CHAPTER I

ARCHETYPAL IMAGERY AND SYMBOLISM
Images and symbols have always been the soul of poetry. Poets in all ages, in all countries and in all languages have employed these devices to enhance their expression and create an impact on the reader. Though, Imagism and Symbolism as movements started rather late, that is, in early twentieth century, yet, poets had been using images and symbols in the sixteenth century and even before. This clearly reveals the deep bond between poetry, imagery and symbolism. Kristian Smidt is of the opinion:

Poetry is the language of actual thought, or actual ideas. Its actuality is not merely contingent, and does not merely lie in its faithfulness to an external subject matter; it resides far more in its faithfulness to the movements of the mind and spirit of the poet. And this is manifested in the poetic use of imagery. For actual thought also tends to move in images. 1

This definition indicates that imagery is inseparable from poetry. But what is an image actually? An image is a

mental picture. To quote Caroline Spurgeon:

I use the term 'image' here as the only available word to cover every kind of simile as well as every kind of ... metaphor. I suggest that we think of it as connoting any and every imaginative picture and other experience drawn in every kind of way, which may have come to the poet, not only through any of his senses, but through his mind and emotion as well, and which he uses, in the forms of simile and metaphor in their widest sense for purposes of analogy.

When images are used collectively, we term it as 'imagery.' M.H. Abrams defines it in these words, "still more commonly, 'imagery' is now used to signify figurative language, especially metaphors and similes." With the advent of Imagism, a radical change occurred in the use of imagery. Imagists like Ezra Pound, Amy Lowell, Hilda Doolittle, John Gould Fletcher and Richard Aldington were tired with Romantic mode of expression. They declared in their manifesto that they would use any subject, create their own rhythms, express in common speech and present such


images that are clear, precise and concentrated.

The recurrent use of any image converts it into a symbol. To quote Kristian Smidt:

> When an image becomes a symbol it is simplified and reduced to bare outlines. Details and appurtenances of the particular object or event are shorn away, and usually only something that resembles a geometrical figure remains ... the more the poet relies on symbolism, the more formal as well as meaningful does his expression become.

Here, it would be appropriate to define a symbol also. To quote from Encyclopaedia Britannica:

> The term (symbol) is given to a visible object representing to the mind the semblance of something which is not shown but realized through association with it.

Another characteristic of a symbol is the permanence which it ensures. The following lines from T.S. Eliot's *The Waste Land* reveal the difference between an image and a symbol:

(a) I see crowds of people walking round in a ring.

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(b) O you, who turn the wheel and look to windward.

The first quotation is an image. When we see the people 'walking round in a ring,' we associate it with the mundane routine life. The second quotation employs the word 'wheel' which is a clear symbol and reminds us of the cycle of birth, copulation and death in which man is entangled. In fact, the second quotation contains the image of people turning the wheel. Here we find the intermingling of image and symbol. To quote Rajeev Taranath:

Susanne K. Langer ("In short, images have all the characteristics of symbols") and W.Y. Tindall ("Among the symbolic parts the image is principal") maintain rightly the intermingling quality of the symbol and image. 8

We can say for example, if water, is an image, then ice (frozen water) is a symbol.

Symbolism as a movement started in France between 1870 and 1880. It reached England in 1890s. The prominent symbolists were Mallarme, Baudelaire, Verlaine, Rimbaud and Laforgue. Arthur Symons' book The Symbolist Movement in Literature (1899), left a deep impact on modern writers.

7. Ibid., p. 39.
The chief quality of symbolism was its suggestiveness. To quote A.N. Dwivedi, "Instead of indulging in direct expression, the symbolist represents ideas and emotions by indirect suggestion."

T.S. Eliot was influenced deeply by both the Imagists and the Symbolists. Besides, his vast knowledge, and the complexities of modern age created difficulties in his path. To quote Charles Feidelson, "The American mind from its beginning was harassed by a problem of expression." Eliot's own state was similar. It was a difficult age in which he was living - an age without faith and positive creativity, an age which witnessed two world wars and left destruction and seething agony behind. Then, there were numerous influences on Eliot — Dante, Donne, Shakespeare, Christian mystics, James Frazer, Jessie Weston, Freud, Jung, Indian Philosophy, Buddhism and several classical writers too. To accumulate all knowledge and present it in a systematic pattern was certainly no easy task. Therefore, Eliot emerged on the scene with a new pattern of imagery and symbolism.


