Much has been written on T.S. Eliot, perhaps the single greatest force in modern poetry, especially on his imagery and symbolism. But even though my thesis is entitled Imagery And Symbolism In T.S. Eliot's Poetry, the thrust of the thesis is on Eliot's use of archetypal patterns and their manifestation through appropriate images and symbols. Myths and legends and archetypes are the staple of Eliot's poetry and no discussion of images and symbols is possible without a thorough analysis of these patterns.

The present study is divided into eight chapters. The First Chapter, which is introductory, has a close look at archetypal imagery and symbolism. After having discussed the difference between the image and symbol, this chapter examines the archetypal approach in literature. Since the archetypes are capable of satisfying "the human desire for wholeness" (C. Day Lewis's expression), the exploration naturally goes back to anthropological and psychological connotation of the word and to four seminal books, James Frazer's The Golden Bough, C.G. Jung's The Archetypes And The Collective Unconscious, Maud Bodkin's Archetypal Patterns In Poetry and Elemire Zolla's Archetypes. Since myth is an
important manifestation of archetype, the mythical method in poetry is closely related to archetypal poetry. The mythical method is the presentation of experience in symbolic form, the earliest and immediate form of human experience.

T.S. Eliot felt the need to go back to one's roots if one wanted harmony, inner peace, order and fulfilment in life. Thus his poetry employs archetypal patterns to convey his thoughts, emotions and experience.

The later half of this chapter establishes the embroidered cloths (to use Yeats's expression) of variegated archetypes: the shadow archetype is concerned with the dark side of human nature, associated with the unconscious psyche. The anima archetype is concerned with woman, both positive as well as negative aspects. The negative aspect is associated with the Fatal Woman archetype. The archetype of wise old man is also called the archetype of meaning and is associated with the thought processes of the unconscious. The archetype of transformation is associated with divining the secrets of the universe. A very significant archetype is that of rebirth. Jung speaks of five types of rebirth - those of metempsychosis, reincarnation, resurrection, rebirth (renovatio) and participation in the process of
transformation. The child archetype is concerned with one's childhood, the state of innocence, joy and strength and is related to "child-god." The archetype of Kore is concerned with the double figure of maiden and mother. Under this category comes Athene, Artemis and Persephone. The trickster figure is related to the shadow archetype and also to the devil figure. The night sea-journey archetype is concerned with the dark side of human nature. Journey is an archetype in itself. A study of these archetypes in Jungian terms makes us realize how they hold mankind in bondage.

In recent times, Maud Bodkin has identified such archetypes of Heaven and Hell, of God and Devil, of hero and of divinity in man. Similarly Northrop Frye relates the archetypes with myths and characters. Thus the study of archetypes by Jung, Maud Bodkin and Northrop Frye establishes certain archetypes which are common. In the context of Eliot's poetry an attempt has been made to retain most of the archetypes under the Jungian terminology as well as adopting some of Maud Bodkin's archetypes too. I have also added a la Freud. The archetype of escape and the archetype of betrayal and the archetype of conflict between good and evil in the analysis of Eliot's poetry; the analysis relates the
archetypal patterns to his poetry and establishes inter-
relation between earlier and later poems.

The second chapter examines the archetypes of
Journey and Escape in Eliot's poetry. Through a close
reading of the poems it is shown that through apt imagery
and symbolism Eliot establishes a relationship between the
archetype of journey and archetype of escape. The picture
that Eliot presents is a dismal one because the escape
archetype leads to failure in journey causing sorrow and
misery in the lives of people.

The third chapter, through a thorough analysis of
T.S. Eliot's poems - both pre-conversion and post-
conversion, shows that Betrayal is the key word in the
imagery and symbols employed in these poems. Whether it is
the woman who plays the role as Fatal Woman, or, it is the
man in the guise of a traitor, the final outcome is
suffering and sorrow. If betrayal is detected in a life
that is beyond man-woman relationship, the case of
betrayal of Christ by the people, the result is once
again a life devoid of joy. Eliot presents the world
of sex, violence, crime and guilt and downfall through
the archetypal imagery and symbolism of betrayal.

The fourth chapter discusses, with copious
illustrations from the poem, both early and late, the most
dominant archetype in Eliot's poetry: Death-in-life. When we analyse this archetypal pattern in Eliot's poetry we find that the imagery and symbolism are related to material sphere in early poems. The images and symbols related to this archetype seem to reach their peak in Eliot's magnum opus, The Waste Land. I have also tried to trace Eliot's evolution as a poet as images and symbols related to this archetype seem to increase both quantitatively, qualitatively. In The Waste Land, sterility is related to both material and spiritual spheres. But, there seems to be a decrease in the images and symbols related to this 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 flower into symbols in Four Quartets. The aspect that is presented to us in later poems is one of spiritual aridity as far as the images and symbols related to death-in-life archetype are concerned.

