CHAPTER II

JOURNEY AND ESCAPE
I should have been a pair of
ragged claws,
Scuttling across the floors of
silent seas.

T.S. Eliot, "Love Song of J. Alfred Prufrock." Man has always been a quester. He seems to be always seeking something which he feels will give him joy in life. He has been described as a voyager in the sea of life. He is always on a journey. The nature of search may be different but, there can be no doubt about his being a seeker. However, everyone does not succeed in reaching their destination. Sometimes the obstacles are from society or fate. But often the real barrier is within. Either one is not clear about one's goals, or one lacks the strength to persist in the search. Thus, archetype of journey is a common feature in human life.

Related to journey archetype is man's fear of failure and resulting ridicule from society. Sometimes the
desired object is not acceptable because it is immoral. This creates conflict, guilt, fear and shame. Naturally, it leads to archetype of escape which provides temporary relief. However, this control over oneself leads to a deadening of senses and stagnation in life. Though one lives, yet, the inner urge to live and enjoy life vanishes. Life becomes monotonous and dull. This state is death-in-life which is due to escape.

The early poems of T.S. Eliot are dominated by these archetypal patterns and are expressed in appropriate archetypal imagery and symbolism. The minor archetypes which are also related to it are the shadow archetype, archetype of Hell, hero archetype, anima archetype and archetype of conflict between good and evil. It is from one's shadow, the dark unconscious of emotional and carnal desires, the shadow archetype of Jung, from which man escapes. Related to the shadow is the anima archetype of Jung which attracts man. His inner urges associate him with hero-archetype but his lack of courage leads to escape and, the hero archetype serves to heighten the contrast. The agony and tortures caused due to desire and conflict produce Hell-like state where there is also doubt, despair and uncertainty. This is the Hell archetype. But, a worse state also awaits the lover - the deadening of senses which is death-in-life archetype. With
this background of archetypal patterns, I now proceed to
trace the archetypal imagery and symbolism in the poems
of T.S. Eliot.

II

Journey Archetype And Romance

Northrop Frye had established romance as an archetype.
This archetype of romance between man and woman has been
handled by Eliot too. His 'Love Song of J. Alfred Prufrock'
presents a similar situation. Alfred Prufrock is a middle-
aged man who is in love with a young woman. He wants to
declare his love to her. The journey archetype is presented
in Prufrock's journey or quest to establish a harmonious
relationship with the woman he loves. The first line of the
poem suggests the archetype of journey in the words:

1
Let us go then, you and I.

(Line 1, p. 3)

The way of going is through a cheap section of the town
which characterizes the nature of the urge that leads to
this route. The imagery that is presented now is related

1. T.S. Eliot, 'The Love Song of J. Alfred Prufrock,' The
Complete Poems And Plays, 1909-1950 (Harcourt Brace and
Company, New York), p. 8. Subsequent references to the
poems are given in parentheses in the body of the thesis.
to archetype of shadow, that is, the carnal world of
desires which a moralistic intellectual like Prufrock
cannot accept. The lines which present this archetypal
imagery of shadow are:

Let us go, through certain half
deserted streets,
The muttering retreats
Of restless nights in one-night
cheap hotels
And sawdust restaurants with
oyster shells.

(Lines 4-7, p. 3)

The place of 'visit' is answered in the lines that follow,
that is, 'in a room' where women are coming and going and
are talking of Michaelangelo. In this room where a party
is held, Prufrock will be meeting the lady whom he loves.
However, at this juncture, it should be understood that
this 'journey' is not actually taking place. It is being
enacted in Prufrock's imagination.

Eliot's 'Portrait of A Lady' also deals with the
archetypal imagery of journey. Here, it is the lady who
is middle-aged while her lover is a youth. The lady
strives to establish a meaningful relationship with the
youth.

The use of musical imagery by T.S. Eliot describes
the situation beautifully. The lady gropes for some hold
on life, tries among concerts and talk to find romantic
friendship with an attractive young man who is dissatisfied
with his own personality. Williamson describes it aptly:

This affair runs through a year and
the seasons are important to the
development of its tone and theme. In
the first section, after the concert,
the lady's approach and the
youth's response are both
developed in musical terms. 2

The lady and the youth have attended a concert, have heard -

The latest Pole
Transmit the Preludes, through his
hair and fingertips. 3

(Lines 8-9, p. 8)

It is the music of the great Chopin who puts himself
totally into his music as conveyed by the lines quoted
above. Chopin's music has the capacity to be communicated
before it is understood.