Naturally, it was complex. Instead of presenting situations clearly, Eliot's images and symbols made his poetry obscure and difficult. No wonder Hugh Kenner called Eliot 'The Invisible Poet.' But, it was this quality which made Eliot's poetry attractive.

Innumerable efforts have been made by several critics to explore Eliot's poetry. Yet, a clear picture does not emerge. He remains untraceable in the maze of contradictory opinions.

The archetypal approach in literature aims at presenting a unified sensibility. To quote C. Day Lewis:

At last we seem to have reached the bottom of the well... And I must repeat that we do not mean by 'truth' what the scientist or philosopher means... The general truths of poetry, on the other hand, are recognizable only through their emotional effects; certain themes keep recurring in poetry and the poetry in which they are found tends to be the best poetry, to move more readers more deeply than other poetry which may be of equal technical mastery; and we can only account for this by conjecturing that, beneath such themes there must lie truths of unusual potency and universality... The archetypes are there for the poet, booming vaguely behind his present experience and his personal memories, mysteriously influencing him... These collective emotions, buried deep in the modern reader's unconscious,
may still be stirred by poetry, if the poem itself has tapped them; but, since they have been steeped for centuries in the sea of the unconscious, each has lost its distinctive quality and emerges not as awe, hatred, love, but as that general imaginative response we call aesthetic emotion... This response registers a satisfaction of the human desire for wholeness. 11

It is my humble effort to probe into the archetypal imagery and symbolism in Eliot's poetry. Since C. Day Lewis believes that archetypes are capable of satisfying 'the human desire for wholeness,' I believe that this exploration may enable us to understand Eliot's poetry better.

At this juncture, I would like to clarify what 'archetype' means. Archetype is a Greek word consisting of two parts: 'arche' meaning original and 'type' meaning form. Archetype has both an anthropological and psychological connotation. James Frazer in his book The Golden Bough (1890-1915), traced elemental patterns of myth and ritual which recur in the legends and ceremonies of the most diverse cultures. On the other side the theory derives from the depth psychology of

C. G. Jung, who applied the term 'archetype' to 'primordial images,' the 'psychic residue' of repeated types of experience in the lives of our very ancient ancestors in the 'collective unconscious' of the human race and are expressed in myths, religion, dreams and private fantasies, as well as in works of literature.

Let us hear the definition of archetype by C. G. Jung himself. He writes:

The contents of the personal unconscious are chiefly the feeling-toned complexes, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand, are known as archetypes. The term "archetype" occurs as early as Philo Judaeus, with reference to the Imago Dei (God-image) in man. It can also be found in Irenaeus, who says: "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself." ... The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them "motifs;" in the psychology of the primitives they correspond to Levy-Bruhl's concept of "representations collectives," and in the field of comparative religion they have been defined by Hubert and Mauss as "categories of
the imagination." Adolf Bastian long ago called them "elementary" or "primordial thoughts." 12

These archetypes naturally play a prominent role in the life of man, and, no domain of study can claim freedom from them. Our concern here with archetypes is in the field of literature and, that too in the realm of poetry.

Maud Bodkin's Archetypal Patterns in Poetry - Psychological Studies of Imagination illustrates the role of archetypes in poetry. To quote from this excellent work:

When a great poet uses the stories that have taken shape in the fantasy of the community, it is not his individual sensibility alone that he objectifies. Responding with unusual sensitiveness to the words and images which already express the emotional experience of the community, the poet arranges these so as to utilize to the full their evocative power. Thus he attains a self vision and possession of the experience engendered between his own soul and the life around him, and communicates that experience, at once individual and collective, to others, so far as they can respond adequately to the words and images he uses. 13


Another remarkable work in this sphere is Elemire Zolla's *Archetypes*. He remarks:

Poetry may be described as the art of describing archetypes by seeing, to use a Blakean phrase, not with eyes but through them. To achieve this, the poet must rise from deeper down - or descend from higher up - than the archetypal level: he must have sounded the rock - bottom of absolute silence, because only from there can archetypes be viewed properly ... ponds, which implies an unusually warm, intimate involvement with objects, at the same time makes for detachment, because it focuses on the archetypes beyond them ...

