CHAPTER IV

DEATH-IN-LIFE
I have measured out my
life with coffee spoons.
T.S. Eliot, 'The Love Song of J. Alfred
Prufrock.'

Life and death are the controlling factors of
human existence. Sigmund Freud tells us about two human
urges - eros and thanatos. Eros is the desire to live,
whereas thanatos is the wish to die. However, an
intermediate state also exists which is called death-in-life.
In this state, man appears to be alive but he loses all
interest in life. He prefers a passive mode of living
where he refuses to participate actively in life. He is
unable to surrender his ego in relationships and does not
desire to take any pains to achieve anything. Though he
expresses the need to die, yet, he lacks the courage to
embrace death. Gradually he loses all colours and a
state of stagnation begins. This is death-in-life.

Poets have often expressed this state in their
poetry. Coleridge's *The Rime of The Ancient Mariner* is a
suitable poem which presents the death-in-life state. These lines from this famous poem clearly reveal the archetype of death-in-life through appropriate imagery:

Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean.

To quote Maud Bodkin:

Of the images of the stagnant calm and of the subsequent effortless movement of the ship, Fausset says they were 'symbols of his own spiritual experience, of his senso Of the lethargy that smothered his creative powers and belief that only by some miracle of ecstasy which transcended all personal volitation, he could elude a temperamental impotence.'

T.S. Eliot also observed that life in the twentieth century had become mechanical and dull due to the two world wars. However, there were others factors too which killed the spirit of men and produced a state of death-in-life. Eliot's poetry describes the archetype of death-in-life through appropriate imagery and symbolism. In fact, death-in-life is an archetype that persists from his first poem to the last.

In the earlier chapters, we had discussed failure in journey archetype due to archetype of escape and, betrayal by fatal women as well as men which led to grief and sorrow in
human relationships. Man's fear and distrust of the other causes him to escape from the relationships. This is one cause which produces death-in-life archetype. Another reason is betrayal in relationships. The evil factors that lie dormant in man (the evil archetype and shadow archetype) persuade him to betray the other. This naturally leads to man's ruin and downfall. It is also one of the reasons that produces the death-in-life state. However, these are the causes on the materialistic plane that are responsible for archetype of death-in-life. On the spiritual level also, disbelief and excessive reasoning also lead to death-in-life.

In this chapter, we are trying to trace the death-in-life archetype on the material as well as spiritual levels. The early poems present the sordid picture of material world. In 'Gerontion,' 'The Waste Land' and 'The Hollow Men' both dimensions are presented. In later poetry, it is the spiritual sphere that is dealt with as far as images and symbols pertaining to death-in-life archetype are concerned.

II

Early Poems (till 1920)

The poems under this section are associated with the shallow lives of men and women in modern society. In 'The Love Song of J. Alfred Prufrock,' the death-in-life
archetype is presented in the images of men and women
and the parties they attend. Prufrock says:

In the room women come and go
Talking of Michaelangelo

(Lines, p. 2)

and,

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.

(Lines, p. 13)

Here, the contemporary urban life is depicted. The modern
man of the genteel society is rootless and without any goal.
Prufrock mentions that the place, the people and the type of
life that they live is all familiar to him. He has been a
visitor there and has spent a considerable time there. The
image of measuring life with coffee spoons is highly
symbolic. The spiritual and philosophical interpretation
would be that life is very vast. It is infinite. No one
can ever measure it, however large container he uses.
Ironically, here it is "Coffee spoons." But, in the context
of Prufrock, who is spiritually barren, the implication is
that he is spending his time in drinking coffee and mixing the contents in the coffee cuo with the spoons. This indicates that he is a man wandering aimlessly, wasting his life in trivial activities.

The nature of the women is equally shallow. They do talk of the great painter Michaelangelo, a hero archetype, but it is just a superficial talk. V. N. Mishra comments:

There is a striking implication underneath the men and women in his early poems that connect negatively to myth. For example, the women who 'Come and go' Talking of Michaelangelo, ' are fashionable ladies as cold and indifferent to the vigorous masculine art of Michaelangelo as Salome had been cold and cruel to St. John the Baptist. The link is provided in the way Prufrock, a man, feels their gaze upon him...

These women are, like Prufrock, the archetype of death-in-life. They fail to understand him (as he feels) and can only see his exterior - his thinning of hair, his thin arms and legs. They themselves are artificial, using synthetic perfumes and their 'arms that are braceleted and white and bare' can only make the protagonist 'digress.' They can only awaken the carnal desires of which the protagonist is afraid, though he desires them at the unconscious level. This reference to their lives in a
later section reveals their emptiness and mundane life. So, they are associated with death-in-life archetype. The lines depicting their meaningless life are -

After the novels, after the teacups, after the skirts that trail along the floor...

(Line 403, p. 6)

At another place Prufrock comments:

I have gone at dusk through narrow streets And watched the smoke that rises from the pipes Of lonely men in shirt-sleeves, leaning out of windows?

(Lines 76-112, p. 5)

He is actually trying to relate with the women at their level. There is an association of 'narrow streets' and 'lonely men in shirt sleeves' with the opening section of the poem where he had gone through the 'half-deserted streets.' These streets serve as symbols. They represent the futile, cheap and aimless life of people living nearby. Also Prufrock's own. Their lives are related to archetype of death-in-life and archetype of hell.

An extremely suggestive line in this poem is -

After the novels, after the teacups, after the skirts that trail along the floor...

(Lines 169, p. 6)
This line brings into sharp focus the entire genteel society that passes its time in reading fiction, attending tea-parties, and witnessing dances by girls. The most suggestive clause in it is "after the skirts that trail." As this society is aimless and the girl belongs to it, she lacks depth to understand a sensitive intellectual like Prufrock. This is a picture of death-in-life where there is no depth in the character of people. No communication is possible amongst people. All relationships are bound to fail. Therefore, in the end, we find Prufrock remarking, 'Till human voices wake us and we drown.' Prufrock has finally 'drowned' himself once again in the conversations, 'human voices' of superficial life, the death-in-life archetype.

In 'Portrait of a Lady,' the room of the lady is compared to 'Juliet's tomb.' The 'tomb' suggests death lurking behind the relationship between the lady and the youth. The lady's life is dull as is revealed by this archetypal image of death-in-life—

I shall sit here, serving tea to friends.

(Line 66, p. 127)

This is a routine job without the warmth of friendship. Her life is related to death-in-life archetype for it has
become hollow. The youth's response also reveals her life. He thinks:

The voice returns like the insistent
out of tune
Of a broken violin on an August
afternoon.

(Lines 56-57, p. 128)

Once again the musical imagery is used. The 'broken violin' and 'out of tune' symbolically connote that her life's music has lost all charm.

The picture of life in modern society is also hollow. These lines depict it:

You will see me any morning in
the park
Reading the comics and the sporting
page.
particularly I remark
An English countess goes upon the
stage.
A Greek was murdered at a Polish
dance.
Another bank defaulter has confessed.
I keep my countenance,
I remain self-possessed
Except when a street piano, mechanical
and tired
Reiterates some worn-out common
song

(Lines 71-80, p. 128)

The portraits of men and women which are shown through the medium of newspapers are also worth noting. The
first is the picture of an English countess who has
renounced her peerage just for the sake of stage dazzle.
Then there is a Greek who had been murdered in a party
where Polish dance and mirth-making were used as a cover.
Finally there was a bank defaulter who was forced to
confess. Such news items are supposed to be sensational.
But, they have become so common that they fail to impress.
They give an idea of the hollow lives of modern men and
women who inhabit the modern 'Inferno.' Thus, this picture
reveals the archetype of Hell and the archetype of death-in-
life. Eliot has used them to express his views about modern
society.

The reference to the music of the piano also
indicates that it is 'mechanical and tired' and the song
is also 'worn-out.' This music is a reminder of the lady
and her life which is devoid of life energy. Once again
it is connected with death-in-life archetype.

The dance imagery in this poem also serves to
indicate the death-in-life state. The lines are:

I must borrow every changing shape
To find expression .... dance, dance
Like a dancing bear,
Cry like a parrot, chatter like an ape.

(Lines 108-112, p. 11)
The dance is that of a 'bear,' grotesque, meaningless, imitation and simulation of varying words and feelings that 'parrot' and 'ape' suggest. It can be compared with Eliot's 'Cousin Nancy.' The lines from this poem are:

Miss Nancy Ellicott smoked
And danced all the modern dances

(Lines 8-10, p. 17)

and,

Strode across the hills and broke them,
Rode across the hills and broke them -

(Lines 14-16, p. 17)

The emphasis on her dance being modern only reflects the meaninglessness of modern life. This is a picture of the vacuity of Boston society.

Other pictures of the shallow society are seen in the images presented in 'Preludes,' 'Morning At The Window,' 'Rhapsody on a Windy Night,' and 'The Boston Evening Transcript.' The lines from 'Preludes' are:

And now a gusty shower wraps
The grime scraps
Of withered leaves about your feet
And newspapers from vacant lots.

(Lines 5-8, p. 12)
The morning comes to consciousness
Of faint stale smells of beer
From the sawdust-trampled streets
With all its muddy feet that press
To early coffee-stands

(Lines 14-18, p. 12)

The worlds revolve like ancient
Women
Gathering fuel from vacant lots.

(Lines 15-18, p. 13)

In 'Morning At The Window,' the scene is:

They are rotting breakfast plates
In basement kitchens,
And along the trampled edges of
The street
I am aware of the damp souls of
Housemaids
Sprouting despondently at area
gates.