The lady thus starts talking. Her efforts to
communicate and create an intimate atmosphere are seen
in the lines that follow -

2. George Williams on *A Reader's Guide to T.S. Eliot*
And Plays* (Harcourt, Brace And Company, New York, 1952),
p. 8. Subsequent references to this poem will be given
in parentheses in the body of the thesis.
You do not know how much they mean to me, my friends,
And how, how rare and strange it is,
to find
In a life composed so much, so much of odds and ends,
(For indeed I do not love it — you knew?)
You are not blind!
How keen you are!)
To find a friend who has these qualities,
Who has, and gives
Those qualities upon which friendship lives.
How much it means that I say this to you —
Without these friendships — life,
what Cauchemar!

(Lines 19-28, p. 8)

She conveys much through her sentimental expression. The archetype of quest or journey to establish a deep satisfying relationship is found here. Her keen desire to hold on to life, to save it, her quest to find a meaningful relationship with the youth, indicate that the youth has the potential to understand her and keep a relationship. Therefore, she says that he is 'not blind' or 'How keen you are!'

In the second section of the poem there is a mention of spring season and a connecting floral imagery which is related to journey archetype. It is the spring season and lilacs are blooming. The lady has a bowl of lilacs in her room. This floral imagery is suggestive. The lilacs symbolize life. Since women represent the Grail in Eliot's
poems and flowers and gardens are associated with the
positive aspects of women, the bowl can be the symbol of
the Grail while the lilacs or the lilac in her hands can
be her own life which she has destroyed unknowingly. The
lady reminds us of the anima archetype. But a deeper look
reveals that the positive aspect of the anima and life are
missing, in spite of the fact that it is spring season and
there is a bowl of lilacs in her room. The manner of the
lady’s twisting the lilac shows that she is destroying life
though not consciously. The lines of the poem reveal it
aptly through the floral imagery:

Now that lilacs are in bloom
She has a bowl of lilacs in her room
And twists one in her fingers while
she talks.
'Ah, my friend, you do not know,
you do not know
What life is, you hold it in your
hands;'
(slowly twisting the lilac stalks)
'You let it flow from you, you
let it flow,
And youth is cruel, and has no
remorse
And smiles at situations which it
cannot see.

(Lines 41-49, p. 9)

When she calls youth 'cruel,' it gives a hint. It could be
referring to her own youth which she has wasted, that is,
allowed it to flow without knowing what she was doing. She
may have smiled then and must have felt no remorse. It is
interesting to note that she doesn't call 'youth' foolish,
but, cruel. The reason is perhaps that youth's cruelty kills life, she further talks about her 'buried life' at 'Paris in the Spring' which 'April sunset stir.' The memory is pleasant but, it is recalling past which cannot be lived again. The association of her 'buried life' with her days of youth that are now gone clearly reveals that life has slipped. The lilac which is twisted by her will perish. It is an echo of failure.

The journey archetype of course plays an important role in this floral imagery. When the lady utters the lines quoted above, she is striving to bring the youth closer to her. She is eager to reveal her 'buried life.' Though April stirs some pleasant memories and makes her 'feel immeasurably at peace,' it also serves to contrast with present dull life. Therefore, she says, 'And find the world / To be wonderful and youthful, after all.' The emphasis is on the words 'after all.' She even speaks to the youth in an imploring fashion in these words:

I am always sure that you understand
My feelings, always sure that you feel,
Sure that across the gulf you reach your hand.

(Lines 58-60, p. 9)

But she finally realizes that the relationship won't work. These lines reveal the situation:
You are invulnerable, you have no
Achilles' heel.
You will go on, and when you have
prevailed
You can say : at this point many
a one has failed.

(Lines 61-63, p. 10)

She is also aware that the journey's end, that is of quest,
will only lead to end of life for she too cannot give much
as she is in her middle-age. The lines that follow are
indeed pathetic :

But what have I, but what have I,
my friend
To give you what can you receive
from me ?
Only the friendship and the sympathy
Of one about to reach her journey's
end.