Jung taught that the approach of an archetype creates synchronicities, that the psychic vortex it creates is like an axle, an axis of symmetry between outward reality and inward experience ... Poetry was born as the oracular response to the evoked archetype. It is intimately linked with divination and enigmas, as Plato recalls in Alcibiades. Contemplation turns a scene into an enigma, into an archetype, which is always half-submerged. Poetry answers the query of the enigma in the form of a myth. 14

All these definitions tell us about the nature of archetypal poetry. Since myth is an important manifestation

of archetype, the mythical method in poetry is closely related with archetypal poetry. Myth is no dead form; a relic of antiquity, an empty survival. It is true that the ancient stories that we call myths are primitive legends expressing man's first response to his world, but the manner of that response springs from a faculty alive in all ages of man's existence. The mythical method is the presentation of experience in symbolic form, the earliest and immediate form of human expression.

T.S. Eliot felt the need to go back to one's roots if one wanted harmony, inner peace, order and fulfilment in life. This need was acute in the early twentieth century when there was anarchy, destruction and futility in the lives of people. Eliot turned towards anthropology, religion, psychology and philosophy. His poetry employed the mythical method to convey his thoughts, emotions and experience. Thus, we can discover innumerable archetypal imagery and symbols in his poetry.

Before we delve into the poetry of T.S. Eliot, it is essential to know the different types of archetypes. Coming back to C.G. Jung, we find him talking about these archetypes - the shadow archetype, the anima archetype, the wise old man archetype or the archetype of meaning, the rebirth archetype, the archetype of transformation,
the child archetype, the archetype of the Kore, the trickster archetype and the archetype of night-sea journey. Let us understand these archetypes one by one.

The shadow archetype is concerned with the dark side of human nature and is the cause of fear. It is deeply associated with the unconscious psyche. Every man knows and feels its presence within him. But no one desires to encounter it and strives consciously to hide it from society. To quote Jung:

In the chambers of the heart dwell the wicked blood-spirits, swift anger and sensual weakness. This is how the unconscious looks when seen from the conscious side ... Hence it is generally believed that anyone who descends into the unconscious gets into a suffocating atmosphere of egocentric subjectivity, and in this blind alley is exposed to the attack of all the ferocious beasts which the caverns of the psychic underworld are supposed to harbour ... This confrontation is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting with ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything negative into the environment. But if we are able to see our own shadow and bear knowing about it, then a small part of the problem has already been solved ... The shadow is a living part of the personality and therefore wants to live with it in some form.
... it not only challenges the
whole man, but reminds him
at the same time of his helplessness
and ineffectuality. 15

The anima archetype is concerned with women. It has its
positive and negative aspects. In its positive role it
is associated with Life, that is, constructive aspect.
Here we have the mother archetype and the ideal lover
or beloved with divine qualities, for example, Dante's
Beatrice. In its negative role, it is destructive.
The more familiar name here is the Fatal Woman archetype.
These women are charming and glamorous. They can only
seduce men and cause downfall. Jung comments:

Anima means soul and should
designate something very wonderful
and immortal. Yet this was not
always so ... Although it seems
as if the whole of our unconscious
psychic life could be ascribed to
the anima, she is yet only one
archetype among many ... Everything
the anima touches becomes
numinous - unconditional, dangerous,
taboo, magical. She is the serpent
in the paradise of the harmless
man with good resolutions and still
better intentions ... As usual, there
is something in what the anima
says; for life itself is not good only,
it is also bad. Because the anima
wants life, she wants both good
and bad ... For the son, the anima

