CHAPTER III

FATAL WOMAN AND BETRAYAL
Half drew she him,
Half sank he down
And nevermore was seen.

C.G. Jung,
The Archetypes And Collective Unconscious

The relationship between man and woman is the core of existence. Whenever this relationship is harmonious and firmly rooted in love, there is flowering of life. But, often we see friction in this relationship which brings misery and ruin in life.

The derogatory aspect of man-woman relationship is the presence of vices like doubt, deceit and betrayal. Woman often plays the negative role as enchantress and seduces man. She is responsible for the downfall of man. She is assigned a fatal role in the drama of life. If we turn the pages of the Old Testament of the Bible, we will find the story of Adam and Eve. God had placed the first man Adam and the first woman Eve in the garden of Eden, a
place of perpetual bliss. Eve had been created to provide company to Adam because he felt lonely as a solitary creature. God had forbidden them to eat from the Tree of Knowledge. Devil entered this Paradise disguised as a serpent and coaxed Eve to eat the fruit from the Tree of Knowledge. Eve committed the sin of eating the forbidden fruit and even led Adam towards it. Once Adam ate this fruit he invited the wrath of God who expelled Adam and Eve from the garden of Eden. Thus Paradise was lost.

This act of eating the forbidden fruit was the original Sin which led to man's fall. Ever since, Adam's curse befell mankind which had to suffer the pangs of birth on earth and death. This story establishes Eve as the Fatal Woman who betrayed Adam as well as God, their Creator and benefactor.

The Greek myths are also full of stories about fatal women. Helen and Clytemnestra are two such women in the Greek tales. Other mythologies also contain such characters who play the part of Fatal Woman and lead to the destruction of life.

Maud Rodkin comments:

The tyrannous grasp upon man's emotion possed by the dynamic image of woman in its aspect as
cherishing, satisfying, exalting, adds to the terror of its other aspect as enslaving, betraying. 1

Eliot's poems till The Waste Land present women as fatal.

However, there is another aspect of betrayal. Here, the fatal character is assigned to man who seduces and betrays woman. Here the woman is related to Kore archetype - the innocent beauty who is passive in nature. The Demeter - Persephone myth and the myth of Philomel and Procris deserve special mention here. In James Frazer's The Golden Bough, the Demeter-Persephone myth is described aptly. To quote him:

The oldest literary document which narrates the myth of Demeter and Persephone is the beautiful Homeric Hymn to Demeter, which critics assign to the seventh century before our era ... The youthful Persephone, so runs the tale, was gathering roses and lilies, crocuses and violets, hyacinths and narcissuses in a lush meadow, when the earth gaping and Pluto, lord of the Dead, issuing from the abyss carried her off on his golden car ... Her sorrowing mother Demeter, with her yellow tresses veiled in dark mourning mantle, sought her over land and sea ... In

her wrath at her bereavement the
goddess suffered not the seed to
grow in the earth but kept it hidden
underground ... and she vowed ... never
would she let the corn sprout till
her lost daughter be restored to her... 2

Persephone is the passive Kore archetype, the beautiful
maiden raped by Pluto. Another Kore archetype is Philomel.
She was raped by her brother-in-law, King Tereus, who cut
her tongue so as to prevent her from exposing him. She
managed to convey her woeful tale to her sister Procris.
The two sisters took revenge by killing the son of Tereus
and served him to his father. When Tereus discovered the
truth, he was full of anger. To escape from his wrath,
both the sisters were transformed into birds - Philomel
became a nightingale while Procris became a swallow. Since
then the nightingales sing at the time of betrayal. The
Philomel myth has archetypal symbols of betrayal and
transformation.

Related to the archetype of betrayal is the
archetype of Divine Judgment which is also known as
' nemises.' The wrong doer is punished for his wicked
deed. Often it is the victim who takes revenge. In the

light of these archetypes — fatal woman, betrayal, Kore archetype, archetype of Man’s Fall and Original Sin, evil archetype and archetype of Divine Judgement — the poems of Eliot are being analyzed. The images and symbols related to these archetypes are focused in this study.

II

Fatal Woman, Betrayal and Man’s Fall

In ‘The Love Song of J. Alfred Prufrock,’ the fatal aspect of the woman is visible if we consider their capacity to arouse physical urges. The lines that present the archetypal image of fatal woman are:

Arms that are braceletèd and white and bare
But in the lamplight, downed with brown hair!
Is it perfume from a dress
That makes me so digress?