(Lines 1-4, p. 16)

An aimless smile hovers in the air

(Lines 8, p. 16)

In 'Rhapsody on A Windy Night,' the image of death-in-life
is:

A twisted branch upon the beach
Eaten smooth, and polished
As if the world gave up
The secret of its skeleton.

(Lines 25-28, p. 14)

Finally, in 'The Boston Evening Transcript,' the rootless
life of people is presented in these lines:

The readers of the Boston Evening
Transcript
Sway in the wind like a field of
ripen corn.

(Lines 1-2, p. 16)

The next poem which lays stress on death-in-life archetype
in its images and symbols is 'Burbank with a Baedeker:
Bleistein With A. Cigar.' The archetype of death-in-life
dominate, whether it is portrayed in the description of
the city's monuments or in the activities of other
characters. The lines are:

The horses, under the axle-tree
Beat up the dawn from Istria
With even feet. Her shuttered barge
Burned on the water all the day.

(Lines 9-12, p. 24)

It is the description of sunrise. The rising sun over the
peninsula of Istria, across the Adriatic sea, could be seen
from Venice. The mention of 'horses,' an animal imagery
is related to classical myth. Southan describes it thus:

In classical myth, the sun was
figures as a chariot drawn across
the sky by a team of horses. Eliot's
phrasing, 'Beat ... with even feet,' echoes the words of Horace 'aequo pulsat pede' (Odes i, iv, 13) describing the movement of death among all mankind, kings and paupers alike.

Horses symbolize energy and their drawing the chariot of the Sun, thereby lightening the world has a positive implication. Both 'horse' and 'axle-tree' are related to life and their higher role in it. Even their present reference of being sculptured on the bronze doors of the Cathedral of St. Mark associate them with the glorious art of Venice. Their purpose is to relate men to myth. But, their importance is lost in the modern civilized world which has no faith in myth and the higher arts.

Though it is a scene of sunrise, the dawn has been beaten by the hooves of the horses - that is, the movement of death according to Horace. The situation becomes clear in the expression, 'Her Shuttered barge/Burned on the water all day.' It is the barge of Princess Volupina which is 'shuttered,' that is, closed to the light of the day. It 'burned on the water all day' means that she only spends her time in indulging in sexual activities, 'burning' with lust, but mostly commercialized. Here, the association with Cleopatra's 'barge' cannot be missed. But, Cleopatra's life throbbed with love. It was not commercialised like Princess Volupine's.
Another interesting factor is that the two contrasting elements - water and fire - are placed together in this line, 'burned on the water all the day.' Both elements are connected with lust. Water symbolises the unconscious desires related to the primitive instincts, whereas, fire and burning are associated with lust.

The persons who visit Princess Volupine are also hollow. Bleistein, a German-Jew, represents the new commercial class. He is described thus:

But this or such was Bleistein's way
A saggy bending of the knees
And elbows, with the palms turned out,
Chicago Semite Viennese.
A lustreless protrusive eye
Stares from the protozoic slime
At a perspective of Canaletto...
The rats are underneath the piles.
The Jew is underneath the lot.

(Lines 13-23, p. 24)

The 'Saggy bending of' his 'knees and elbows' which is a sinking or falling motion reveals his weak, uneven nature. His being a cosmopolitan is indicated by the words 'Chicago Semite Viennese.' This once again tells us that his personality is a mixed one. His eyes are 'lustreless,' meaning clearly that they have no shine of life in them. To add to it, he 'stares from protozoic slime' at a painting
of Antonio Canaletto. The words 'protozoic slime' are
meaningful. 'Protozoic' is derived from 'protozoa' which
means the lowest animals formed of a single cell, while
the word 'slime' means stickymud which is too slippery to
hold. Bleistain's life is animal-like or related to mud.
But, it lacks animal energy. The figurative meaning of the
word 'slime' is dishonest. The irony can be seen clearly.
Bleistain with base nature and defective vision can never
understand or apreciate the fine art of Canaletto. For
Bleistain, art has lost all meaning like his own life.
It is 'the smoky candle end of time' which is declining.
So, not only does Venice become a city devoid of its
ancient vitality and reminds one of the archetype of Hell,
but, even the life of Bleistain and Volupine are related to
death-in-life archetype.

The 'rat' is the third animal image after the
'horse' and 'protozoic'. It is associated closely with
the Jew. The rat is destructive for it "gnaws at the
roots stealthily," like the Jew who is dishonestly
stealing money in business transactions. These animal
associations are applied to human behaviour by Eliot in
order to show the reversal to animal like barbarism.

The next scene is also related to death-in-life
archetype. We have Princess Volupine welcoming the
merchant prince Sir Ferdinand Klein. The lines describe them thus:

Princess Volupine extends
A meagre, blue-nailed, phthisic hand
To climb the water stair. Lights, lights.
She entertains Sir Ferdin and Klein...

(Lines 25-29, p. 24)

The description of the hand of Princess Volupine indicates her sick and skinny constitution. All the objectives, 'meagre, blue-nailed, phthisic' reveal lack of flesh, blue-nails indicate ill-health and the next word phthisic is associated with tuberculosis. She is not only physically sick and weak but also lacks inner vision. She can 'extend her hand' to the commercial aristocracy represented by Sir Ferdinand, a glorified Bleistein, but cannot patronize arts, represented by Burbank. She succumbs to Sir Ferdinand and 'climbs the water-stair' to entertain him. The water stair is again related to unconscious urges and climbing implies effort to them. It is a world of lust and money where relationships are only skin-deep.

In the end, we have the statue of a 'winged lion,' the emblem of Venetian Republic. Burbank looks at it meditatively. The lion's wings are clipped. Therefore, Burbank broods:
... Who clipped the lion's wings
And fle'd his rump and pared
his claws?

(Lines 29-30, p. 24)

The 'winged lion,' the emblem of Venice, represented its
strength, majesty and flight - 'wings' symbolize flight
and 'lion,' the king of animals, symbolises might. Now,
this lion is 'clipped,' that is, its wings have been out.
It is wingless, shown of its great strength. This tallies
with the modern picture of Venice without its farmer
heights. Thus, the 'winged lion' with its wings clipped
becomes a symbol which is associated with death-in-life
archetype. We realize that neither intellect nor
commercialization can sawe either a city or individuals.

In 'Sweeney Among The Nightingales,' the lady with
the Spanish Cape is presented initially as fatal. But the
lines that follow reveal her as shallow. The lines are:

The person in the Spanish Cape
Tries to sit on Sweeney's knees
Slips and pulls the table-cloth
Overturns a coffee-cup,
Reorganised upon the floor
She yawns and draws a stocking
up.

(Lines 116, p. 338)

The lady's flimsy action shows how lifeless she is. She
can do nothing but 'pull the table-cloth' and 'overturn a
coffe cup.' Her yawning and drawing her stocking up
depict a boring and mechanical action. She only symbolizes
death-in-life archetype.

In 'Sweeney Erect,' the picture of women is related
to death-in-life. The lines are:

The ladies of the corridor
Find themselves involved, disgraced,
Call witness to their principles
And deprecate the lack of taste.

Observing that hysteria
Might easily be misunderstood;
Mrs. Turner intimates
It does the house no sort of
good.

(Lines 25, 26, p. 26)

These ladies are of a brothel run by Mrs. Turner. Though
the epileptic woman's condition makes the ladies 'involved'
and 'disgraced,' they feel that it also indicates lack of
taste on the part of Sweeney who goes to such a woman.
Mrs. Turner also says that hysteria can be easily
misunderstood and finds it threatening too. She fears
that it will do the 'house no good.' These ladies are
shallow and vulgar. They represent the death-in-life
archetype. In 'Sweeney Agonistes,' people like Doris,
Dusty and the men who visit them are people without depth.
Their talks are superficial. The women deny fertility and
life and prefer the mundane city life. This is evident from
the reply of Doris to Sweeney. The lines are:

Doris: I don't like eggs; I never
      liked eggs; And I don't
      like life on your crocodile
      isle.

      (Lines 274-281, p. 82)

It is ironical that women who represent grail and life
are continuously denying the natural role assigned to
them. Doris represents such a woman. Her insistent
refusal to lead this life is revealed in these words:

Doris: That's not life, that's no
      life
      Why I'd just as soon be
dead.

      (Lines 282-288, p. 82)

These images clearly indicate the preference of death-in-
life (the mechanical city life which Doris prefers to
natural life on crocodile isle) by women.

Another picture of death-in-life is seen in
Sweeney's description of the state of the man who had
killed a girl. Sweeney remarks:

Sweeney: What did he do? What
did he do?
That don't apply.
Talk to live men about
what they do.
He used to come and see
me sometimes
I'd give him a drink and
cheer him up.

(Lines 35-36, p. 83)

These words reveal the State of the man who had murdered
the girl. He was performing his routine activities but
was dead within. So Sweeney needed to cheer him up. The
situation reminds us of Coleridge's 'The Rime Of The Ancient
Mariner.' When the mariner has shot the albatross there
is divine retribution. The Mariner faces innumerable
troubles and his life is actually an embodiment of the
archetype of death-in-life.

The chorus continues this state. The lines are:

when you're alone in the middle
of the night and you wake in
a sweat and a hell of a fright
when you're alone in the middle
of the bed
and you wake like someone hit
you on the head
you've had a cream of a nightmare
dream
and you've got the hoo-ha's
coming to you.