(Lines 64-67, p. 10)

A similar situation is also seen in 'Love Song of J, Alfred
Prufrock.' He too is acutely conscious of his ageing and
fears ridicule from women which may lead to rejection of his
love (if he dares to declare it to the woman he loves).
The lines are :

With a bald spot in the middle
of my hair -
(They will say : How his hair is
growing thin !)

(Lines 40-41, p. 4)
He may try to hide his age by wearing fashionable clothes. But they may still comment. The lines of the poem are:

My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin—
(They will say: "But how his arms and legs are thin!")

(Lines 42-44, p. 4)

and,

I grow old ... I grow old ...
I shall wear the bottom of my trousers rolled.

(Lines 120-121, p. 7)

The journey archetype is also found in 'Burbank with a Baedeker: Bleistein with a Cigar.' The poem opens with a scene of Venice. Burbank is going to a place. It is a visit—a small journey, faintly associated with journey archetype. He has to meet a woman. Once again it is a man-woman relationship. The lines are:

Burbank crossed a little bridge
Descending at a small hotel;
Princess Volupine arrived,
They were together, and he fell. 4

(Lines 1-4, p. 23)

It is a simple situation. Burbank has 'crossed a bridge,' 'descended at a small hotel,' so that he can meet Princess Volupine who is the centre of his attraction. Burbank has made efforts to meet the lady as suggested by the words, 'crossed the bridge' and has agreed to come to her level, that is, he is willing to 'descend' or come down.

III

Archetype of Escape and Archetype of shadow

The two early poems of Eliot, 'The Love Song Of J. Alfred Prufrock' and 'Portrait Of A Lady' present the problem of communication between man and woman. The common feature in both the poems is the turmoil in the man's mind which creates an emotional block. Fear of failure and non-acceptance of physical urges lead to escape. It is escape from the beloved person on the surface. But a deeper analysis reveals that it is escape from the shadow archetype, that is, from one's own unconscious world. An interesting discovery is the splitting of the personality into 'you' and 'I'. One part of the person, the moral side, chides the other part for desiring to descend at the level of carnal experience. Here the archetype of conflict between good and evil is seen. A persistent conflict prevails in the protagonist's mind which creates a hazy
situation where doubt, uncertainty, disbelief, desire to relate and communicate, fear of rejection and ridicule by the other, lack of courage to surrender before the other produce an infernal atmosphere related to archetype of Hell. Naturally, it is a painful state from which escape seems to be the only solution. To start with 'The Love Song of J. Alfred Prufrock,' the title suggests a romantic note and association with the archetype of love between man and woman is expected. But, the epigraph from Dante's Inferno xxvii, 61-6, immediately strikes the anti-romantic note as is evident from the words spoken by Count Guido de Mortefeltzane:

If I thought that my reply would be to someone who would return to earth, this flame would remain without further movement; but, as no one has ever returned alive from this gulf, if what I hear is true, I can answer you with no fear of infamy. 5

It is a scene of conflict, fear and shame. Guido is "called upon to reveal himself." He can express because

he is assured that Dante is dead, will never return to earth to report of his sin, and, he will be saved from shame.

The atmosphere is built and a hint is given as to what type of character is Prufrock. The scene is of a psychological conflict between the protagonist's divided self - 'the you' and 'the I.' As the poem progresses, we realize that it is an interior monologue. Prufrock can dare to analyze his conflict because there is no other person to whom he has to reveal. The archetype of conflict between Good and Evil perpetually dominates Prufrock's mind leading to archetype of escape.

The archetype of escape is expressed aptly through the image of evening. The lines of the poem related to the archetypical image of escape are:

When the evening is spread out against the sky,
Like a patient etherised upon a table.

(Lines 2-3, p. 3)

This image from the world of science clearly reveals the nature of evening which is inactive. Actually, it serves to show the mental state of the speaker who is inactive and helpless like the patient. He is in a conflict which is concerned with love. It is the painful condition of a prematurely old man who loves a young woman. The consciousness
that he is becoming old and may be ridiculed and rejected
by the woman leads to an emotional block in expressing his
feelings to the woman. The fear of failure leads to conflict,
indecision and desire for escape through inactivity.