15. C.G. Jung, The Archetypes And The Collective
Unconscious, pp. 20-21.
is hidden in the dominating power of the mother ... she may spur him on to the highest flights ... Although she may be the chaotic urge to life, something strangely meaningful clings to her, a secret knowledge or hidden wisdom, which contrasts most curiously with her irrational elfin nature ... Ridder Haggard calls She "Wisdom's Daughter;" Benoît's Queen of Atlantis has an excellent library that even contains a lost book of Plato. 16

The archetype of the wise old man is also termed archetype of meaning by Jung. It is associated with the thought process of the unconscious which leads to solutions. To quote Jung:

... there is not a single important idea or view that does not possess historical antecedents. Ultimately they are all founded on primordial archetypal forms whose concreteness dates from a time when consciousness did not think, but only perceived. 17

Jung narrates an interesting dream to explain this archetype. He tells us that a young student of theology often dreamed the same dream whenever he was perturbed by religious queries of his mind. He would see a handsome

17. Ibid., p. 33.
old man who was dressed entirely in black. Though the old man's dress was black, yet, he was the white magician. This old man told the youth that without the help of the black magician they could not complete their task. After this, a door would open and another old man would appear who was exactly like the first. The only difference was that he was dressed entirely in white. This was the black magician. The black magician then sought the advice of the white magician and narrated an incident. He described a distant country from where he had come. This country was ruled by an old king whose death was near. The king selected the best tomb for himself and personally went there to inspect it. This particular tomb contained the bones of a virgin. The moment the tomb was opened and sunlight fell on it, the bones became alive. They were converted into a black horse which vanished into a desert.

The black magician immediately undertook a journey to find this black horse. After several days of hardship in the desert, he crossed it and stepped into a grassland. There he found the black horse grazing in the grassland. The black magician realized that he had found the lost keys of paradise but did not know what to do with them. Therefore, he needed the advice of the white magician. The dream would always end at this point.
Jung's analysis of this dream explains the nature of this archetype. He remarks:

The black horse and the black magician are half-evil elements whose relativity with respect to good is hinted at in the exchange of garments. The two magicians are, indeed, two aspects of the 'wise old man,' the superior master and teacher, the archetype of the spirit, who symbolizes the pre-existent meaning hidden in the chaos of life. The black magician and the black horse correspond to the descent into darkness... the old king is the ruling symbol that waits to go to its eternal rest, and in the very place where similar 'dominants' lie buried. His choice falls, fittingly enough, on the grave of anima, who lies in the death trance of a Sleeping Beauty as long as the king is alive - that is, so long as a valid principle regulates and expresses life. 18

Jung stresses that these two old men signify that good and evil function together in life. He relates this to the Eastern philosophy of nirvandva which is freedom from opposites by reconciling them harmoniously. He associates it with Taoist philosophy as well as with certain Christian traditions. According to Jung, Nietzsche's Zarathustra too comes under this archetype.

18. Ibid., pp. 34-35.
The archetype of transformation is associated with symbols. Instead of personalities, like the anima archetype and the archetype of the wise old man, we can have other modes to express the secrets of the universe.

Jung comments:

... the archetypes appear as active personalities in dreams and fantasies. But the process itself involves another class of archetypes which one could call the archetypes of transformation. They are not personalities, but are typical situations, places, ways and means, that symbolize the kind of transformation in question. Like the personalities, these archetypes are true and genuine symbols that cannot be exhaustively interpreted, either as signs or as allegories ... The discriminating intellect naturally keeps on trying to establish their singleness of meaning and thus misses the essential point; for what we can above all establish as the one thing consistent with their nature is their manifold meaning, their almost limitless wealth of reference, which makes any unilateral formulation impossible. Besides, they are in principle paradoxical, just as for the alchemists the spirit was conceived as "senex et iuvenis simul" - an old man and a youth at once ... An excellent Eastern example is the Tantric chakra system, or the mystical nerve system of Chinese yoga. It also seems as if the set of pictures in the Tarot cards were distantly descended from the archetypes of transformation... 19
The rebirth archetype has captured the attention of many writers. It is an important archetype and one which is most familiar to us. Rebirth is most commonly observed in the natural cycle of life. If we take plant life for instance, we find that the seed sprouts and there is first the plant that shoots up gradually. After some time the plant bears leaves, flowers and fruits which decay after some time and undergo the process of death. But the seeds of this plant again produce new plants. Thus, there is rebirth and life. The same process is seen in animal kingdom too. Even human beings reproduce and thus the race of man continues.

