and a ritual. Lust derives forward urgently and scientifically to the immediate extirpation of the desire. Our contemporary waste land is in large part. The result of our scientific attitude—of our complete secularization of sex.

Sex within marriage is holy according to the Biblical codes. Sex is the gift of God. It must be utilized with a sense of holiness. But
the wastelanders have no sense of holiness in sex relationship. Many are involved in sex outside marriage. They have become victim of sexual immorality. In The Waste Land, Eliot brings it very clear that the spiritual as well as emotional sterility of the wastelanders arise from the degeneration, vulgarization, and commercialization of sex. The modern man exercise sex for the sake of momentary pleasure or for money. It has become source of degeneration and corruption. It has become the cause of spiritual decay the death. In the first book of The Waste Land, Marie, the Countess, was also indulged in the perverted sex relationship, with her cousin. George L.K. Morris has to comment:

Marie had several archduke cousins, but Rudolph was her first cousin; although they always disliked each other cordially, they had been forced to associate since childhood- in each unknowingly brought about the other's downfall.

The basic imagery is obviously sexual. "Marie, Marie, hold on tight" is very sexual in its implication and tone. It seems she was raped by her cousin who was the archduke, even when she was not mature enough.

The 'Hycinth girl' episode is also the extended example of sex perversion and sterile. Dr. N.S. Sahu rightly comments in this regard that:

Sterility marks the love affair of the Hycinth girl. ... Sex is neither procreative nor is it spiritual in its essence, but rather deadening in its effect upon the souls of lovers. This
is, sexual failure in *The Waste Land*, is other outer symptom of an inner malady, the spiritual crisis in the contemporary civilization.  

Sexual sterility is more extensively exemplified in *The Game of Chess*. The title itself suggests that "sex has become the matter of intrigue, a matter of move and counter move, a source of momentary pleasure, a sordid game of seduction and exploitation of the innocents." Their sexual relationship is a meaningless routine, a mere mechanical relationship without satisfaction. As Sodom and Gomorrah, the Eliotean Jerusalem is burning with the lust and sexual depravity. There is decay and spiritual degeneracy whenever and wherever the sexual function is perverted. Sex has been separated from love, marriage and procreation; and for the waste landers it is a mere animal copulation. In this context what F.R. Leavis has to say is worth quoting. He says:

> Sex here is sterile, breeding not life and fulfilment but disgust, accidia, and unanswerable questions. It is not easy today to accept the perpetuation and multiplication of life as ultimate ends.

So the Cockney women talk of abortion, and Lil takes pills to dissolve pregnancy. Sex is no longer a source of life and procreation. Lil says:

> I can't help it . . .
> It's them pills I took, to bring it off . . .

*(C.P.P., p.42)*
Sexual sterility and degeneracy in the modern age is not only in the poor class but in the high class too. The opening passage of "The Game of Chess" depicts a lady of high class waiting for her lover. The long waited lover arrives to do the mean business of animalistic copulation. They find themselves in the 'rat's alley where dead men have lost their bones,' (C.P.P., p.40). This opening scene exemplifies the spiritual emptiness, and meaningless life in the Eliotean waste land. Cleanth Brook has to say:

This spiritual emptiness has caused meaningless life, and sterility. There human life has lost its sanctity and the ... 37

In "The Fire Sermon" Eliot describes sexual perversion and lust as the symptom of spiritual death and degeneration. There is much vulgarization of sexual values and ethics. Eliot writes:

The river tent is broken: the last fngers of leaf
Clutch and sink into the wet bank. The Wind
Crossed the brown land, unhear. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends .....
Departed, have left no address.
By the waters of Leman I sat down and wept . . .

(Ibid.)

As the Israelites lamented their captivity by the rivers of Babylon remembering their past glory, Tiresias laments over the perversion of
sex and love. Sex is no longer the expression of love, but now only related to lust. The rich young men of the wasteland, as in the Biblical waste land the princes sought pleasure with prostitutes, seek pleasure in the company of nymphs in night. Once true lovers/genuine lover used to walk near the bank of river, but now the lusty people spent their nights in the tent with the women of loose character.

The Protagonist, Tiresias, says:

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

(C.P.P., p.43)

These lines also echo sexual corruption. Degeneracy of sex is further described in these lines. Mrs. Porter and her daughter try to attract more customers by washing their feet in soda water.

Again in the contemporary waste land, the sterile sexual relation is brought out in the seduction scene, in the lady typist's home:

He, the young man curmudgeon, arrives
A small house agent's clerk, with one bold stars,

The time is now propitious, as he guesses,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once,
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference.
Bestows one final patronising kiss,  
And gropes his way, finding the stairs unlit ..