Here evening is also a symbol of "twilight,"
indicating uncertainty and inability to see clearly. It can
be compared to 'death's twilight kingdom' of 'The Hollow
Men.' Actually Prufrock is in 'Hell.' Elizabeth Schneider
wrote, "The Love Song is more than a retreat from love,
however, it is the portrait of a man in hell, though until
this truth is clearly realized, the hell appears to be
merely the trivial one of the self-conscious individual
in a sterile society." In this context, the evening becomes
the archetypal symbol of Hell.

After this comes the fog imagery which is associated
with the cat. The fog reflects the blurred consciousness of
Prufrock due to which he cannot surrender, cannot dare,
cannot give himself to the other. The animal desires, are
seen in the fog as cat, but, the cat also symbolizes
inertia. These lines of the poem expresses it:

The yellow fog that rubs its back
upon the window panes,
The yellow smoke that rubs its
muzzle on the window-panes
Licked its tongue into the corness
Of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot
that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

(Lines 15-22, p. 4)

Once again the archetype of escape is found in the fog and smoke imagery with the cat as a symbol of inertia, that is, inactivity or escape. The yellow colour of the fog and smoke speaks of pollution in the cities due to industrialization.

Another archetype is also found in this imagery - the archetype of hell or inferno. If we refer to earlier sections about the people in 'saw-dust restaurants,' 'muttering retreats of restless nights in one night cheap hotels,' we come to realize that they are in Hell. It has been pointed out by K. Narsimha Murty that fog image in 'Love Song' is -

... related to the atmosphere of the infernal regions to which the spiritually ignorant and indifferent urban populations are destined to go. It is meant to establish a relationship between medieval inferno and modern life. It is the fog of unbelief. In 'Prufrock' - the basality of unbelief is brought out in the association of the fog with the cat. The fog becomes in this way a symbol of Prufrock.
and his world — animal like
and voluptuous, blind to faith
and relying on art and elegance. 7

Prufrock is unable to get out of this fog that imprisons
him. Thus, the fog image develops into a symbol; a symbol
of lack of clarity, that is, unbelief. Prufrock is the
modern man of little faith, the coward who makes the great
refusal.

Once the escape is made through the somnolent image
of cat, or "of action lapping into inaction, both artificial
and natural — etherization and sleep," there is reflection
on 'time' which is related to postponement of activity.
Now, he broods on time in the following lines:

And indeed there will be time
For the yellow smoke that slides
along the street,
Rubbing its back upon the
window-panes;
There will be time, there will be
time
To prepare a face to meet the
faces that you meet.

(Lines 23-27, p. 4)

7. K. Narsimha Murty, 'The Fog Image In T.S. Eliot,'
The Literary Criterion, 2/2, (Summer, 1955), pp. 14-16.
8. George Williamson, A Reader's Guide To T.S. Eliot,
p. 60.
But this relief in postponing, in desiring escape, is shortlived. The memory of the 'room' where 'the women come and go' disturbs him. Again, he tries to reflect on time but the tension increases. He questions himself whether he can dare to propose to the lady and answers in the negative. He cannot 'ascend the stair' as is evident in the line -

Time to turn back and descend the stair.

(Line 39, p. 4)

He is once again seeking shelter in turning back and descending, that is, in escape. The stair image and ascending it, implies effort to climb. His cowardice in 'descending the stair' and 'turning back' is clear. The stair image is thus related to archetype of escape.

The overpowering fright of being laughed at leads to his mounting tension in the expression -

Do I dare
Disturb the universe?

(Lines 45-46, pp. 4-5)

He talks of time "for decisions and revisions which a minute will reverse." Actually, the glimpse of the archetype of escape and to seek relief is clearly hinted
at in the question, 'Do I dare disturb the universe?'; the question hides the answer which is - he cannot challenge the Creator and his universe. God has fixed a time for all things and an ordinary human being cannot disturb the whole set-up. The earlier lines on time, after the fog imagery, establish this association. The lines are -

There will be time to murder
and create,
And time for all the works and
days of hands,
That lift and drop a question on
your plate
Time for you and time for me ...
Before the taking of a toast and tea.

(Lines 28-34, p. 4)

Prufrock wants to escape from his conscious conflict and utters:

I should have been a pair of
ragged claws
Scuttling across the floors of
silent seas.