(Lines 63-66, p. 5)

Even the mermaids are the archetypal symbol of fatal woman according to Jung. To quote him:

Sometimes a nixie gets into a fisherman’s net, a female, half-human fish ... She can also be a siren, melusina (mermaid), wood-nymph, Grace, or Erlking’s daughter, or a lamia or succubus who
infatuate young men and sucks
the life out of them. 3

Prufrock's description of the mermaids is associated with
erotic fantasy. The lines are:

I have heard the mermaids singing,
each to each
... I have seen them riding seaward
on the waves
Combing the white hair of the waves
blown back,
... By sea-girls wreathed with
seaweed red and brown

(Lines 124-129, p. 7)

In 'Portrait of A Lady,' the floral imagery is associated
with the archetype of Fatal woman. There is a bowl of
lilacs in the lady's room. She holds a lilac in her hands
and twists it while talking to the youth. The lady's
'twisting the lilac stalks' reveals that she is playing
with life and destroying it. It can be the life of the
youth too. The twisting motion is fatal. If we take this
interpretation, then the lady represents the archetype of
fatal woman, the temptress, the seducer and finally the
destroyer. One can never forget the association of this
archetype with the archetype of evil and archetype of

Unconscious*, pp. 24-25.
Original sin and Man's Fall. It can then be related easily to the youth's thoughts in the first section where he terms her music as a 'false note.'

In 'Rhapsody On A Windy Night,' the description of the prostitute is related with archetype of fatal woman. This archetypal image of fatal woman is presented in these lines:

And you see the corner of her eye
Twists like a crooked pin.

(Lines 21-22, p. 14)

and,

Her hand twists a paper rose,
That smells of dust and eau-de-Cologne. 4

(Lines 57-58, p. 15)

'Burbank with A Baedeker; Bleistein with A Cigar' presents Princess Volupine with certain fatal qualities. The name 'Volupine' suggests voluptuousness, sensuality and a cunning temperament. She is the archetype of Fatal Woman. She can only lead to a life of lust which is

devoid of love. The line, 'They were together, and he fell, verifies the above statement. The word 'fell' reminds us of the archetype of Original Sin and Man's Fall. This fall is described in the following lines:

Defunctive music under sea
Passed seaward with the passing bell
Slowly, the God Hercules
Had left him, that had loved him well.

(Lines 5-8, p. 24)

The sea is an archetype of unconscious which is associated with primal urges. 'Passing seaward' and 'under sea' has sexual connotations. It speaks of consummation of the relationship. But, the use of 'defunctive music' serves to show that lust without love will end in failure or death of relationship. 'Defunctive' means dead. It expresses the lack of vitality in Burbank.

The reference is here to Shakespeare's Antony And Cleopatra also. When there is mention of 'God Hercules' who leaves Burbank, we have to look back to the story of Antony and Cleopatra to understand the situation.

Cleopatra was the beautiful vivacious Queen of Egypt who charmed everyone with her 'infinite variety.' Everyone desired to possess her. She represents the archetype of life - anima concept of Jung, with its negative aspect of evil too which is related to
archetype of Fatal Woman. Antony was one of the triumvirs, who shared the great Roman Empire after the death of Julius Caesar. He was a great warrior, the hero archetype, who enlarged his kingdom with his victorious wars. Hercules, the Greek God of War was pleased with the valour of Antony and was always at his side. Though Antony was married to Octavia, the sister of Octavius Caesar, yet, in one of his adventurous journeys he reached Egypt. Cleopatra came in her 'barge' to receive him. She looked gorgeous on her 'burnished throne.' Her sight immediately made Antony her captive. But, Antony's intense passion and sincerity awakened love in Cleopatra. When Octavius heard of it, he was full of fury and attacked Egypt. Antony and Cleopatra fought Caesar but couldn't succeed. The soldiers of Antony heard strange unearthly music which they interpreted to be the music of God Hercules who had left Antony because Antony had chosen a life of love instead of war. So, both Antony and Cleopatra sacrificed their kingdom as well as their lives for the sake of love.

In the modern context, Burbank is the version of Antony, while Princess Volupine is the version of Cleopatra. Here too there is war, that is, contest amongst the visitors of Princess Volupine - Burbank, Bleistien and Sir Ferdinand Klein for her hand. The modern
Antony loses in this war because Princess Volupine loves money only. She cannot understand the language of love.