She turns and looks a moment in the glass,  
Hardly aware of her departed lover;  
Her brain allows one half-formed thought to pass:  
"Well now that's done; and I am glad it is over."  
When lovely woman stoops to felly and  
Paces about her room again, alone,  
She smooths her hair with automatic hand,  
And puts a record on the gramaphone.

(C.P.P., p.44)

The above lines show that the mating of the lady typist and the house agent's clerk is just mechanical copulation, satisfying the lust but no love. The girl is indifferent, and does not show any positive response. As soon as their mating is over, the young man depart with a final kiss, and the lady-typist is glad that it is over.

Then Tiresias moves to the poor class in the poor part of the city of London. This section also brings out the fact that the poor is also not saved from the perversion of sex. The three Thames daughters sing the sexual exploitations of women. There poor girls who are living on the river-bank lament over their loss of chastity and virginity due to the brutality of man. First girl lost her virginity at Richmond and Kew in her pleasure boat.

Trans and dusty trees.  
Hughbury bore men. Richmond and Kew  
Undid me. By Richmond I raised my knees  
Supine on the floor of a narrow canoe.

(C.P.P., p.46)
The pleasure-seekers violated her at the picnic spots. The second Thames' daughter also laments over her loss of virginity.

My foot are are 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?

(C.P.P., p.46)

Her violation took place at Moorgate in the eastern part of the city of London.

The third Thames 'daughter bemoans her loss of purity:

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

(C.P.P., p.46)

Thus Eliot, Like Abraham, saw London city set on the fire of lust. Sexual degeneration is to be seen in all section of society—the rich, the middle—and the poor. Like Augustin Eliot also finds his Carthage (London) burning in the fire of lust. So the land is laid waste and desolate. Now Jerusalem (London) is unreal city.

Escapism:

Millions are busy burying their heads in the sand like an oustritch pretending the devastating events of their time are not really
happening. They are desperately trying to escape the realities of the pressure of modern living. This present time may be labelled as the "age of anxiety". Much of this is due to a shift of emphasis. A century ago man's chief concern was his spiritual life, today his paramount concern is with his physical and temporal affairs. Modern man desires for a romantic escape. Eliot was the wastelanders coward. Loss of spiritual concern is exhibited in the spirit of escapism and cowardice. Eliot's Alfred J. Prufrock is coward trying to escape from realities of life. In his The Elder Statesman the problem of escapism is brought out pretty well. Wastelanders are changing their names to escape. Lord Clavertor is charging his son Michael to be an escapist who is planning to leave London for abroad to make money, to somebody on his "own account", and to lead a life of his own. The wastelanders are only changing their names and positions but they are not transformed; but are the same old men with old nature and character. Probably, Michael wants to take new name for his once to leaves England. But he will be and Old Adam. Moses ran away from Egypt and fled from Pharaoh and went to live in Midian. Jacob left Beersheba and went to Paddan Aram. They were trying to escape-Moses tried to escape Pharaoh and Jacob his brother Esau-but they could not escape the fear that was master over them. They were empty. They needed to be filled. And only when they met God, they were at peace. By running away from God, one cannot escape from the reality. The power courage and strength to face the realities of life come only when the sinful man enters into the proper relationship with the creator. The wastelanders are in need of the Spirit of God to overcome the spirit of escapism. Then only like St. Paul, they would say:
"I can do all things through Christ, who strengtheneth me," (Philippian 4:13).

**Friction in the Family:**

T.S. Eliot very often deals with the family problems very common to the social environment he lived in. Lack of love among the family members is very disastrous for the happy family life. In this twentieth century, a new mentality and a new cultural pattern characterise the family. The happy wed-lock turned in many cases dead-lock. Unhappy family was the major concern of the seer like T.S. Eliot. In *The family Reunion, The Cocktail Party* and even in *The Elder Statesman*, one of the social problems is the increasing unhappy families, and the victims of the unhappy family is the children. Harry's mother Amy and his father had the same problem. They could not get along. They had unhappy home. Harry suffered much the consequence of the unhappy family. Edward and Lavinia also had an unhappy family. They did not know how to love. They were very much aware of the fact that they did not love each other. So in *The Elder Statesman*, Lord Claverton had the same problem. He honestly confessed:

> We never understand each other, and so we lived, with a deep silence between us, . . .