(Lines 73-74, p. 5)

He is disgusted with this contemporary life of aimlessness. His dislike for the social norms, set-patterns and moral inhibitions which create a conflict in man, paralyze him due to fear of carnal urges and a stereotype manner of established man - woman relationship, create in him a deep desire for freedom from this society which is actually dead,
that is, devoid of life. Therefore, he wishes to be 'a pair of ragged claws' to scuttle across the difficulties of the silent seas, the agonies of the struggle in the subconscious. This outburst coming in the middle of the poem where he accepts the helplessness of the struggle, suggest a compulsive infantile and primitive craving.

This sea-image used by T.S. Eliot has caught the attention of many critics. It is related to depth psychology and referred to frequently by C.G. Jung. According to Jung, sea is an archetype. It is his collective unconscious which is depicting the 'mother complex' back to our mother, the sea. Jung says, "Water is the commonest symbol for the unconscious ... Psychologically, water means spirit that has become unconscious." He further adds, "Whoever looks into the water sees his own image," and, "Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matters even, the underworld and the moon, can be mother-symbols."


10. Ibid., p. 24.
The Greek myths also admit that life emerged from the sea which is of course feminine, the mother of all creation. Robert Graves writes:

In the beginning, Eurynome, the Goddess of All Things, rose naked from Chaos, but found nothing substantial for her to rest upon, and therefore divided the sea from the sky, dancing lonely upon its waves. 11

So, the sea-image is associated with primal life. V.N. Mishra has brought out the significance of this submarine image of T.S. Eliot. He writes, "The image suggests life back to pre-conscious, animal origins at sea-bottom; the motion of pre-historic crabs in the sea." 12

The "ragged claws" suggest the longing for uncomplicated animal existence. They can clutch their prey and make off with it without any thought of 'Do I dare?' or 'Shall I say?' V.N. Mishra says:

It suggests both a negative withdrawal from life (Prufrock's isolation from noises and crowds) and a desire for some rugged individuality - anything that would separate him

from the vacant anonymity of crowds
... Prufrock's image of the sea-bed
and the claws in it has the added
suggestion of antithesis to the
stagnation of urban existence that
has gone out of touch with this bed-
rock of experience, and suggests an
almost primitive longing for a
separate and active individuality
in the experience of a highly civilized
individual. 13

After this escape into unconscious as revealed by the
submarine image, which is associated with the shadow
archetype of Jung, the image of evening sleeping
'peacefully' and 'smoothed by long fingers,' clearly
reveals that now the protagonist has chosen to remain
inactive. The tension is decreased. He has withdrawn
into a passive day-dream, where 'the arms that are
braceleted,' caress him into a peaceful sleep.

Now we have the heroic parallels, the hero-
archetypes, in reference to St. John the Baptist,
Lazarus and Prince Hamlet. Though Prufrock's intention
is to justify himself when he talks of the hero-archetypes,
they only serve to heighten the contrast. Prufrock is
not a hero like them. He neither has the courage to
resist the animal urges like St. John the Baptist who

13. Ibid., pp. 182-183.
preferred to sacrifice his life instead of yielding to lustful Salome, nor has he the belief in God which saved Lazarus and raised him from the grave. The expression, 'But though I have wept and prayed,' also recalls Christ who had 'fasted and prayed' when Devil came to tempt him and, had 'wept and prayed' in the garden, on the Mount of Olives, when he was preparing himself to yield to God's will and face the trial and crucifixion. The protagonist has undergone great agony, yet, he accepts that there can be no comparison to the heroic characters. He admits, 'I am no prophet - and here's no great matter.' These heroic characters serve to heighten the contrast with Prufrock whose 'moment of greatness' has 'flickered.' He is making lame excuses to justify himself when he says -

Would it have been worth while
If one, setting a pillow or
throwing off a shawl,
And turning towards the window,
should say:
"That is not it at all, That is not
what I meant, at all."

(Lines 106-110, p. 6)

Though Prufrock's conflict, indecision and resulting inactivity remind him of Prince Hamlet, another hero archetype, yet he is 'not Prince Hamlet.' Hamlet's moral sense of judgement led to his indecisive state which delayed action. Yet, once he could prove the crime of his uncle, he took revenge and acted. But, Prufrock can
only escape. Therefore, he cannot be Prince Hamlet. He can only be 'an attendant lord' or the 'fool.'

Prufrock takes refuge in self-mockery. He again refers to his old age and tries to be sportive in dress and hide his baldness as the lines indicate:

I grow old ... I grow old,
I shall wear the bottoms of my trousers rolled.
Shall I part my hair behind? Dare
I eat a peach?