(Lines 33-34, p. 83)

In 'Whispers of Immortality,' dry intellect is the cause
of death-in-life as is expressed in these lines:

But our lot crawls between dry ribs
To keep our metaphysics warm.

(Lines 33-34, p. 83)
'A Cooking Egg' is an interesting poem where archetype of death-in-life is hinted at. The epigraph gives the hint clearly. The words are:

In the thirtieth year of my life  
When I drank up all my shame.

These words are from Le Grand Testament by the French poet Francois Villon.

There is a marked advancement from the shy Prufrock of 'Love Song of J. Alfred Prufrock' to the protagonist in 'A Cooking Egg.' Prufrock was full of Shame due to his immoral desires and dared not express even his normal desires and failures. Even to speak to his self was painful for him. But here, the protagonist once and for all wants to get rid of the insistent torture resulting from the shame of failure. So, he 'drinks up all his shame.' Now he is free to review his past and present, and can even talk freely about his dreams of future.

The title is symbolic. In the image of a 'cooking egg' the archetype of death-in-life is hinted at. The egg is not a fresh one. The age of the protagonist is also thirty. He is now heading towards middle-age and isn't a young man with vivacity. Grover Smith uses an interesting phrase to describe this person:
The first lies in the meaning of the title which seems to designate the speaker himself; he is an 'old egg' - one not quite gone bad but far from new - which had better be used for cooking.

His failure, lament and present death-in-life state is symbolically presented in these lines:

But where is the penny world I bought To eat with Pipit behind the screen?

(Lines 25-26, p. 27)

His disappointment is 'buried' deep in the snow-covered earth.

Williamson remarks aptly:

This is the appropriate destiny of a cooking egg, where its products, alas, are not eaten behind a screen. Our hero has a penny world, but not the one he dreamed about in his naive youth .... It is an ironical review of the past, and its mood is indicated by the epigraph.

III

Gerontion, The Waste Land and The Hollow Men

The archetype of death-in-life had been hinted at only in 'A Cooking Egg.' In 'Gerontion,' which means an old
man, we find this archetype governing the major action of the poem.

The epigraph's words also are closely associated with the archetype of death-in-life. The words are taken from Shakespeare's *Measure For Measure*. Here Claudio, the youth, is sentenced to death and the Duke addressed him in these words:

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Thou hast nor youth nor age
But as it were an after dinner sleep
Dreaming of both.
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Since the youth is sentenced to death he has nothing left - neither youth, nor age or years to live. He is living but, as if in a dream. His condition represents the archetype of death-in-life.

The atmosphere is evoked. The poem introduces an old man who is blind. Youth has left him and he has hardly some years left to live. He is weak bodily as is indicated by the loss of his eyesight. The words are:

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Here I am, an old man in a dry month,
Being read to by a boy, waiting for rain.
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*(Lines 1-2, p. 21)*
As he is blind, a small boy reads out to him from a book. His life is dry like a dry month. Even his house is a 'decayed house' like his body which is gradually losing its vitality. The house owner is a Jew whose material interests are depicted to show how materialism is responsible for lack of faith and joy in life. His 'squatting on a window sill' is an unpleasant image. He was born in Antwerp, a trading place. His birth is base and the place has materialistic overtones. He grew in Brussels and was finally 'patched and peeled' in London. So his life lacks the depth of a settled family life. He is a cosmopolitan who has no roots, no central place to call his own. He is the archetype of wandering Jew, related with the archetype of death-in-life.

The next lines are:

The goat coughs at night in the field overhead:
Rocks, moss, stoncrops, iron, merds.
The woman keeps the kitchen, makes tea,
Sneezes at evening, poking the peevish gutter,
I am old man,
A drell head among windy spaces.

(Lines 11-15, p.)

The entire scene presents a sick imagery. The goat is sick and so coughs at night. There is no green luxuriant
vegetation outside. There are mostly 'rocks, moss, stonewort, iron, weeds.' The woman who works here is also ill. She is 'sneezing' and 'poking' the gutter which is peevish or without much strength. Gerontion, of course, considers his state like "an old man! A dull head among windy spaces." This picture fits into the archetype of death-in-life.

Another image associated with death-in-life is presented in these lines:

Vacant shuttles
Weave the wind. I have no ghosts,
An old man in a draughty house
under a windy knob.

(Lines 23-33, p. 22)

Gerontion feels that the lives of people is akin to 'vacant shuttles' which weave the wind. This image of vacant shuttles is unique. It is symbolic. One is aware that without thread the shuttle is not capable of weaving solid material. Here, at the initial stage the shuttle is vacant and can only weave wind. Thus, no substantial thing is produced. Lives of modern people are vacant like these shuttles and can create nothing solid. This is an archetypal image of death-in-life.

This imagery continues in the words that tell us about Gerontion who has 'no ghosts,' that is, no attachments
to haunt him. He is 'an old man in a draughty house/under a windy knob.' Even the house is caught by the 'draught.' To give a final stroke to this image of desolation, the writer specifies that the house is 'under a windy knob.' Every thing is windy—signifying that it is shapeless and invisible to the eye. One cannot get anything useful from it to hold on to.

Gerontion also broods on his personal life and failure in love-affair which is one of the causes of death-in life. The lines are:

I that was near your heart was removed therefrom
To lose beauty in terror, terror in inquisition,
I have lost my passion: why should I need to keep it
since what is kept must be adulterated?
I have lost my sight, small, hearing, taste and touch.

(Lines 55-59, p. 23)

He says that he who was so 'near' her 'heart' was removed therefrom' due to his terror and fear. This fear resulted from the beauty of the beloved. Since Gerontion was an intellectual, he began to question his fear. This thorough search made him lose his terror. But, it also leads to loss of 'passion.' He felt that whatever is retained or 'kept' gets adulterated. So, he applied this
logic to his passion too. Such perverted reasoning led to loss of his senses and also brought about 'drying of emotions.' This is clearly an imagery associated with archetype of death-in-life.

The poem ends on a tragic note. The lines are:

And an old man driven by the Trades
To a sleepy corner
    Tenants of the house,
Thoughts of a dry brain in a dry season.

(Lines 62-76, p. 23)

Gerontion accuses his own self for his sterility which is on both spiritual and physical plane. He knows that he is the old man driven by the Trade Winds into a sleepy corner. He is still a tenant in the Jew's house.

The image of spider, weevil and the whirlwind at work are all symbols of destruction. The whirlwind is a typical archetypal symbol. It is associated with the archetype of birth, copulation and death which is a circular cycle. No man can find a way out of this cycle which is like the spider's web. Gerontion is a person who wanders aimlessly in the maze of thought. This excessive thinking makes his life 'dry.' He is sterile and represents the archetype of death-in-life.
The Waste Land is Eliot's masterpiece. The title strikes the keynote. It is symbolic. Just as nothing grows in a waste land, similarly, there is no flowering in the lives of the people. The poem opens with an epigraph from Satyriicon, a satire written by the Roman writer Petronius. The words are:

For once I saw with my very own eyes the Sibyl at Cumea hanging in a Coge, and when the boys said to her, 'Sibyl, what do you want?' she answered, 'I want to die.'

About the tale of sibyl, B.C. Southan comments:

In Greek mythology the Sibyls were women of prophetic powers, that of Cumea the most famous. She was granted long life by Apollo at her own wish, as many years as she held grains in her hand; but, carelessly she forgot to ask for eternal youth. Hence she aged and her prophetic authority declined.

Sibyl's death-wish sets the tone of the poem. She desires to die and get rid of worldly pain where her prophetic powers have declined. Here death is more attractive than life. The archetype of death-in-life is clearly seen in this poem.

The opening lines of the poem contain the archetypal imagery of death-in-life. The lines are:
April is the cruellest month,
breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

(Lines 1-7, p. 37)

The poet begins with a tone of complaint. April, the
most awaited month in Europe, represents the spring season.
It awakens life in men as well as in nature. But to the
protagonist and the people it is the 'cruellest month'
because it 'breeds lilacs out of the dead land,' mixes
'memory and desire' and stirs 'dull roots with spring
rain.' These are images of life which are unwelcome to
the modern man because he doesn't desire life as it is
painful. He prefers to bury his painful memories and
unfulfilled desires. In such circumstances, winter is
welcome. It keeps him 'warm' and cozy because it covers
the 'earth in forgetful snow' and feeds 'a little life with
dried tubers.' This imagery of seasons is loaded with
symbolic significance. Winter snow is like the cold
unconscious region of the mind where man buries his desires
and memories. Modern man's life is just like 'dried
tubers.' Snow and dried tubers are the archetypal symbols
of death-in-life.
The contemporary picture of Europe after the first World War was a picture of desolation, futility and rootlessness. It was like a 'Waste Land.' War not only killed people quantitatively but also qualitatively. It killed their values of life and their inner urge to live. Therefore, these was recalled and shuddered in fear if life approached them. Hence, the poet reverses the impact of the seasons.

In the character of Marie too we find the prevalence of death-in-life state. She says:

I read much of the night, and
Go south in the winter.

(Line 18, p. 37)

Here Marie remembers her past with its delight and compares it with her present mundane life where she reads 'much of the night' and also goes 'south in winter'. Through Marie, the protagonist portrays a picture of aristocratic life which is rootless. It represents the archetype of death-in-life. Marie's is a life of some potential wasted, not so much by any action or intention of hers, but simply wasted by inaction, a failure to grasp experience.