The fifth chapter has a close look at three archetypes, those of Quest, Conflict and Dark Night. Through an analysis of images and symbols in the relevant passages of the poems it has been shown that in his poetry Eliot sets up a spiritual quest. This quest is not an easy one and three are very few people who can follow the path of spiritual quest. Initially, they are lost in the maze
of thought and the conflict between good and evil. They want to retain the good and find it increasingly difficult to come to terms with the dark side of their self. But, once they have self-recognition, the dark side is accepted and the quest becomes much easier. Through the path of negation, asceticism if you will, comes the final affirmation, the path that ultimately leads to salvation, "the way down is the same as the way up."

The sixth chapter examines in detail the rebirth and salvation archetype. The analysis of both pre-conversion and post conversion poems shows that rebirth and salvation are not easily attainable, as Eliot himself points out in Cocktail Party "Each one of us has to work out his salvation with diligence." If one desires a permanent state of illumination, then one has to undergo great trials and tribulations. Eliot also lays great emphasis on the mortals' ardent devotion for God. Though flashes of joy and life are possible in ordinary human relationships of love, they are transitory. Beatitude may call for supreme sacrifice. Sometimes the presence of spiritual masters make the task easier. However, the presence of the master and his message can be utilized only if the seeker has absolute faith in this archetypal figure of divinity. Rebirth gives rise to a state of harmony; all the knotions dissolve and the seeming opposites are reconciled.
What finally emerges is a picture of wholeness and contentment. T.S. Eliot has presented this positive and ultimate state in his poetry through the device of archetypal imagery and symbolism.

After having discovered and explored the major archetypal patterns in Eliot's poetry through a close analysis of appropriate images and symbols, myths and legends, the seventh chapter discusses some of the other technical devices employed by Eliot in his poetry. One of the devices which Eliot uses almost to perfection is the method of negation. From copious illustrations from the poems it has been shown that very often Eliot resorts to double negatives for affirmation, what R.S. Sharma calls the language of pathos in Eliot's poetry. One also comes across a strong metaphysical strain in Eliot's poetry where the juxtaposition of opposites seems to go hand in hand with Donnish conceits, rare blend of wit and satire irradiates his poetry where the sublime is juxtaposed against the light-hearted and the mundane and the whole gives rise to a unified sensibility.

A salient feature of Eliot's poetry is his allusiveness, what Blamires calls his multidimension technique. *The Waste Land* abounds in such allusions; there are thirty-five known allusions in it. Though
allusions become increasingly diminished in Eliot's more mature poetry like *Four Quartets*, they make the reader sit up and think. For Eliot's poetry is not meant for the uninitiated, they make a strong demand on our intellect. The allusions are not there mainly for a decorative purpose they are so well integrated in the body of the poems that the reading never becomes jerky or halting.

Another important feature of Eliot's use of technique is his use of epigraphs. Right from *The Love Song Of J. Alfred Prufrock* to the first of *Four Quartets* the use of epigraphs seems to sum up the entire theme but most often these epigraphs are in Latin and wresting the meaning is an arduous intellectual exercise.

What distinguishes Eliot's poetry is its musical quality, even though most poems are written in free verse, whether colloquial or incantatory, like the language of "Journey Of The Magi" or "Marina," the musical poise is remarkable. In "Burnt Norton" one gets a glimpse of Eliot's mystery in handling the traditional metrical patterns.

The concluding chapter evaluates the findings in this study. The archetypal patterns show an evolution from negation to affirmation. We also find a corresponding
pattern of evolution in the life of T.S. Eliot. He succeeds in getting out of the negative attitude towards life. As he matures, he not only becomes more and more positive in his approach, but also accepts the role of negation for inner growth in life. His poetry as well as life is a continuous struggle to reconcile the opposing elements of life.

Even his theory of impersonality embodies the seeds of personality. Eliot makes us realize that one has to rise from a personal level of experience so as to reach the dimension of universality. When critics lash severely at his theory of impersonality and accuse him of using it as a mask to hide his dark face, they fail to realize that Eliot could be sincerely striving to achieve a balance and wholeness in life by accepting the personal as a seed from which the tree of impersonality grows. That is why Eliot had emphasized that the narrow boundary of 'self' has to be surrendered so that the vast universe can open its mysteries to him. This realization comes after a deep analysis of the archetypal images and symbols in his poetry.

'Archetype' is a term which contains the 'collective unconscious' of the entire human race. It is closely associated with impersonality. But, it contains the personal dimension of unconscious tool.
I hope I am being original in presenting a systematic study of archetypal images and symbols in Eliot's poetry which has not been attempted so far. The evolution of archetypal images and symbols and a parallel evolution in the poet's own life has never attracted the attention of writers on Eliot. I feel if one approaches a writer of the stature of Eliot from this angle, one can do justice to that writer and learn valuable lessons of life too for one's own inner growth.