(Lines 120-121, p. 7)

He cannot dare to eat the peach which is a forbidden fruit.

He has left 'the room' and now plans to 'walk upon the beach.' The sea imagery which had begun with 'oyster-shells' in the beginning, and later in 'I should have been a pair of ragged claws' emerges again. It is the imagery of his own suppressed self and his ardent primitive longing to go to the sea. As mentioned earlier, sea itself is an archetype of unconscious or is the shadow archetype. The mermaids are the embodiment of the anima archetype, the archetype of life, of C.G. Jung. The sea imagery is erotic. Mermaids are also his lost dreams. He 'lingers in the chambers of the sea.' Again he is lost in day-dreaming. The romantic atmosphere is built. Williams on remarks:

Even the verse takes on a lyric or singing character where it had been talking verse before. The lyric
note comes with the erotic imagery of the mermaids and the 'hair of the waves' recalls, 'the down on the lady's arms.' 14

But, the dream is broken. He has heard 'the mermaids singing, each to each.' He feels that they won't sing to a coward like him. He accepts defeat.

In the end, we find that the protagonist has again escaped from the harsh reality of confrontation with the lady and her refusal. Williams on aptly comments:

This watery, floating imagery involves the relaxation of all efforts, offers a submerged fulfilment. It is ended 'when human voices wake us and we drown' - with an intrusion of reality, which drowning the inner life, the 'us' in Prufrock... the divided self is submerged again, not resolved. 15

The archetype of escape is seen in 'Portrait of A Lady' also. The youth is attracted towards the lady but is repelled by her monotonous life which is full of grief. Moreover, he distrusts her sentimental outbursts. To add to it, he lacks the courage to give an outlet to his feelings.

15. Ibid.
The poem opens with the fog imagery. The lines are:

Among the smoke and fog of
a December afternoon
You have the scene arrange itself —
as it will seem to do —
With "I have saved this afternoon
for you";
And four wax candles in the darkened
room,
Four rings of light upon the ceiling
overhead,
An atmosphere of Juliet's tomb
Prepared for all the things to be
said, or left unsaid.

(Lines 1-7, p. 8)

The 'smoke' and 'fog' are suitable symbols to reflect the
lack of clarity and uncertainty in the relationship. Then
the month of December too suggests the cooling of the
relationship. The image of the room further reveals that
in spite of the light of the 'four wax candles' it is a
'darkened room' and reminds one of 'an atmosphere of
Juliet's tomb.' This clearly indicates that there isn't
much light in their relationship, that is, it is dimly lit
and lacks aliveness. Besides, 'fog' and 'smoke' and dimly
lit room also build a mysterious atmosphere where some things
will 'be said' but many will be hidden, that is, will be
'left unsaid.' With the mention of 'tomb' which symbolises
death, we enter into an atmosphere of 'death's twilight
kingdom' that is associated with Dante's 'Inferno' and
Eliot's 'The Hollow Men.' This also relates it to
archetype of hell.
However, the reference to Juliet's tomb reminds one of Shakespeare's play *Romeo and Juliet*. There the archetype of love between man and woman was beautifully enacted. Though it was a romantic tragedy where the hero and heroine die, yet, it was a fruitful relationship ennobled by their dying for each other due to deep love. These ideal hero and heroine archetypes are referred to by T.S. Eliot in order to strike the contrast.

Though the youth has an intellectual ability to penetrate and understand the other, but, it becomes too heavy for him to bear. He feels a 'dull tom-tom' in his brains and the music becomes 'capricious monotone' with 'a false note.' It is 'hammering.' He now finds it so oppressive that he desires to escape from it. He says to himself —

Let us take the air, in a tobacco trance,
Admire the monuments,
Discuss the late events,
Correct our watches by the public clocks,
Then sit for half an hour and drink our books.

*(Lines 36-40, p. 9)*

He seeks external objects to provide relief. 'Taking the air in a tobacco trance' is an image associated with the 'Smoke and fog of the December afternoon.' Not only is it
an effort to smoke away tension, but, also a hazy screen
to hide himself from the lady. We must remember that he
hardly speaks and never gives vent to his emotions which
are hidden from the lady.