*(The Elder Statesman, p.85)*
Clavertor did not share everything to his wife. He did not dare, because he was sure of her wrong response? He could not 'make a confession with no hope of absolution' For him love meant sharing everything to someone whom he loves. He said Charles a golden rule of love that makes a happy family.

If there is nothing, truly nothing, that you couldn't tell Monica
Then all is well with you. You are in love with each other ---
I don't need to be told what I have seen for myself:
And if there is nothing that you conceal from her
However important you may consider it
To conceal from the rest of the world -- Your soul is safe.
If a man has just one person, just one his life.
To whom he is willing to confess everything--
And that includes, mind you, not only things criminal,
Not only turpitude, meanness, and cowardice,
But also situations which are simply ridiculous,
When he had played the fool (as who has not?)--
Then he loves that person, and his love will save him.
I am afraid that I've never loved anyone, really.

(The Elder Statesman, p.83)

Eggerson, in The Confidential Clerk, does not understand his wife.

He says:

I must admit there's a lot that I don't understand about my wife.

(Confidential Clerk, p.18)
Sir Claude also has the problem of unity-understanding:

And just as much
She doesn't know about you, and just as much
You don't know about me- I'm not so sure of that
My rule is to remember that I understand nobody,
But no the other hand never to be sure
They don't understand me-a good deal better
Than I should care to think, perhaps.

(Confidential Clerk, p.18)

Disintegration in Personality:

Unlike Abraham of the Bible, Mr. Eliot's Claverton is an example of a man whose life had inner disintegration. Abraham is an example of a man whose life had inner unity. The most characteristic of the modern man's life is that it is at loose ends. Men and women know that they are full of inner friction and dislocations. They cannot tie themselves together in one effective whole. People are at loose ends in their most intimate relation. Marriage is ideally the full union of man and woman, body and soul, yet often there is no union, but instead only superficial meeting of appetite and physical attachment. The Biblical Prophet Hosea had experienced the trauma of broken family, and went through the life's acute agony of unsuccessful marriage and also saw many at loose ends.

Eliot, the seer, noted the appalling divorce rate of the modern age. Industrial relationship is at loose ends. During the World War II the immense energies within each of the warring nations were tied together by the pressure of danger. After the war they began to fall apart. The world is at loose ends in its international relationship. Harry,
Edward, Cilia, Lavinia, Amy, Alfred J. Prufrock, Gerontion, and Clavertor all are at loose ends. They are unable to unite themselves as a whole. As against the life at loose ends it is necessary to find a great faith. Without faith in the true and living God life falls apart. With God Elements are held together. A soul's response to the will of God is like the spiritual gravitation that keeps the different parts of man from flying off at tangents. Religious sensitiveness can being the unity the modern man is deprived of. T.S. Eliot was very much aware that only God-realization can produce a personality profoundly integrated and energized.

There is a mood in the individual wanting in confidence a sense of frustration, of moral failure. There are lives which are like spiritual dust bowls. Old springs of refreshing water from which the Heroes of faith in the ancient days drew seems to be no longer flowing. There are lives which have turned into dust and ashes in another way. Many have let the fire start in the field of their own passions-physical passions or the passions of hot ambitions, and the moral freshness and vitality of their spirit have been scorched and burned.

Most of the characters of T.S. Eliot face this problem. Colby Simpkins suffers the pain of disintegration of personality. He says to Sir Clude:

As if I was becoming
A different person, just as, I suppose,
If you learn to speak a foreign language fluently,
So that you can think in it--you feel yourself to be
Rather a different person when you are talking it.
I am not at all sure I like the other person
That I feel myself becoming—through he fascinates me.
And yet from time to time. When I least expect it,
When my mind is clear and empty, walking in the street
Or walking in the night then the former person,
The person I used to love returns to take possession:
And I am again the disappointed organist,
And for a moment the thing I cannot do,
The art that I could never excel in,
Seems the one thing worth doing, the one thing
That I want to do, I have to fight that person.

(Confidential Clerk, p. 45)

The modern man lacks unity in his personality and in his environment, because for the wastelander religion is dry and dead so God is dead. Religion has lost its impact on one’s life. Art has replaced religion. Science has replaced God. Man has become his master. For some music has become a kind of religion and god.

Sir Claude says:

... And as for me,
I keep my pieces in a private room.
It is not that I don’t want anyone to see that:
But when I am alone, and look at one thing long enough,
I sometimes have the sense of identification
With the maker of which I spoke—an agonising ecstasy
Which makes life bearable, it’s all I have.
I suppose it takes the place of religion:
Just as my wife’s investigations
Into what she calls the life of the spirit
Are a kind of substitute for religion.
I dare say truly religious people—
I have never known any—who can find some unit

(Confidential Clerk pp. 49-50)
There is no beginning, no movement, no peace, and no end.