The next lines continue the image of death-in-life. The lines are:
... son of man,
You cannot say, or guess, for you
know only
A heap of broken images, where
the sun beats,
And the dead tree gives no
shelter, the cricket no relief,
And the dry stone no sound of
water.

(Lines 19-24, p. 38)

Here the imagery is that of a desert. Earlier it was
'The Waste Land' of winter. But now it is a rougher
presentation of a stony desert with burning sun and
drought. Even the tree is dead and provides no shade.
The desire for relief is so acute that even the 'sound
of water' can console. But, the agony is that the stone
is dry and provides 'no sound of water.' This desert
imagery is associated with death-in-life archetype.

The modern man is the 'Son of Man,' unlike Christ
who was the son of God. His life is like the 'stony
rubbish.' Stone is the symbol of hardness and is again
related to dryness and hardened life, that is, death-in-
life archetype. He lacks the capacity to 'Say,' that is,
to communicate with others, and is unable to guess the
meaning of life which is so disorganized and chaotic
that it is only 'a heap of broken images.'

Madame Sosostris is also like Marie, the
archetype of death-in-life. Grover Smith describes her
remarkably well in these words:

She is a caricature of her predecessor the hyacinth girl. In her hands she holds a group of symbols identical in value with the hyacinths. Since her Tarot Cards are considered Grail talismans, she is unmistakably another type of the Grail bearer. She is a charlatan, however, her activities are sadly decadent and have nothing to do with the solemnity of her role in the Grail legend... When in The Waste Land the quester fails, Madame Sosostris occupying the Sibyl's place in the initiation pattern, falls victim to a general desolation.

Madame Sosostris warns the protagonist to 'fear death by water.' She fails to realize that no birth is possible without death. She now says that she is able to 'see crowds of people, walking round in a ring.' This depicts the aimless life of the people of the Waste Land. Their circular movement is related to 'the wheel' which is the archetypal image of the cycle of birth, copulation and death. Everyone is tied to this wheel.

Madame Sosostris asks the protagonist to tell Mrs. Equitone that she would bring her horoscope herself because 'one must be so careful these days.' Mrs. Equitone, as her name suggests is a neutral character leading a monotonous life like other persons in the Waste land. Madame Sosostris expresses her fear and distrust when she utters the line that she would bring the horoscope
'herself' because one has to be 'careful these days.'

We are again reminded of Marie's fear when she disclaims Russian origin.

The entire picture is one of fear, distrust, lack of communication and love, refusal to surrender one's ego and denial of life. It is all a manifestation of the archetype of death-in-life. Most of the characters are European. If there are boundaries to the Waste Land they may be those of Europe, but there is no special reason to see it as being limited in this way.

The scene shifts from individual persons and social set-up to city life. The lines are:

Unreal City,
Under the brown fog of a winter dawn,
A crowd floured over London Bridge,
so many,
I had not thought death had undone so many
sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet
Flowed up the hill and down King William Street,
To where St. Mary Woolnoth kept the hours,
With a dead sound on the final stroke
of nine.

(Lines 60-68, p. 39)

This city is London though it could be any city. The scene is of winter and the time is 9.00 a.m. But, there is no
clear sunlight even at this hour. The 'brown fog' envelops this 'unreal city.' The workers start for work at 9.00 a.m. and a crowd of workers 'flow' over the London Bridge. Their eyes are 'fixed' before their feet and their exhalation is full of 'short and infrequent sighs.' This imagery reminds us of the 'yellow fog' in 'The Love Song of J. Alfred Prufrock' and 'Morning At The Window.' This fog indicates the advancement in pollution in city life. This fog acts as a barrier in vision. It is an archetypal image of Hell. These people are the lost souls who lack clarity of vision. The fog of disbelief creates a block and leads to disorganized life. There is no individual, integrated personality. We have only 'crowds.' Their flowing movement is automatic and routine which reminds us of death-in-life archetype.

The poet expresses the horrors of war in a moving line, 'I had not thought death had undone so many.' Another interpretation is that the death of faith in God has made the life of people miserable. Their plight is revealed in these lines, 'Sighs, short and infrequent were exhaled/And each man fixed his eyes before his feet.' Here 'eyes fixed before the feet! Symbolically reveals downward and limited vision which corresponds to Hell archetype. These unbelievers are incapable of looking up at St. Mary Wodnoth Church.
In Part II, 'A Game of Chess', the protagonist records a conversation between a man and a woman. The words of the conversation are symbolic. They reveal a sterile married life. The lines are:

"My nerves are bad to night. Yes, bad.
Stay with me
Speak to me. Why do you never speak?
Speak
What are you thinking? What?
I never know what you are thinking.
Think."
I think we are in the rat's alley
Where the dead men lost their bones.
... "What shall I do now? What shall I do?"
"I shall rush out as I am, and
walk the street
With my hair down, so. What shall we do to-morrow?
What shall we ever do?"
The hot water at ten.
And if it rains, a closed car at four.

(Lines 111-119, 136-141, pp. 40-41)

This conversation throws light on the nature of relationship between the man and the woman. It is a dull, boring and mundane relationship. No sparks of life exist here.
The entire imagery is of death-in-life archetype.

The lady complains of bad nerves and requests her partner to stay with her and speak to her. She lacks the sensitivity and intelligence to understand her companion who happens to be more sensitive. She is the lady of nerves. Her asking him about his thoughts and
expressing that she doesn't know what he thinks about
reveals their hollow relationship.

The man says that he thinks that they are 'in
rat's alley/where the dead men lost their bones.' This
is a significant image. He is reminded of Ezekiel's
valley of dead man's bones. In this desert, even death
is sterile. It isn't the death which leads to rebirth.
Bones signify the end of life. But, even the bones are
destroyed by the rats. This is the agony of the desert that
no signs of life are found. Thus, we are again face to
face with the archetype of death-in-life.

The woman expresses her boredom and desires
excitement. After continuously searching for what she
could do, she ends up with the crazy thought of rushing
outside with her hair down. Her life has no meaning and
future holds no attraction for her. It rather causes
concern for she questions, 'What shall we do tomorrow?
What shall we ever do?' The man's answer indicates the
futility of their stereotyped life. They will take hot
water both at ten and will go out in a closed car at four
'if it rains.' Here, life is so artificial that
natural rains bring no joy. In fact, hot water is
preferred and rains are avoided by using a 'closed car.'
Closed car also symbolizes closed and limited life —
claustrophobic existence.

Now comes the next scene in a London pub. Here the married life of Lil and Albert is explored which is a picture of death-in-life. The lines of this passage are:

When Lil's husband got demobed,
I said —
... Now Albert's coming back;
makethyselfabitSMART,
He'll want to know what you've done
with that money he gave you
To get yourself some teeth. He did,
I was there.
You have them all out, Lil, and get
a nice set.
He said, I swear, I can't bear
to look at you.
And no more can I, I said, and
think of poor Albert.
And if you don't give it him,
there's others will, I said.
Oh is there, she said. Sometime
O' that, I said.
Then I'll know who to thank, she
said, and gave me a straight look.
... You ought to be ashamed, I said,
to look so antique
(And her only thirty-one).
I can't help it, she said, pulling
a long face.
It's them pills I took, to bring it
off, she said.

(Lines 139-145, pp. 41-42)

There is a talk between two cockney women in a pub. The atmosphere is rather cheap and degraded. Lil's husband (Albert) is returning home after four years from War. Lil is only thirty-one years old and has
five children. She now looks pretty old. Her husband swears that he cannot 'bear to look at' her. Lil's friend tells her that she should be ashamed to look 'so antique.' In this image of antiquity is hidden the archetype of death-in-life. The bar-maid advises Lil to get a fresh set of teeth. However, all this is being done to give a 'good time' to Albert. This 'good time' has clear implications of lust.

The lady now tells that her condition is due to an abortion. This revelation serves to convey the fact that fertility and birth is denied in this Waste Land.

Both scenes are from totally antithetical setting but are similar in one way - in both life has become a burden. Marriage, a sacred relationship, has become stale and unholy. Once again it is the archetype of death-in-life in this sordid imagery of family life where relationships are ice-cold.

In Part III, 'The Fire Sermon,' the opening lines present the image of death-in-life. The lines are:

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...

(Lines 173-176, p. 42)
The aspect that is dwelt upon in this section is the loss of faith in God. This image of the river's 'tent broken' is also related to archetype of death-in-life. The river's tent is the archetypal symbol of God's power and security which "God offers to his chosen people.

Look upon Zion, the city of our solemnities: thine eyes shall see Jerusalem a quiet habitation, a tabernacle that shall not be taken down; not one of the stakes thereof shall ever be removed, neither shall any of the cards thereof be broken. But there the glorious Lord will be unto us a place of broad rivers and streams..." In the desolate, colourless land (the colour 'brown' indicates lifelessness) no one hears the wind's sound. A picture of death-in-life archetype again comes before our eyes.

We now move to the 'unreal city' again in the following lines:

*Unreal city*
Under the brown fog of a winter noon
Mr. Eugenides, the Symena merchant
Unshaven, with a pocket full of currants,
c.i.f. London, documents at sight,
Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a week-end at the Metropole.