The youth escapes by departing but doesn't know
how to make amends. He expresses to himself: "I take my
hat: how can I make cowardly amends for what she has said
to me?" Though the youth has left he is obsessed with
the moral question, that is, whether he has been right or
wrong.

The third section opens with 'October night.' Both
words are symbolic. October is the month of autumn when
trees shed their leaves. It indicates separation. Then,
it is an October night, meaning darkness or the night of
relationship. It is a scene of leave-taking. The youth
is 'going' abroad. The word 'going' symbolises escape
and final parting. The youth returns to meet the lady but
to say a final good-bye. It is a painful situation and
the return is not a happy one. The lines convey this mood
of sadness:

Returning as before
Except for a slight sensation of
being ill at ease
I mount the stairs and turn
the handle of the door
And feel as if I had mounted
on my hands and knees.

(Lines 84-87, p. 10)
The image of mounting the stairs implies hard effort. It is like crossing a big barrier. Therefore, the youth says that he feels 'as if I had mounted on my hands and knees.' The escape is difficult for him.

Finally, the youth takes refuge in the 'tobacco trance' which was mentioned in the first section. It is an external relief. The youth leaves and seeks escape in the thought that though he will lift a pen to write to her, she may die before that. This unconscious urge is seen in these lines -

Well and what if she should
die some afternoon
Afternoon grey and smoky, evening
yellow and rose:
Should die and leave me sitting
pen in hand
With the smoke coming down
above the housetops.

(Lines 114-117, p. 11)

Even the atmosphere of her death as desired by the youth ought to be mysterious - 'Afternoon grey and smoky.' His unconscious desire that she should die so that he can be free from her, and, at the same time can escape the pangs of conscience because he isn't responsible for her death.

In 'La Figlia Che Piange,' there is a scene of parting. The lover leaves the girl weeping behind. Hints of archetype of escape are found in these lines of the poem:
So I would have had him leave
So I would have had her stand
and grieve. 16

(Lines 8-9, p. 20)

A different sort of archetype of escape is seen in
'Gerontion!' Here, there is no man-woman relationship.
The escape is not from people but from active participation
in life. The lines related to this escape archetype are:

I was neither at the hot gates
Nor fought in the warm rain
Nor knee deep in the salt marsh,
heaving a cutlass,
Bitten by flies, fought. 17

(Lines 3-6, p. 21)

Gerontion realizes that he has not participated actively
in life. He never fought for his country 'at the hot gates.'
Hot gates, literally means the Greek place. Thermopylae,
an important pass of strategic importance, between Northern
and Central Greece, the scene of several battles. He never
underwent any trouble for his country which was like a
mother for him. He was not fighting in 'warm rain,' where

And Plays (Harcourt and Brace Company, New York, 1952),
p. 20. Subsequent references to this poem will be given
in parentheses in the body of the thesis.
17. T.S. Eliot, "Gerontion," The Complete Poems And Plays
Subsequent references to this poem will be given in
parentheses in the body of the thesis.
flies bite. His inaction portrays desire to escape (the archetype of escape). This lack of interest in work on the one hand, and, desiring a fruitful life on the other is not consistent with each other.

In 'Sweeney Among The Nightingales,' the archetype of escape is presented in this image -

Therefore the man with heavy eyes
Declines the gambit, shows fatigue,
Leaves the room... 18

(Lines 27-32, p. 36)

Sweeney becomes alert and refuses to participate. He pretends to be tired and escapes by leaving the room. In this scene, Sweeney tries to escape from the women.

However, a different escape is seen in 'Sweeney Agonistes.' Here Sweeney talks about going to a crocodile isle. He doesn't want any sign of city life which is artificial and dull. It is escape from the vacant life of metropolis. A craving for return to primitive life is clearly seen. The lines which contain this imagery are:

The Complete Poems And Plays (Harcourt, Brace And Company, New York, 1952), p. 36. Subsequent references to this poem will be given in parentheses in the body of the thesis.
Well that's life on a crocodile isle
There's no telephones
There's no gramophones
There's no motor-cars
... Nothing to eat but the fruit as it grows. 19

(Lines 209-215, p. 80)

Another song sung by the men also contain this yearning for primitive life and desire to escape from city life. The image of escape is contained in these lines:

My little island girl
I'm going to stay with you
And we won't worry what to do
We won't have to catch any trains
And we won't go home when it rains
We'll gather hibiscus flowers...