However, rebirth as an archetype is explored from different angles by Jung. He speaks of five types of rebirth which are - metempsychosis, reincarnation, resurrection, rebirth (renovatio) and participation in the process of transformation. The first, metempsychosis, is concerned with transmigration of souls. A person's life is prolonged by passing through different bodily forms. This doctrine holds importance in Buddhism and is closely associated with the second type of rebirth which is reincarnation. Here, the human personality continues by taking re-birth in a new human body after death. It is associated with different existences in
human body, that is, different human lives of the same person. This doctrine is found in Hinduism. The third type of rebirth, that is, resurrection, believes in the existence of the same body after death. This doctrine is found in Christianity which believes in Jesus Christ's resurrection after his crucifixion.

The fourth kind of rebirth deals with the notion that even though the human body has not died, yet, there is rebirth. It means renewal. The entire human body does not change, but it can be healed and strengthened. This is partial change. Another aspect is the total change of the personality. Here, it implies a change in the nature of the person. Jung calls it 'transmutation.' He remarks:

As examples we may mention the transformation of a mortal into an being, of a corporeal into a spiritual being, and of a human into a divine being. Well-known prototypes of this change are the transfiguration and ascension of Christ, and the assumption of the Mother of God into heaven after her death, together with her body. Similar conceptions are to be found in Part II of Goethe's Faust; for instance, the transformation of Faust into the boy and then into Doctor Marianus. 20

20. Ibid., p. 114.
The fifth kind of rebirth is indirect. There is no death of the body. Neither does rebirth occur in the person himself. It is an indirect process. Here we enter as witness and watch certain rites concerned with rebirth. Merely watching stirs something within the individual and he experiences a transformation. This may be a momentary experience. Jung illustrates by citing examples from Eleusinian mysteries to explain this process of indirect rebirth. He also mentions about Nietzsche's Noontide vision and the myth of Dionysus—Zagreus, who was dismembered and came to life again.

The child archetype is concerned with one's childhood, the state of innocence, joy and strength. It is related to 'child-god' also. Jung remarks:

This archetype of the 'child god' is extremely widespread and intimately bound up with all the other mythological aspects of the child motif. The child motif is a picture of certain forgotten things in our childhood. The child motif represents not only something that existed in the distant past but also something that exists now... One of the essential features of the child motif is its futurity. The child is potential future... It is therefore a symbol which unites the opposites; a mediator, bringer of healing, that is, one who makes whole. Because it has this meaning, the child motif is capable of the numerous transformations mentioned above: it can be expressed by roundness, the
This child-god has a miraculous birth and is exposed to dangers. But, he possesses supernatural powers right from his birth and makes himself outstanding by achieving victory over the evil forces that were bent upon destroying him. In *A Science of Mythology*, C. Kerényi gives the life sketches of several child-gods. He speaks of Zeus and Dionysus. Zeus was devoured while Dionysus was torn to pieces. Yet, they managed to survive. Most of these child-gods are abandoned and are nursed by divinities or wild beasts. To quote C. Kerényi:

To take an ancient Italian example, the child Tages, from whom the Etruscans received their sacred sciences, sprang out of the earth before the eyes of a ploughman - a child of Mother Earth and at the same time the purest type of fatherless and motherless foundling.

Kerényi tells us that such child-gods are found in Buddhist legends too. In Finnish mythology, there is the Battle Hero, Kullervo. In Hindu mythology it is Narayana as child-god.

The archetype of Kore is concerned with the figure of maiden as well as mother. She is a double figure at times, sometimes the mother, sometimes the maiden. She is often the young virgin girl who is innocent and helpless. The man plays the role of seducer in her life and violates her chastity. To quote Jung:

"The maiden's helplessness exposes her to all sorts of dangers, for instance of being devoured by reptiles or ritually slaughtered like a beast of sacrifice..."