(Lines 207-214, p. 43)
This is a city of lust where maidens are raped, where brothels are run by Mrs. Porter and where the natural beauty of the river Thames is spoiled by filling it with garbage. Nothing is intact here. This is certainly an antithesis to Eden. All life in this city is 'unreal.' It represents the archetype of Hell and death-in-life. This city has already been referred to by Eliot in Part I of this poem. Now we have Mr. Eugenides, the Smyrna merchant too in this 'unreal' city,' that is, London. He is the one-eyed merchant of the Tarot Cards. His name means 'well born' which is ironic. His pocket is 'full of currents' which is dry merchandise and the bill of lading. His French is 'demotic,' that is, commonplace and cheap, like his invitation to the protagonist 'to luncheon at the Cannon Street Hotel, followed by a weekend at the Metropole.' Both these places were notorious for homosexual debauchery. The entire picture of life is filthy. He offers a contrast to the old Smyrna merchants who spread the fertility cult of Attis and Mithra along with their trade. But, the present situation reveals that they have lost interest in rituals. The 'currants' are "dried vestiges of the Bacchic cults" indicating the decline of religious rites. His being one-eyed is Symbolic. His eye is open to materialism and homosexuality. The eye of Spirituality
with its association with the Holy Grail (the opposite sex) is closed. His being 'unshaven' shows that his exterior is as ugly as his interior. Mr. Eugenides is the archetype of undying beast, the parallel to Sweeney and to the one-eyed Clycops (the Polyphemus in 'Sweeney Erect'). But Sweeney isn't a homosexual, nor is he one-eyed. Mr. Eugenides' life is worse; it is totally arid like the dry 'currants' which are the archetypal symbols of death-in-life.

After this, the protagonist leads us to a scene which explores the man-woman affair. This is the culmination point in 'The Fire Sermon.' The archetypal imagery of death-in-life is presented boldly in these words:

At the violet hour, when the eyes and back
Turn upwards from the desk, when
the human engine waits
Like a taxi throbbing, waiting...
The meal is ended, she is bored and tired,
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.
... She turns and looks a moment
in the glass,
Hardly aware of her departed lover;
Her brain allows one half-formed thought to pass:
"Well now that's done; and I'm glad it's over."
When lovely woman stoops to folly
and
Paces about her room again, alone,
She smoothes her hair with automatic hand,
And puts a record on the gramophone.

(Lines 215-256, pp. 43-44)

The time is evening, 'the violet hour' indicating twilight.
This time is sacred. But to modern man it is merely an
indication that the day's work is over and 'the eyes and
back' can 'Turn upward from the desk.' Now the 'human
ingine waits/like a taxi throbbing, waiting.' At the
outset of the scene, human beings are presented as
machines. This transportation image of taxi is the
archetypal image of death-in-life. Man is no longer a
natural creature but is mechanical like a taxi.

The evening brings the sailor home. It is the
time when people return home after work. The typist too
comes back to her room. She isn't rich because the room
has just ordinary household items. All her clothes are
spread carelessly which indicates her careless attitude
towards life. She 'lays out food in tins,' a parody of
Grail repast, and waits for the clerk who is her lover.
But, there is no enthusiasm in her. The 'expected guest'
is the 'young man carbuncular.' He too isn't rich; just
'a small house agent's clerk' who has a 'bold stare.' Eliot presents him satirically in these words, 'one of the low on whom assurance sits / As a silk hat on a Bradford millionaire.' The typist is 'bored and tired' and prefers to go to sleep. Her apathetic attitude towards love strikes the keynote. The clerk is in a different state. His appetite has awakened and he 'endeavours to engage her in caresses.' She doesn't respond for this is 'undesired.' Obviously, it hurts the lover, but for a moment only. He 'assaults at once.' She doesn't check his 'exploring hands.' This is enough to satisfy the clerk whose 'vanity requires no response/And makes a welcome of indifference.' After bestowing one final 'patronising kiss' the clerk leaves her and 'gropes his way, finding the stairs unlit.' The woman is 'hardly aware of her departed lover.' In her brain, she only thinks that 'I'm glad it's over.' Tiresias exclaims in sorrow that he has 'foresuffered all.'

The entire picture is sordid. It awakens feelings of disgust and indicates a total deterioration of moral values. It is sex without love - vulgar, cheap and debased. The man represents the archetype of undying beast. He retains some signs of life and the sexual act provides relief to him. He is like Sweeney. The
woman is a further downfall from Mrs. Porter. At least there was lust in Mrs. Porter. She was careful about looking attractive and had represented the archetype of Fatal Woman. The typist is lifeless, a hollow creature who is dragging her life. She is the archetype of death-in-life.

Cleanth Brooks remarks aptly:

In the modern Waste Land, even the relations between man and woman is also sterile. The incident between the typist and the carbuncular young man is the picture of 'love' so exclusively and practically pursued that it is not love at all. The essential horror of the act which Tiresias witnessed in the poem is that it is not regarded as a sin at all - is perfectly casual, is merely the copulation of beasts.

In Part IV, 'Death by Water,' Eliot describes the death of Phlebas. It is associated with the archetype of death-in-life. The lines of the poem are:

Phlebas, the Phoenician, a fortnight dead,
Forgot the Cry of gulls, and the deep sea swell
And the profit and loss.
A current under sea
Picked his bones in his pers. As he rose and fell
He passed the stages of his age and youth
Entering the Whirl pool.

(Lines 312-318, p. 46)
Phlebas, the Phoenician sailor, who was once 'handsome and tall' is now no longer alive. The sea has absorbed his body. The warning of Madame Soisteris, 'Near death by water,' in Part I of the poem, has been proved true.

It reminds one of ritual death by water in Jessie Weston's book From Ritual to Romance. She tells us that every year at Alexandria, the people made an effigy of their god and threw it into the sea. It was carried by the sea-current to Babylos where it was taken out of water and worshipped as a symbol of the re-birth of the God. Here death leads to rebirth.

Another resemblance is with Christ's baptism which is a life bringing death by water. The literary similarity is found in Milton's 'Lycidas' where though Lycidas has been drowned in the sea and has thus fallen, yet he is raised by Gods who convert him into a star that guides sailors on the sea and prevents sea-wreck. Then, there is the death by water in Shakespeare's Tempest where Ariel tells Ferdinand that Alonso, the King of Naples and his father, is lying 'full fathom five' deep. The King's death transforms him ('Those are pearls that were his eyes.'). This thought obsesses the protagonist. In all the four references, it is a death which is welcome because it brings new life or rebirth. It is an enriching
sacrificial death. But, the state of Phlebas is unfortunate. There is no resurrection for him. Water doesn't serve the purpose of purgation. The imagery is connected with archetype of death-in-life.

However, Helen Gardner looks at this death in a positive manner and writes, "its suggestion of in effable peace, a passage backward through a dream, to a dreamless sleep, in which the stain of living is washed away." Even Cleanth Brooks regards 'death by water' as conquest of death and time. For both the critics, this imagery is related to archetype of rebirth through death.

These reputed critics thus discover the archetypal imagery of rebirth in the death of Phlebas. With due regards to their scholastic achievement, I differ from their point of view.

At no place do we find any reference to rebirth. On the contrary, the critics have overlooked the importance of the 'whirlpool' and 'wheel' symbolism. Before interpreting these symbols, I would like to clarify that in all the four references - of Jessie Weston's, Christ's baptism, literary references to Milton's 'Lycidas' and Shakespeare's 'The Tempest' - the central characters (the effigy of the God, Christ, Lycidas
and Ferdin and's father) were basically good with exception of Alonso (father of Ferdinand). They underwent deep suffering and the rebirth occurred only after understanding and awareness (along with sincere repentance in the case of Alonso). But, the life of Phlebas, the Phoenician is associated with materialism and lust only. No signs of awareness, repentance and suffering are seen in him. The source of his name clearly indicates his character. Manju Jain comments on his name in these words:

In the representation of Phlebas, and in his use of the name, Eliot may have wished to draw attention to Plato's Dialogue "Philebus," which is a discussion of the relations of pleasure and wisdom to the good. Philebus is in favour of enjoyment, pleasure and delight, whereas Socrates argues that wisdom and intelligence, together with right opinion and true reasoning are better and more desirable than pleasure. 'Death by Water' is possibly criticism of Philebus's position.

A mere physical death cannot lead to rebirth, at least not on the spiritual level. Without discipline, awareness and understanding, one cannot transcend the 'wheel,' that is, archetypal symbol of cycle of birth, copulation and death.
Groven Smith's remarks support this view:

But for Phlebas the baptism is a descent followed by no emergence; his seven days have lengthened into a fortnight; he is no Lycidas, "sunk low but mounted high," and his eyes like those of Tiresias have not been turned to pearls... If it hints also at the physical death beyond the death-in-life of the waste land, it certainly offers no hope of immortality, or of an escape from the wheel, but rather a lapse into hell...

After 'The Fire Sermon,' the section 'Death by Water' offered a contrast and provided relief. Therefore, the critics associated it with the archetype of rebirth.

It is essential to look ahead to Part V, 'What The Thunder Said,' to understand clearly the nature of the 'death by water.' We find the protagonist in anguish and pain in these words:

After the torchlight red on Sweaty faces
After the frosty silence in the gardens
After the agony in stony places
... He who was living is now dead
He who were living are now dying.