(Lines 269-274, p. 82)

The opening lines of *The Waste Land* also contain the archetypal imagery of escape. 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... 20

(Lines 1-6, p. 37)

Modern man does not desire life because it is painful. Therefore, April is regarded as a cruel month because it awakens life and stirs memories and desires. In modern life, man prefers to busy his painful memories and unfulfilled desires. In fact, he wants to deny their existence and makes all efforts to escape from them. In such circumstances winter is welcome. It keeps him 'warm' and cozy because it covers the 'earth in forgetful snow.' Winter snow symbolizes the cold unconscious regions of the mind where man buries his desires and memories.

'Lilacs' remind us of an early poem 'Portrait of a Lady' where there were lilacs in a bowl and it was spring. These lilacs symbolize the lady and the protagonist's memory and desire associated with her. Since they are painful so they are buried. Now the breeding of lilacs is certainly unpleasant and escape is sought. Winter season is clearly symbolic and related to the archetype of escape.

Conclusion

The journey archetype in context of archetype of romance between man and woman ends in failure due to archetype of escape. In 'The Love Song of J. Alfred Prufrock' the romantic dream has been shattered. The 'Love Song' has not been sung. The escape archetype in this poem is related to two types of escape. Initially, it is escape from the archetype of Shadow, that is, the world of carnal craving. This is hinted at in Prufrock's desire to 'descent the stair.' Later, escape is sought from the dull and mundane materialistic life. In his expression, 'I should have been a pair of ragged claws,' and, his desire to relate with the mermaids, the desire to drown into the unconscious, the shadow archetype is clear because this sea-imagery is associated with archetype of shadow. A similar case is found in the Sweeney Poems. In 'Sweeney Among The Nightingales,' the line 'Declines the gambit, shows fatigue and leaves the room' is like 'Descend the stair' in 'Love Song of J. Alfred Prufrock.' In both, the protagonist seeks escape from the shadow. But, in 'Sweeney Agonistes,' Sweeney's desire to go to a crocodile isle resembles Prufrock's desire to be 'apair of ragged claws.' Both poems express the protagonist's urge
to escape from the urban life and is related with the shadow or primal life.

Coming to 'Portait of a Lady,' the relationship between the lady and the youth fails. The failure is more due to the complicated feelings of the youth - attraction and revulsion towards the lady simultaneously. The lady's journey or quest to establish a meaningful relationship with the youth has failed. The youth has succeeded in escaping from the lady. The relationship between the archetypes of journey and escape is established. Both are left alone to lead an isolated and dull life. In both 'Love Song' and 'Portrait of A Lady' the failure in journey archetype is expressed in terms of musical imagery. In this manner, this musical imagery is associated with archetype of journey. The lines from 'Love Song' are:

I know the voices dying with a
dying fall
Beneath the music from a farther
room.

(Lines 52-53, p. 5)

The lines from 'Portrait of A Lady' are:

This music is successful with a
'dying fall.'

(Line 122, p. 11)
In 'La Figlia Che Piange,' the lover's escape from the beloved leads to sorrow. The girl is left behind weeping while the lover too is not in peace. The memory of the girl haunts him and disturbs his sleep. 'Gerontion' presents men who lack the courage to live a fruitful life. Excessive materialistic approach on one hand and excessive intellectual reasoning and doubt on the other hand deadens their sensitivity. They are the cowards who refuse to surrender. They try to escape because surrender demands faith, sacrifice and devotion which they lack.

People like Gerontion do start as questers in spiritual life. They face the conflict between good and evil (the soul and the body). But, they give up soon. Instead of fighting at the 'hot gates,' in 'the warm rain' where there are salty masses, that is, the luxuriant tropical vegetation, which could lead to rebirth, they prefer to retire to the 'sleepy corner' of cool places like Belle Isle. The cool places symbolize the cooling of the senses and desires. The 'hot gates' and 'warm rain' are associated with life giving waters. But, Gerontion has escaped from fertility.

In 'The Waste Land' too modern men deny fertility and escape from participating in life. The archetype of escape by modern man is responsible for the miserable plight of contemporary world.
All these poems of Eliot reveal through apt imagery and symbolism the relationship between archetype of journey and archetype of escape. The picture that is presented by Eliot is a dismal one because escape archetype leads to failure in journey causing sorrow and misery in the lives of people.