C. Kerényi associates the Kore archetype with the woman's fate. He remarks:

"The woman's fate, presented itself to the Greeks in equally budlike form. The budlike quality of it is expressed in the name often given to its personification: Kore, which is simply the goddess "Maiden."

Under this category comes Athene, Artemis and Persephone. Athene is called 'Mother Athene.' She is totally free from relationships - from other-father as well as husband or any other man. Artemis, on the other hand represents

the wild world of nature. She is an active type of Kore.

Kerenyi remarks:

Athene's maidenhood excluded the very possibility of her succumbing to a man; with Artemis, on the other hand, her maidenhood presupposes this possibility... Persephone is completely passive. She was picking the flowers when she was raped by the Lord of the Dead. 25

In the Indonesian culture, there is an interesting Kore figure, Hainuwele. She was born from the leaves of the first coco-nut palm in only six days. After three days she reached the state of Kore, that is, became a maiden. She was very beautiful, good and generous. But men could not tolerate such goodness. So they killed her. The manner of her killing was strange. All the men and women formed nine circles and placed Hainuwele in the centre where a deep hole had already been dug. These men and women danced and came closer and closer to Hainuwele and pushed her into this hole. Kerenyi tells us that from her buried parts tuberous fruits were born which nourished mankind. Another aspect is that her death angered the Queen of Hades, and, after Hainuwele's murder it became man's fate to

25. Ibid., pp. 149-151.
undergo death. But, it was a death which would lead to birth too. Kerényi comments:

The killing of Hainuwele was the way to humanity, and the dance to death was a dance to birth. 26

The trickster-figure is related to the shadow archetype. He is full of malicious intents, plays tricks, can assume any shape and is a demonic being. In this form, his association with evil and dark side of human nature is obvious. He can easily be related to Devil figure. But, Jung also dwells on the complex nature of the trickster-figure. He endows him the ability to develop to superhuman level and become a saviour too. Jung remarks:

His "approximation to the saviour" is an obvious consequence of this, in confirmation of the mythological truth that the wounded-wounder is the agent of healing, and that the sufferer takes away suffering. 27

The night-sea journey archetype is concerned with the dark side of human nature. Night stands for darkness and sea represents the unconscious in Jungian terms. Journey is an archetype in itself. Every human being


strives to know things better. There is an inner voyage or journey in the life of those men who are eager to penetrate the mystery of existence. On the spiritual path, this is a descent into Hell, that is, into the dark unconscious which is like a cave. Jung comments:

Water is the commonest symbol for the unconscious ... The descent into the depths always seems to precede the ascent ... The prudent man avoids the danger lurking in these depths, but he also throws away the good with a bold but imprudent venture might bring ... True, whoever looks into the mirror of water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it ... It is the world of water, where all life floats in suspension ... where I experience the other in myself and the other then myself experiences me ... There I am utterly one with the world, so much a part of it that I forget all too easily who I really am ... In other words, night will fall, the light of consciousness is extinguished, and the dark sea of the unconscious breaks in. 28

A study of these archetypes in Jungian terms reveals the nature of archetypes and also makes us realize that mankind is in their strong grip. His actions are governed by these archetypes. Since Jung has shown us

28. Ibid., pp. 18-23.
that most of the archetypes have positive as well as negative aspects, we find them paradoxical and complex. But, if we accept their dual nature and see the wholeness that emerges from these apparently paradoxical archetypes, then the problem is solved. We can easily understand their manner of working in human lives.

Coming back to the domain of literature, especially poetry, we discover the valuable contribution of Maud Bodkin. She has tried to establish the dominating role of archetypes in poetry and has located several archetypes in different literary works. The major archetypes listed by her are - the rebirth archetype, archetype of Paradise - Hades or Heaven and Hell, archetype of woman, archetype of God and Devil, Hero archetype and archetype of divinity of man.

Maud Bodkin has explained Coleridge's *The Rime of the Ancient Mariner* in the light of rebirth archetype. She quotes these lines from *The Ancient Mariner* to emphasize her point:

The silly buckets on the deck,
That had so long remained,
I dreamt that they were filled
with dew,
And when I awoke, it rained.