(Lines 322-324, Lines 326-329, p. 47)

The drowned Phoenician sailor's card was the card of the protagonist. If the waters of the sea were rejuvenating
there should be notes of joy in Part V. So, it is absolutely clear that the sea that drowned Phlebas was the sea of lust, the archetype of unconscious urges of Jung. This drowning in the sea is drowning in 'Samsar' (in Hindu mythology) or 'Maya.' Heinrich Zimmer in his book, *Myths And Symbols In Indian Art And Civilization*, explains it thus:

... the waters are understood as a primary materialization of Vishnu's Maya-energy. They are the life-maintaining element that circulate through nature in the forms of rain, sap, milk, and blood. Therefore, in the symbolism of the myths, to dive into water means to delve into the mystery and Maya, to quest after the ultimate secret of life... Boundless and imperishable, the cosmic waters are at once the immaculate source of all things and the dreadful grave. Through a power of self-transformation, the energy of the abyss puts forth, or assumes, individualized forms endowed with temporary life and limited ego-consciousness. For a time it nourishes and sustains these with a vivifying sap. Then it dissolves them again, without mercy or distinction, back into the anonymous energy out of which they arose. That is the work, that is the character, of Maya, the all-consuming, universal womb. When death finally sweeps Phlebas, he remembers his past and finally enters the whirlpool. This 'whirlpool' like
the 'whirlwind' in 'Gerontion' is destructive. Now, 'profit and loss; that is, business, and the sea-swell and cry of gulls (sea-birds), that is, his life of flesh on earth, loses all meaning. Even if he gets a new body (rebirth in a physical sense according to Hindu belief in Incarnation), he will lead the same life of lust and materialism. He will never be free from the 'wheel' - the archetypal symbol of cycle of birth, copulation and death. His potential has been wasted. He merges with the one-eyed Symrna merchant who represents the death-in-life archetype.

The next lines of the poem dwell on this 'wheel' symbol. The lines are:

Gentile or Jew
O you who turn the wheel and
look to windward,
Consider Philebas, who was once
handsome and tall as you.

(Lines 319-321, pp. 46-47)

The protagonist warns all people, whether Jews or Gentiles, believers or non-believers, to learn a lesson from the life of Philebas who was a 'handsome' youth. His 'painful fate' and tragic end expressed in the archetypal imagery of death-in-life are a consequent of his lack of faith in God.

The wheel which is mentioned here has already occurred as wheel of fortune in the tarot cards in Part I.
of the poem. P.S. Sastri explains its significance in these lines:

The wheel is the wheel of birth and death and it is regulated by one's own Karna. In Buddhism, we have the wheel of twelve spokes; and, it involves dependent origination. This wheel has to be stopped if one is to find final liberation. Eliot employs the symbol of wheel to express the endless series of unredeemed life and death... In the Tarot pack of cards there is the wheel of fortune. This originally signified the cycle of life and the seasons. When Phlebas enters 'the whirlpool' he is 'bound to the wheel.'

Eliot remarks ironically that those who are foolish and proud feel that they have mastered the wheel. In his 'Murder In The Cathedral,' the third priest says, 'Let the wheel turn.' Thomas Beckett says later:

The fool, fixed in his folly, may think
He can turn the wheel on which he turns.

Thus, we see that Phlebas's death by water is related to death-in-life archetype.

In Part V, 'What The Thunder Said,' the death-in-life imagery is seen in these lines:
After the frosty silence in the gardens
After the agony in stony places
... He who were living are now dying
With a little patience.

(Lines 322-330, p. 47)

The 'frosty silence in the garden' is an archetypal image of death-in-life and describes how lifeless the garden became when Christ was arrested. The crowd carried him to the 'stony' prison. He was taken to the court of the High Priest. But, the prison and the court were 'stony places' because nowhere did he get sympathy. Christ, the archetype of divinity suffered immensely when he faced these stony people, the archetype of death-in-life.

The immediate effect on the non-believers is rather opposite. They had killed Christ and failed to accept his resurrection. So, a sort of curse befell them. Their life became worse than death - a Waste Land. This is similar to the state of the mariner in Coleridge's 'The Rime of The Ancient Mariner'. The condition of the people is reflected in the line, 'We who were living are now dying/With a little patience.' Here it is the archetypal image of death-in-life.

The next passage elaborates this imagery of death-in-life in these lines:
Here is no water but only rock
Rock and no water and the sandy rock
The road winding above among
the mountains
Which are mountains of rock
without water
If there were water we should
stop and drink
Amongst the rock one cannot
stop or think.
If there were only water amongst
the rock.
Dead mountain mouth of carious
teeth that cannot spit
Here one can neither stand
nor lie nor sit
There is not even silence in the
mountains
But dry sterile thunder without
rain
There is not even solitude in the
mountains
But red sullen faces sneer and
snarl
From doors of mudcracked house
... If there were water

(Lines 331-353, p. 47)

The landscape is of a desert with rocky mountains. No
signs of life and greenery are visible. The two important
symbols that recur are 'rock' and 'water' which are
juxtaposed so as to heighten the effect. The 'red rock'
of 'The Burial of the Dead' had vanished before the
temptress Belladonna, the lady, of the Rocks, in
'A Game Of Chess.' But even the lust had failed as
seen in 'Death by Water.' Now, there is simply 'rock,'
the archetypal symbol of death-in-life.

This passage describes through archetypal imagery of death-in-life how miserable the state of people is. There is no water in the mountains because they are 'Dead mountain mouth of carious teeth' where 'one can neither stand nor lie nor sit.' The tension and trouble increase because 'there is not even silence in the mountains/ But dry sterile thunder without rain.'

After this archetypal image of journey and death-in-life the scene shifts to city life and lays great emphasis on Eastern Europe. The lines are:

... What is the city over the mountains
Cracks and reforms and bursts
in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal.

(Lines 367-377, p. 48)

The unreal city is not only London as we had seen in 'The Burial of the Dead' and 'The Fire Sermon.' Now it includes several others like Jerusalem, Athens, Alexandria and Vienna. This extension of 'city' into 'cities' only serves to show that 'The Waste Land' is not restricted in area but spreads over an entire civilization. It may be applicable to the modern Europe of the twentieth century but,
the mythical references indicate that it had been there in the past ages also.

We now move to specific details of unusual sights in this city in the following lines:

... And upside down in air were
towers,
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

(Lines 378-385, p. 48)

The towers are 'upside down' and their 'tolling bells' are the unheeded bells of the Church. These towers had been mentioned in 'The Fire Sermon' as 'white towers' whose bells had created a splendid atmosphere. Now, they have fallen. The 'empty cisterns' and 'exhausted wells' also refer to drying up of the sources of life which symbolize death-in-life archetype. One is reminded here of a similar image from Coleridge's 'Ancient Mariner,' 'the silly buckets on the deck' which are totally dry. B.C. Southam compares them with the words of the Old Testament. He writes:

In the language of the Old Testament the empty wells and cisterns would signify the drying up of faith and the worship of false gods...
In 'The Hollow Men,' Eliot lays great stress on death-in-life archetype. The title gives a clear hint of this central archetypal symbol. It is a poem about men who are hollow within, that is, contain no element of depth, vitality and joy. Their life is a Waste Land. The epigraph has two different sources. The first is from Joseph Conrad's *Heart of Darkness*. The second is related to the famous gun-powder plot in England and the Guy Fawkes Day which is associated with it. For a proper understanding of the poem's archetypal imagery and symbolism, the sources must be thoroughly explored.

The first epigraph's line is 'Mistah Kurtz - he dead.' Kurtz, the central character is Conrad's novel, came from Europe. He was a trader and an idealist. He went to Africa, the region of the dark Congo river, to teach the natives the right path of living. But, he succumbed to their primitive rites and mysterious block magic. He became an initiate into the savage, borboric and dark forces. It was only later that he realized his mistake and felt horrified. Before his death, he accepted the ultimate truth and left the world with a 'direct store' which was piercing. His friend Marlowe remembers that stare and the last dying words, 'The Horror! The Horror!' Kurtz is thus a type of 'hollow men' who realizes his horrid state.
The second epigraph's live is - 'A penny for the Old Guy.' This is from the Children's Song when they go around collecting money for Guy Fawkes Day. They carry the effigy of Guy Fawkes made of paper, straw and old rags and display it in order to get money. The incident connected with this day is significant. It is related to the famous Gun Powder Plot. The Catholics under Robert Catesby, had organized a conspiracy to kill King James I and all the ministers of Parliament. They stored two tons of gunpowder and kept it in a cellar beneath the House of Lords building. Guy Fawkes was in charge of this gunpowder. Their intention was to explode the House of Parliament on its opening day.

However, the conspiracy didn't succeed. Guy Fawkes was arrested, tortured and executed along with his friends. So, that day did not end with a 'bang,' that is, a loud explosion bringing death on all around, but, ended in a 'whumper' or 'little cry,' meaning death for the limited group of conspirators.

The poem opens with the description of different types of 'Lollow men.' The lines are:

we are the hollow men
we are the stuffed men
leaving together
headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar
Shape without form, shade without colour,
Paralysed force, gesture without motion.

(Lines 1-12, p. 56)

The imagery of 'hollow man' is that of death-in-life archetype. Just as an effigy is 'stuffed' and 'filled with straw' and contains no life,' similarly, the men who are 'hollow' are devoid of meaning and life-force. Their voices are 'dried voices' and their life is as 'meaningless' as 'wind in dry grass' or 'rats' feet over broken glass.' They are in a 'dry cellar' which reminds of the men in the cellar with gun-powder. However, they are so empty that they possess no identity. They are 'shape without form, shade without colour.' They cannot act. Their inertia is expressed in 'paralysed force, gesture without motion.' This is the worst category of 'hollow men.' They lack the capacity to even do bad.