Burbank loses a world but it was not well lost, for it wasn't lost for love. His fall reminds of the Original Fall of Adam and the role of Eve in it. The Eve archetype is related with Devil and evil archetype.

In 'Whispers of Immortality,' the fatal woman appears in the character of Grishkin. She represents the life of flesh. She is described thus:

Grishkin is nice ... her friendly bust
Gives promise of pneumatic bliss. 5

(Lines 17-20, p. 33)

Unlike the 'breastless creatures' of Webster, she is friendly and 'her friendly bust / Gives promise of pneumatic bliss.' But, she can only provide 'pneumatic bliss,' not ultimate happiness. We are once again reminded of the limitations of the flesh and the earlier expression, 'no contact possible to flesh / Allayed the fever of the bone.'

5. T.S. Eliot, "Whispers Of Immortality," The Complete Poems And Plays (Harcourt, Brace And Company, New York, 1952), p. 33. Subsequent references to this poem will be given in parentheses in the body of the thesis.
The world of flesh is presented further, rather boldly in the lines that follow:

The couched Brazilian jaguar
Compels the scampering marmoset
With subtle effluence of cat;
Grishkin has a maisonette;
The sleek Brazilian jaguar
Does not in its arboreal gloom
Distil so rank a feline smell
As Grishkin in a drawing room.

(Lines 21-28, p. 33)

Grishkin is now compared with a Brazilian jaguar. The jaguar is a large, fierce, catlike, meat eating animal of South America. The marmoset is a small tropical American monkey. The jaguar is perfectly capable of frightening the marmoset and force it to have sexual relations with it. Grishkin is like the jaguar and has a catlike charm. She has a maisonette, that is, a flat where she can lure her customers.

But her qualities are in extreme — her fierce animal life and her subtle catlike charm. Even the glossy 'Brazilian jaguar' in its 'arboreal gloom' does not smell so bad, as does Grishkin in 'a drawing room.' This gustatory image reveals her lustful life which surpasses the free lustful lives of the wildest animals. No one is capable of resisting Grishkin. The lines clearly depict her victory over thought:
And even the Abstract Entities
Circumambulate her charm;

(Lines 29-30, p. 33)

Eliot is sarcastic in the exaggerated expression of the
'Abstract Entities' succumbing to her charm. Grishkin is
the archetype of Fatal Woman. She is however fatal in
the sense that life with her will lose all charm as it will
become degraded. She reminds us of the prostitutes in
'Prelude,' 'Rhapsody on A Windy Night,' 'Sweeney Among The
Nightingales' and Princess Volupine in 'Burbank With A
Baedeker ; Bleistein With A Cigar.' She is worse than
'The Hippopotamus' who has the possibility of flight.
Even the Brazilian jaguar is better than her.

The archetype of fatal woman and betrayal is the
most prominent one in 'Sweeney Among The Nightingales.'
It is related to the archetype of evil and archetype
of undying beast in human beings (Shadow archetype).
The animal energy and violent tendencies which are within
each person are tamed by social norms. Nevertheless,
these primitive instincts lie dormant in everyone.

Sweeney, the central character, is modelled on
Mr. Steve O' Donnell, the ex-pugilist, with whom the poet
took boxing lessons at Boston. Sweeney exhibits all the
animal characteristics.
Nightingales are singing birds and have mythical importance. Even Elizabeth Browning's poem tells us that they sing at the time of betrayal. Their association with hatred and death is shown in E.B. Browning's poem too in these lines:

They sing for spite,
They sing for hate, they sing for doom,
They'll sing through death who sing through night,
They'll sing and stun me in the tomb -
The nightingales, the nightingales!

However, the nightingales are also related to debased life. B.C. Southam comments, "The Nightingales of the title are not only the birds of the final stanzas; the word is also a slang term for prostitutes."

The epigraph is from the mythical story of King Agamemnon and Clytemnestra. The words are, "Ay me! I am smitten with a mortal blow!" Agamemnon, the mighty Greek warrior, had returned home from the war of Troy after a long war. In his absence, Agisthus, had seduced his wife Clytemnestra and had plotted to kill Agamemnon.