But noise without speech, food without taste.

And the wind shall say: Here are decent godless people.

Their only monument the asphalt road
And a thousand lost golf balls.

Eliot knew for sure that God is not only a strength beneath man, but He is also a meaning over him. Life without meaning would be like walking on an eternal praire, without a landmark anywhere. With nothing to which the eyes can be lifted up, existence is indeed flat, stale, and unprofitable. Eliot's thought-waves go along with what H.G. Wells wrote in the novel, *Mr. Britling Sees It Through*:

Religion is the first thing and the last thing, And until a man has found God and been found by God, he beings at no beginning, he works to no end. 39

Like any true man of living God, Eliot thought it necessary to have some beginning and some clearly desired end to give life happy unity. He also knew pretty well that this kind of meaning does not depends on one's clever thoughts. It depends on the clean heart that is trying to be loyal to the Highest it is aware of. His plays bring this thought home. As the thought of God gives strength beneath men, so it gives sense of majesty of life beyond. The religious man knows that he is not an isolated individual. He belongs to the past and also to the future. The little moment can have great significance
because of the inheritance from which it can draw and the inheritance to which it can contribute. Rememberance of saints, of the long line of witness-bearers for the faith of the communion of saints, can strengthen life and hold it steady in the face of temporary discouragements. Thought of life ahead to which man can contribute can give inspiration to efforts which if bounded by their immediate effect seem trivail. The course of religion is a like a relay race. The energy which anyone of the runners puts into the running of his own lap of the relay speeds those who take up the race where he leaves off. But this spiritual power is lacking in the wastelanders. Unless godless men let goodness of God take hold of them and have its way, they cannot become spiritual genius of their age. The modern man needs a fresh conviction of religion and higher spiritual values. T.S. Eliot rightly says, "Without religion the whole race would die."40

The lack of inherent capacity to establish perfect union with the other is a both way spiritual problem and a problem of understanding in the real sense. Man being an unequal and exclusive personal at bottom has no inherent capacity to mathematically equivocate his inner experience with that of the other. Somewhere with other in the course of personal interpersonal relationship has to introduce the myth of faith into himself and correlate his inner experience with those of the other through the medium of this faith. This is a imperical necessity for the man who wants to live in the world. Faith when it once takes its inroads into the human personality, automatically
gives an assured manner of establishing communion with the
transcendental higher reality. Eliot's constant suggestion about the
incapacitated, and impoverished sexual relations is his own manner of
suggesting about the most needful operation of faith in between
persons in their interpersonal relation. The lack of harmony and
balance in the present day interpersonal relation is a sure sign for
Eliot that the very sources of capacities to believe are becoming
extinguished due to the serene intention of mechanization, and
industrialization and technocratization. The only message of T.S.
Eliot all through his poetry and drama concerns with protecting human
from the greater danger of mechanization, urbanization, and
technocratization. They are responsible for what may be called
dissociation of sensibility. Unless and until that old sensibility is
brought back man cannot be saved. Such is the need of faith and its
reinstatement in the modern man's life.

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NOTES AND REFERENCES

1. Genesis Chs. 6-7


5. Jyoti Prakash Sen; cit. Eliot wrote in thought After Lambeth, "I dislike the word 'generation', which has been a talisman for the last ten years, when I wrote a poem called The Waste Land, Some of the more approving critics said that I had expressed the disillusionment of a generation which is nonsense. I may have expressed for them their own illusion of being disillusioned, but that did not form my intention." T.S. Eliot's Selected Essays (1951), p.368.

6. Ibid.


8. Ibid.


10. Ibid., p.15.


12. Ibid., p.79.
See Leviticus 20:6, 27; Deuteronomy 18:18; Micah 5:12; Malachi 3:5; Galatians 5:20; Revelation 21:8, 22:15.

Cleanth Brooks, op. cit.

Ibid.

Ibid.


Ibid., p.2

Ibid., p.4.

Ibid., p.2

T.S. Eliot's *Complete poems and plays*, p.361.

Ibid.


28  Cleanth Brooks, op.cit.


30  Arthur Mizener, "To Meet Mr. Eliot," *Collection of Criticism*, ed. Linds Wanger (London:


35  Raghkul Tilak, op.p.131.

36  F.R. Leavis, op.cit.p.79.


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