Elizabeth Drew quotes from Baudelaire:

So far as we are human, what we do must be either evil or good; so far as we do evil or good, we are human; and it is better, in a
paradoxical way, to do evil than, 
to do nothing : at least, we exist. 19

The third part of the poem again dwells on this issue. 
The lines are:

This is the dead land
This is the cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man’s hand
Under the twinkle of a fading star.

(Lines 39-44, p. 57)

The dead land where only cactus grows brings the desert imagery to mind. It is an apt image to describe death-in-life archetype. The hollow men are capable of worshipping only stone images which again indicates stone-honphaneated like existence. Naturally, the twinkle of life fades.

The next lines are:

Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

(Lines 47-51, pp. 57-58)

For the hollow men, it is an agony to wake in the night and discover that they are alone. Though their hearts are
capable of strong desires and emotions (as seen by
the expression - 'trembling with tenderness/Lips that
would kiss'), yet they lack the ability to fulfil their
urges. Instead of kissing the beloved, they 'form
prayers to broken stone.' The 'broken stone' implies
imperfect object of worship. Elizabeth Drew remarks;
"Both the worshipper and the thing worshipped are
equally lifeless."  

The fourth part of the poem again depicts death-in-life
imagery:

In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms
In this last of meeting places
We grope together
And avoid Speech
Gathered on this beach of the
tumid river.

(Lines 54-60, p. 58)

All these images of 'dying stars,' 'hollow valley'
and 'broken jaw of our lost kingdoms' reflect the
death-in-life archetype. From this scene of despair the
scene shifts to 'this beach of the tumid river.' This
river is like river Acheron in Dante's Inferno and is also
similar to 'the infernal stream' in Conrad's Heart Of
Darkness. It is supposed to be the place where the most
souls wait silently, avoiding 'speech.' They do 'grape together' to find a way out. But they do not succeed.

The fifth part of the poem opens with a parody of a nursery rhyme:

Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o' clock in the morning.

(Lines 68-71, p. 58)

The nursery rhyme on which these lines are based is, 'Here we go round the mulberrybush, on a cold and frosty, morning.' Eliot uses 'prickly pear instead of mulberry bush to show the barrenness. The image of 'going round the prickly pear' reminds one of the aimless, repetitive going around of hollow men - an archetypal image of cycle of birth, copulation and death, that is, being caught on the wheel of life. It has its parallel in The Waste Land in the line, 'crowds of, people, walking round in a ring.'

The poem concludes with these lines:

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

(Lines 95-98, p. 59)
We are again in touch with "a parody combining a line from the children's song 'Here we go round the mulberry bush' - 'This is the way we clap our hands.' The world of hollow men has no glorious achievement.

Just as the day of the conspirators of Gun-Powder Plot ended not with an explosive 'bang' of success but with a 'whimper' of death, similarly, the hollow men can only wait for death which might enable them to pass to the twilight kingdom. The poem opens and concludes with the dominant archetype - death-in-life.

IV

Later Poems

In 'Marina,' the state of Pericles (before he meets his daughter Marina) is like the Hollow men. It is described through the image of old ships in these lines:

Bowsprit cracked with ice and paint
cracked with heat.
I made this, I have forgotten
And remember
The rigging weak and the canvas
rotten...
The garboard strake leaks, the seams
need caulking.

(Lines 22-28, p. 68)
The image of the ship is symbolic. It actually depicts the old Pericles himself who has led a life of sensual pleasure and ruined himself.

In 'Ash-Wednesday,' the poet remarks:

No place of grace for those who avoid the face
No time to rejoice for those who walk among noise and deny the voice.

(Lines 166-168, p. 62)

Eliot tells us that the people are hollow. They can only 'walk in darkness' and 'among noise' which symbolize their inner hollow state.

In 'Choruses From The Rock,' the archetypal imagery of death-in-life is presented in these lines:

The desert is not remote in south-ern tropics,
The desert is not only around the corner,
The desert is squeezed in the tube-train next to you,
The desert is in the heart of your brother.

(Lines 70-73, p. 98)

In 'Four Quartets,' we find a pattern as far as archetypal imagery of death-in-life is concerned. The third movement in 'Burnt Norton' and 'East Coker' contain the imagery of death-in-life, But, in 'Dry Salvages' and
'Little Gidding' it is contained in the second movement.

The lines in 'Burnt Norton' are:

Here is a place of disaffection
Time before and time after
In a dim light: neither daylight
Investing form with lucid stillness
Turning shadow into transient beauty
With slow rotation suggesting permanence
Nor darkness to purify the soul
Emptying the sensual with deprivation
Cleansing affection from the temporal
Neither plenitude nor vacancy. Only a flicker
Over the strained time-hidden faces
Distracted from distraction by distraction
Filled with fancies and empty of meaning
Tuneful apathy with no concentration
Men and bits of paper, whirled by the cold wind
That blows before and after time,
Wind in and out of unwholesome
Lairs.

(Lines 121-137, p. 120)

The place in this scene is the London tube and the
life that is presented before us is neither of true
light which illuminates (the way up), true darkness which
cleanses the mind of desires and affections (the way
down). It is an atmosphere of pseudo light and pseudo
darkness; the state of 'living and partly living.'
The entire imagery in this passage centres around the
archetype of death in life. Eliot criticizes the modern
mechanical life in these lines. He begins with 'a place
of disaffection' which is in total contrast to the
scene in the rose garden. The people are caught in
the web of time which is no longer 'time past and time future' but, is only 'time before and time after.' There is 'neither daylight' because we are under ground away from the steady, bright sunlight. There is 'a dim light' which cannot invest 'form with lucid stillness.' But, it isn't totally dark either. Had there been the purifying darkness, then one could have emptied oneself of the sensual urges through 'deprivation' that is, by discipline and, there would have been 'cleansing of affection from the temporal.' But, there is no true fullness, that is, 'plenitude,' and, no vacancy either. The lives of these London People is 'only a flicker over the strained time ridden faces.' This is a striking archetypal image of death-in-life. The lives of modern men lack concentration and meaning. There are only empty 'fancies' and 'distractions.' The irony lies in the expression, 'Distracted from distraction by distraction.' Even distractions cannot hold them for long - a new distraction distracts relationships in this world of death-in-life - only 'tumid apathy.' There could be no worse state than that of equating men with 'bits of paper, whirled by the cold wind.' Here, the image is related to the archetypal image of life cycle of birth.
copulation and death, that is, tied to the wheel.

In this polluted city of London, there is 'eructation of unhealthy souls' which 'wind in and out of unwholesome lungs.' The wind that blows 'before and after' time is the daily in and out which gives us the morning and evening rush hours. Thus, 'time' acquires the additional idiomatic connotation of daily working hours, particularly appropriate as representing man's slavery to time in the modern mechanized world. There is no true darkness in this 'twittering world.' Thus, the close analysis of this passage establishes the dominating role of the archetypal imagery of death-in-life.

The third movement of 'East Coker' too presents the archetypal imagery of death-in-life. It has echoes of Milton's Samson Agonistes. The lines are:

O dark dark dark. They all go into the dark,
The vacant interstellar spaces, the vacant into the vacant,
The captains, merchant bankers, eminent men of letters,
The generous patrons of art, the statesmen and the rulers,
Distinguished civil servants...
all go into the dark,
And dark the Sun and Moon, and the Almanach de Gotha
And the Stock Exchange Gazette,
The Directory of Directors,
And cold sense and lost the motive
of action.
And we all go with them, into the
silent funeral,
Nobody's funeral, for there is
no one to bury.

(Lines 102-114, p. 126)

This part bears similarity with the third part of
"Burnt Norton." The world which is now described is a
dark world. Like the London tube atmosphere of
"Burnt Norton," here too 'all go into the dark.' The
life of all people is spent in acquiring material
comforts and position in society. They leave no stone
unturned to achieve their goal. In this process, their
life misses the spiritual depth and becomes vacant and
lifeless. Eliot calls this life 'the vacant interstellar
spaces.' All people, the captains, merchant bankers,
eminent men of letters, the patrons of art, the
statesmen, the rulers, the civil servants, industrial
lords and petty contractors, all go into the dark.
Their senses have become cold and they have 'lost the
motive of action.' It speaks of a hard-hearted life
without the glow of the Sun and Moon (the symbols of
divine and natural light from which these people are
cut). The whole life is a picture of death-in-life.
It is a 'silent funeral.' There is no particular
person who has died and has to be buried. It is the
death of the entire society. Therefore, it is 'Nobody's
funeral, for there is no one to bury.' The imagery of this passage is associated with archetype of death-in-life. It continues in the next lines too:

... when an underground train, in the tube, stops too long between stations
And the conversation rises and slowly fades into silence
And you see behind every face the mental emptiness deepen
Leaving only the growing terror of nothing to think about;
Or when, under ether, the mind is conscious but conscious of nothing -

(Lines 119-123, pp. 126-127)

Here the similes are used to describe the atmosphere of the London 'underground train in the tube?' When this train 'stops too long between the stations,' the passengers start conversing with each other. However, after sometime this conversation 'fades into silence.' Every face expresses a 'mental emptiness' which deepens and there is 'only the growing terror of nothing to think about.' This is an archetypal image of death-in-life. The next simile presents a patient who is unconscious due to the effect of ether, like Prufrock's 'patient etherised upon a table.' His mind is not totally unconscious, but, it is a state in which he is 'conscious of nothing.'
In 'Dry Salvages,' it is the second movement that is associated with the archetypal imagery of death-in-life. The lines are:

Where is there an end of it, the soundless wailing,
The silent withering of autumn flowers
Dropping their petals and remaining motionless;
Where is there an end to the drifting wreckage ...
Years of living among the breakage
Of what was believed in as the most reliable -

(Lines 50-60, pp. 131-132)

These lines are tragic. The image of an autumn tree without flowers represents the death-in-life archetype. People who choose the temporal life often realize that their life has withered and no meaning is left in their life. This tragedy is so deep that it is a 'soundless wailing' and the withering of autumn flowers is silent. There seems to be no 'end to the drifting wreckage' of life.