7. Ibid.
Clytemnestra had a grudge against her husband and because she had killed her first husband and child and forcibly married her. Then, Agamemnon was returning with Cassandra which was further humiliation for Clytemnestra. Aegisthus was from the enemy camp. So both were full of hatred and revenge. Agamemnon was unaware of this situation. Clytemnestra outwardly welcomed her husband warmly. But as he came out of his bath tub (with one foot yet in the tub), she threw a net on him, pretending to throw a towel. Once Agamemnon was trapped he was hacked to death by Aegisthus and Clytemnestra. The dying words of Agamemnon are used by Eliot deliberately in the epigraph. The intention is to present Sweeney in a dangerous situation. He is among women who are evil and morally degraded. Therefore, the title 'Sweeney Among The Nightingales.'

The archetype of betrayal and its association with violence and death are related to archetype of evil, archetype of undying beast (Shadow archetype) and archetype of Fetal Woman in this mythical story.

Sweeney is also faced with danger. He is represented with all his animal characteristics. The entire setting is full of evil omens and the women who surround him are bent upon seducing him.
He is described as an ape man in the opening stanza. The lines are:

Apeneck Sweeney spreads his Knees
Letting his arms hang down to laugh,
The zebra stripes along his jaw
Swelling to maculate giraffe.

(Lines 1-4, p. 35)

His movement is animal like and so is his laughter. The words 'zebra stripes' and 'maculate giraffe' further intensify the effect. There is deliberate vulgarization and this animal symbolism prepares us for a life without the awareness of Good and Evil. It is this knowledge which distinguishes the relations of man and woman from the copulation of beasts.

Sweeney represents the archetype of undying beast in every man. However, Sweeney is devoid of violence initially. He is rather innocent. The association of archetype of evil is not to be found in Sweeney in the beginning. Though his animal desires have led him to a public house, he is not totally aware of them because he lacks the reasoning quality (being an ape man). He is in a threatening condition. Williamson remarks:

... Eliot sought to create a sense of foreboding - Sweeney is threatened by death. From the beginning Sweeney is
conceived as an ape man. Here as he 
laughs he projects various suggestions 
of his animal relationship. 9

After the animal symbolism, the poet describes the ominous 
scene with apt astronomical imagery. He writes:

The circles of the stormy moon 
Slide westward toward the River Plate, 
Death and the Raven drift above 
And Sweeney guards the horned gate. 
Gloomy Orion and the Dog 
are veiled; and hushed the shrunkén 
Seas.

(Lines 5-10, p. 35)

The 'circles of the stormy moon' refers to the rings 
around the moon which signify the coming of storm. Their 
movement woards the westward direction which is the 
direction of the setting sun prepares one for the negative 
atmosphere. Immediately after this there is talk about 
'Death' and 'the Raven' and mention of Sweeney's guarding 
the 'horned gate.' This 'horned gate' is important for it 
is related to classical myth. It is "the gate of horn 
through which true dreams pass on their way from the 
underworld to the world of man." So, Sweeney's own 
state is mid-way. He is not a total man and has yet to 
pass into the world of man.

9. Ibid.
The constellations of the sky arouse a feeling of foreboding and impending disaster. The description of 'Gloomy orion' and the 'Dog' or the Dog-star heighten the situation. These classical associations serve to present the theme of fertility too. Orion is a constellation which includes the Dog-Star (Sirius). It is one of the brightest in the night sky. Both orion and the Dog star herald the coming of rainy season in the Egyption Calendar.

In the Greek myth, Orion is described as "a hunter of Boeotian Hyrie and the handsomest man alive." Orion's birth too was due to a sacrifice of a bull by his father who made a bull-hide and poured water on it. His name too means 'he who makes water' and, "indeed, both the rising and setting of the constellation Orion brings water."

But, in the modern context, all myths have lost their life-giving source due to man's disbelief and rejection of them. Hence, 'Orion' is 'gloomy,' the Dog is 'veiled' and the seas are 'shrunken.' This constellation which is the brightest is now gloomy and dull and is covered. All the shine is gone while the sea too is 'hushed,' that is.


without its life-energy and is 'shrunked.' All signs of life-giving waters are gone. These descriptions symbolize that there is no fertility and life left in man-woman relationship. This imagery is associated with archetype of evil and prepares the atmosphere for betrayal.

The next character now steps in. It is a lady. Her malintention and attempt to seduce. Sweeney establish the link with the epigraph. She represents the fatal characteristics in this image:

The person in the Spanish cape
Tries to sit on Sweeney's knees...