Maud Bodkin remarks, "In Coleridge's poem the relief of rain follows the relaxing of the inner tension by the act of love and prayer." This rebirth is seen in the change in the attitude of the Mariner. There is no physical death of the Mariner. But, the anguish that the Mariner undergoes after committing the crime (of killing the friendly albatross) is equivalent to death like pain. The Mariner suffers terribly. Even Nature forsakes him. His ship comes to a standstill amidst foul and stagnant water. His companions die one by one beside him. Amidst this scene, the Mariner undergoes great mental crisis before the turning-point comes and love in the Mariner's heart for the water creatures breaks the spell of death.

Maud Bodkin relates the rebirth archetype with the Night Journey in the Book of Jonah. She remarks:

Before 'a renewal of life' can come about. Jung urges, there must be an acceptance of the possibilities that lie in the unconscious contents activated through regression ... and disfigured by the slime of the deep.' The principle which he thus

29. Quoted by Maud Bodkin, Archetypal Patterns In Poetry - Psychological Studies of Imagination, p. 48.

30. Ibid.
expounds Jung recognizes as reflected in the myth 'of the night journey under the sea.' 31

We do find the Mariner voyaging on the sea where the slimy creatures from the depth of the sea swim around the ship and night falls. The outer scene is symbolic. It portrays the mental plight of the Mariner who has to plunge deep within and accept the dreadful crime he has committed, feel the agony of guilt and agree to repent. Only when he decides to break the solitude by relating with the sea-creatures whom he had despised earlier, that he gets relief.

The archetype of Paradise-Hades or Heaven and Hell are traced by Maud Bodkin in Milton's Paradise Lost and Coleridge's Kubla Khan. In both poems, mountains and heights are associated with Heaven while sunless caverns are related with Hell. Paradise is the place of eternal bliss where man is united with God. Hell on the other hand is the land of suffering where the evil forces capture men.

The archetype of women is explored in its entire depth by Maud Bodkin. There is the Muse whom the poets

31. Ibid., p. 52.
call for help. She represents the mother archetype who is a guardian goddess. Then she brings the maiden archetype and presents Eve and Prosperine on equal footing. Both were seduced by evil forces. After this come Dante's Beatrice and the Greek goddess Artemis who represent virginity or ideal purity. Another aspect is that of the Fata woman, the temptress and destroyer of man. Here, Maud Bodkin presents the cruel Ishtar.

Commenting on the archetype of God and Devil, the embodiment of goodness and evil, we are taken to Shakespeare's *Othello*. Iago is the devil-figure according to Maud Bodkin. Milton's *Paradise Lost* presents both God and Devil and the conflict between them. Maud Bodkin uses this poem to illustrate her theory. She also relates God figure with father figure (according to Freud) and analyzes Shelley's *Prometheus Unbound*. To quote Maud Bodkin:

I think that a study of Shelley's *Prometheus Unbound* may help us in the analysis of that aspect of the image of God which appears in the Divine Despot of the poems of Milton and Aeschylus, and in the spectre of religious fear that Lucretius was seeking to overcome. The Jupiter of Shelley's poem has his place in a sequence of communicated experience that appears to illumine with peculiar vividness the nature of the 'psychological reality' he represents. 32

Maud Bodkin tells us that God has a double aspect in these literary works. He is an external factor and is called the cosmic tyrant. He can tolerate no rebellion. He appears to be cold and a thwarting force. But, he is also presented as the spirit that is present within every mind as the Reasoning power or Conscience tries to control all evil powers. He is also the spirit of love, beauty and life. In Dante's Paradiso, God is the fulfilling need of man. Maud Bodkin comments, "The idea remains with us of God as a power who sustains both the heart's values and the universe constructed by intellect."

The hero archetype occupies a place somewhere between God and Devil. In Shelley's Prometheus Unbound it is Prometheus. In Shakespeare's tragedies, the hero archetype is Othello in Othello, Hamlet in Hamlet and Lear in King Lear.