Morris Weitz comments:

The second movement is a series of annunciations which resolves into either the annunciation of death, if we take the temporal as ultimate, or the Annunciation of rebirth, if we accept God as ultimate.
Man is ravaged by the experiences of life or time and is only a heap of bones 'on the beach.' The man of little faith and trust finds that there is no end to pain with the passage of time. There is addition to the anguish as one trails along and discovers that all emotions are lost which is a result of 'years of living among the wreckage.' Intense suffering kills the former notions of faith and strength. What was believed earlier to be 'the most reliable' and hence fit for 'renunciation' when one chooses to tread on the spiritual path, is now shattered. The imagery is again related to archetype of death-in-life.

The next lines continue the poet's lament on death-in-life state. The lines are:

There is the final addition, the failing
Pride or resentment at failing powers,
The unattached devotion which might pass for devotionless,
In a drifting boat with a slow
leakage,
The silent listening to the undeniable
Clamour of the bell of the last
annunciation.

(Lines 62-66, p. 132)

These lines continue the archetypal imagery of death-in-life. With advancing years, men feel that their powers are failing. This however causes no resentment because the pride that was associated with possession of
powers is also failing. The people are so impec tant
that neither can they follow positive detachment
(unattached devotion) nor can they be attached
passionately to anything. Their life becomes a
'drifting boat with a slow leakage.' They can only
listen silently to 'the undeniable clamour of the
bell' which is 'the bell of the last annunciation,'
meaning death.

The poet uses the image of 'fishermen sailing/
Into the wind's tail' in order to present the universal
plight of common people who sail like the fishermen on
the wave of material comforts. They face the dangers
of the sea and the fog too. These people live fruitless
lives without definite goals and achievement. So time
swallows them. Their past and future have 'no destination.'
The poet's lament over mankind's death-in-life state is
seen in these lines:

There is no end of it, the
voiceless wailing,
No end to the withering of withered
flowers,
To the movement of pain that is
painless and motionless,
To the drift of the sea and the
drifting wreckage,
The bore's prayer to Death its God.

(Lines 80-84, p. 132)
The picture is of the materialistic life where men are busy making money and seeing the tides of profit and loss. It is a life that is monotonous with its 'shallow banks unchanging.' The poet says that there is no end to this state of pain and withering. As the springs of life freeze one even ceases to feel the pain and allows his life 'to the drift of the sea.' The image of the bones denuded of flesh which pray to Death is an apt one to describe the archetype of death-in-life.

Coming to the last poem, 'Little Gidding,' the death-in-life imagery occurs in the second part. Here we are shown the lives of people who live in the time limitation - the life of spiritual aridity. The lines of the poem are:

Ash on an old man's sleeve
Is all the ash the burnt roses leave.
Dust in the air suspended
Marks the place where a story ended.
Dust in breathed was a house -
The wall, the wainscot and the mouse.
The death of hope and despair
This is the death of air.

(Lines 56-63, pp. 139-140)

In this stanza and the two stanzas after this, the death of all the four elements - air, earth, water and fire -
indicate a dismal picture of life which man himself
has created due to his pride and ambition. The scene
describes personal as well as universal anguish caused
due to spiritual barrenness. D.W. Harding remarks:

Section II can be regarded as the
logical starting point of the whole
poem. It deals with the desolation
of death and the futility of life for
those who have had no conviction
of spiritual values in their life's
work. First come three sharply
organized ringing stanzas to evoke,
by image and idea but without
literal statement, our sense of the
hopeless death of air, earth, fire
and water, seen not only as the
elements of man's existence but as
the means of his destruction and
dismissal. The tone having been
set by these stanzas, there opens
a narrative passage describing the
dreariness of bitterness in which a life of
literary culture can end if it has
brought no sense of spiritual
values.

On the personal level it is Eliot's own life to which he
refers in 'Ash on an old man's sleeve.' The 'burnt roses'
are the roses of the garden in "Burnt Norton." The
'dust suspended in the air' reminds us of the dust lit
by the shaft of sunlight in "Burnt Norton." But here
there is no shaft of light. In fact, it 'marks the place
where a story ended.' This is the end of the relationship
with Emily. It also has association with "Ash-Wednesday" -
"I renounce the blased face." The 'dust inbreathted' was of a house with its 'wall, the wainscot and the mouse.' This is associated with the decaying houses of 'East Coker.' But, in "East Coker," the old houses give rise to new ones. In the present situation there is destruction which leads to no reconstruction. The 'hope' as well as 'despair' have died together. The path of is clear in the 'death of air.'

The lines of the second stanza are:

There are flood and drouth
Over the eyes and in the mouth,
Dead water and dead sand
Contending for the upper hand.
The perched eviscerate soil
Gapes at the vanity of toil,
Laughs without mirth
This is the death of earth.

(Lines 64-71, p. 140)

The second stanza moves from the personal to the universal grief. The 'flood in the eyes' and the 'drouth in the mouth' shows the clash between the land and water as it was depicted in "The Dry Salvages." Grover Smith remarks, "The second stanza links with The Dry Salvages, with the savagery of flood and drought frustrating the creative effort to work a barren soil."
Another image that comes before the eyes is of wreck age
on the sandy shore where human corpses are lying half
in water and half on dry sands. Both elements—earth
and water are 'contending for the upper hand' and thus
lay total claim on the dead bodies. We are once again
reminded of the lines from "The Dry Salvages":

Also pray for those who were in
ships, and
Ended their voyage on the Sand,
in the Sea's lips.
(CLAVES: 183-184) (136)

The earth 'laughs without mirth' at the vanity of human
tool which only leads to the grave. But this earth is
also 'perched eviscerate soil,' not the 'significant
soil' that can give birth to life. Therefore, the poet
says, 'This is the death of earth.'

The lines of the third stanza are:

Water and fire succeed
The town, the pasture and the weed.
Water and fire deride
The sacrifice that we denied.
Water and fire shall rot
The marred foundations we forgot.
Of sanctuary and choir,
This is the death of water and fire.

(Lines 72-79, p. 140)

The third stanza presents the role of water and fire in
destruction of the town. The process of evolution is
reversed here. In the normal stage, it was weed, pasture
and town. The weed represents the primitive stage, the pasture represents the pastoral and agricultural stage and the town indicates the sophisticated urban life. The reversal of this process tells us that "civilization is on the way to dissolution." Here, the background is of the second world war where air raid on the towns would set several areas on fire in the towns. To extinguish this fire, fire-brigade would use water. Thus, both fire and water had a role in the destruction of the town. All this warfare showed the hollowness of modern men who foolishly indulge in shedding human blood in order to satisfy their ambitions and pride. Their turning away from God and refusing to sacrifice their selfish interests make the 'fire and water deride the sacrifice we denied' when people neglect the 'sanctuary and choir' and destroy them in air raids, then even the elements mock at human folly. Elizabeth Drew comments, "The laughter of the hidden children becomes the derision of the elements at man's forgetfulness and denial of the foundations of his being, and of the central truth which any chapel commemorates." Thus, the creative aspect of the elements is destroyed which results in 'the death of water and fire.' All these three stanzas present the imagery that is related with the archetype of death-in-life.
The lines that are connected with the ghost's speech also present the death-in-life archetype. These lines are:

... the cold friction of expiring sense
Without enchantment, offering no promise
But bitter tastelessness of Shadow fruit.
As body and soul begin to fall asunder,
Second, the Conscious impotence of rage
At human folly, and the laceration
Of laughter at what ceases to amuse.

(Lines 133-139, pp. 141-142)

The ghost tells us that in old age there is a decline in physical and mental powers. The 'body and soul begin to fall as under.' The senses become cold and can enchant no more. Even the mind is overconscious of human follies and gets enraged. But, this rage is also impotent. The laughter too is harsh. The expression 'laceration of laughter' makes it clear that this laughter generates pain instead of joy. The ghost's speech reveals the inner state of man in old age which is associated symbolically with the archetype of death-in-life.
Conclusion

If we analyze the pattern in Eliot's poetry as far as death-in-life archetype is concerned, we will discover that the imagery and symbolism were related to material sphere in early poems. These images and symbols increase in their effectiveness when we reach The Waste Land. In fact, there is a growth in the quantity of these images and symbols. Now we have both the material and spiritual spheres as far as sterility is concerned. But, we find a decrease in the quantity of images and symbols that are related to death-in-life archetype when we approach the Four Quartets. However, the maturity of Eliot's art is seen clearly in the few but excellent images of death-in-life which develop into symbols in Four Quartets. The Sphere that is presented to us in later poems is one that is of spiritual aridity as far as the images and symbols related to death-in-life archetype are concerned.