Lastly, there is the archetype of divinity in man. Here it is the Divine who enters the temporal as the son of God who has to suffer death and resurrection. Here, we have the figure of Christ.

33. Ibid., p. 269.
Northrop Frye in his *Fables of Identity* asserts that a study of archetypes takes us to "literary anthropology" and we discover that this literature "is informed by pre-literary categories such as ritual, myth and folk tale." In order to make a systematic approach, he gives a table of archetypes in literature and relates them with the myths and characters. These phases according to Northrop Frye are:

1. **The dawn, spring and birthphase.** Myths of the birth of the hero, of revival and resurrection, of creation and (because the four phases are a cycle) of the defeat of the power of darkness, winter and death. **Subordinate characters:** the father and mother. The archetype of romance and of most dithyrambic and rhapsodic poetry.

2. **The Zenith, summer, and marriage or triumph phase.** Myths of apotheosis, of the sacred marriage, and of entering into Paradise. **Subordinate characters:** the companion and the bride. The archetype of comedy, pastoral and idyll.

3. **The sunset, autumn and death phase.** Myths of fall, of the dying god, of violent death and sacrifice and of the isolation of the hero. **Subordinate characters:** the traitor and the siren. The archetype of tragedy and elegy.

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The darkness, winter and dissolution phase. Myths of the triumph of these powers; myths of floods and the return of chaos, of the defeat of the hero and Götterdammerung myths. Subordinate characters: the ogre and the witch. The archetype of satire (see, for instance, the conclusion of The Dunciad). 35

The study of archetypes by Jung, Maud Bodkin and Northrop Frye establishes certain archetypes which are common, the rebirth archetype for instance. However, when the archetypes are studied in context of literature, Maud Bodkin and Northrop Frye modify the Jungian archetypes according to the demands of the subject. Thus, Maud Bodkin has the Heaven-Hell archetype, God, hero and Devil archetype, which differ from the Jungian terms. Northrop Frye has even categorized romance, tragedy, comedy, elegy and satire under archetypal heading.

In the context of T.S. Eliot's poetry, I have tried to retain most of the archetypes under the Jungian terminology. But at places I have adopted Maud Bodkin's archetypes which are more familiar to the reader, like, Heaven-Hell archetype or God and Devil archetype. Yet, there is an acute need to give more labels. Therefore, I have used some new terms which we come across while

35. Ibid., p. 16.
reading some critics, but, they have not been listed as archetypes. I would like to elaborate my point by referring to Freud.

Freud speaks of life and death instinct in man. Life instinct urges man to live, while death instinct makes men desire death. However, there is an intermediate state when life becomes stagnant. Living requires effort which at times becomes so painful that death becomes desirable. Yet, when death approaches man shrinks from it due to fear. He prefers a monotonous existence. This state is called death-in-life. I have used it as death-in-life archetype - because it plays a dominant role in Eliot's poetry. Closely related to this archetype is the modern man's denial of his own dark side of personality, the shadow archetype of Jung. This tendency to escape from one's own self has been labelled by me as archetype of escape in the analysis of T.S. Eliot's poetry.

The fatal woman archetype and the evil archetype leads to seduction of man and his downfall due to contact with woman. On the other hand, there is also the violation of chaste, innocent and passive women by evil men. This tendency to betray and ruin has been named as archetype of betrayal. In this connection, we are aware that every action has its reaction. If one sows evil, he
can only get a harvest of darkness. There is always a
divine judgement which appears to do justice as well as
achieve a balance in the cycle of life. I have termed it
archetype of divine judgement.

Every mythology has its tales of fight between
good and evil. Often it is the conquest of good over evil
which is achieved by some hero. I have tried to establish
this as archetype of conflict between good and evil.

With this background of archetypes, I hope I have
presented the object of my study. In subsequent pages the
recurrent archetypal imagery and symbolism in T.S. Eliot's
poetry is being explored. Not only am I trying to list
these archetypal images and symbols, I am also endeavouring
to relate them with the archetypal patterns so as to
understand his poetry better. In this process, we are not
viewing a poem as a single composition. We are going to
inter-relate the poems which will enable us to understand
the progress in the poetry of T.S. Eliot.