(Lines 11-12, p. 35)

The reference to Agamemnon and Clytemnestra myth in the epigraph and to Orion and the Dog Star in the early lines to present an ominous background, serve to lead to this situation. The woman's attempt too (in the initial stage) relates her to the archetype of Fatal Woman.

The next lines describe the next scene:

The silent man in mocha brown
Sprawls at the window-sill and gapes.
The waiter brings in oranges
Bananas figs and hothouse grapes;
The silent vertebrate in brown
Contracts and concentrates, withdraws;
Rachel née Rabincovitch
Tears at the grapes with murderous paws;

(Lines 17-24, p. 35)
This silent man in 'mocha brown' and the 'silent vertebrate in brown' is actually Sweeney. His 'sprawling' and 'gaping' is animal motion.

The waiter has brought fruits. This fruit imagery is important. It is a reminder of certain Egyptian rituals. Frazer in his *Golden Bough* speaks of a practice of displaying the images of Adonis and Aphrodite on couches. Near them, all kinds of ripe fruits used to be offered. But, in the present modern situation, the waiter’s serving fruits to Sweeney and another lady called Rachel nee Rabinovitch is ironic and rather debased. Neither is Sweeney Adonis, nor is Rachel Aphrodite. Even the fruits are from 'hothouse' and alien fruits. They are not fruits of their country and are therefore, raised not in harmony with natural rhythm but artificially. Eating 'foreign fruits' symbolically tells us that modern man and woman are drifting away from their culture and country.

There are sexual overtones in the fruits. They are like a 'bait' and, after seeing them Sweeney's natural defences start working for he sees the danger. He 'contracts and concentrates' and 'withdraws.'

Rachel Rabinovitch is the archetype of Fatal Woman. Her tearing the grapes 'with murderous paws' fully express her violent, destructive and murderous tendency.
This is an image associated with fatality and betrayal.

The next lines present Rachel talking to the lady in the Spanish cape:

She and the lady in the cape
Are suspect, thought to be in league.

(Lines 25-26, p. 35)

These women are plotting something together which is harmful for Sweeney. The words, 'are suspect, thought to be in league,' indicate their dangerous designs. These women are fatal and are associated with archetype of evil as their activities show. Now, the full implication of Agamemnon myth is seen. The archetype of betrayal by women is hinted here.

The concluding stanza again refers to Agamemnon and the nightingales. The lines are:

The nightingales are singing near
The Convent of the Sacred Heart.
And sang within the bloody wood
When Agamemnon cried aloud,
And let their liquid siftings fall
To stain the stiff dishonoured shroud.

(Lines 33-40, p. 36)

The nightingales are the link between the past and present - the ordered pattern of myth and disordered reality. They were present at the time of the betrayal of Agamemnon, that is, in the world of myth. They are also
present in this scene when Sweeney is betrayed. Their association with the convent of the Sacred Heart refers to established religious practices which deny fertility. The singing of the nightingales in the 'bloody wood' is a reference to the grove of the Furies at Colonus. The wood is bloody because of the murder of Agamemnon.

There is also the cruel and painful story of the 'bloody wood' in James Frazer's work, The Golden Bough. The opening chapter of this book narrates the story of the wood of Nemi. A bloody ritual used to be enacted there. Whenever the priest of this grove became old, he was slain by a younger one who succeeded him until he was in turn slain on becoming old.

Nightingales are associated with betrayal, pain, hatred, revenge, death and suffering. Their 'liquid siftings' is suggestive of the women. The stained 'dishonoured shroud' refers to Sweeney.

All the parallel tales - Agamemnon's betrayal and 'the bloody wood' of Frazer serve to depict the loss of fertility due to betrayal and the horrible violence associated with it. The mythical associations have a pattern of reality which gives meaning to human hate, horror, sacrifice and suffering because they are related to an order and value beyond the temporal. The modern
world of Sweeney is totally materialistic. The men and women have neither identity nor community. They are distrustful of each other and plot against each other. They cannot communicate. Their infidelity and disintegrated life only serves to reveal that they are shapes without form.

There is no harmony. All is blurred. Man is inescapably an animal and every shroud is stained and dishonoured. All people are 'maculate' like Sweeney. The archetype of betrayal by Fatal Woman is seen in Sweeney's loss of innocence.

In The Waste Land, it is Belladonna, the lady of the rocks, and, Mrs. Porter who play the role of Fatal Woman. The aristocratic lady whose room is perfumed corresponds with Belladonna, who was mentioned as a figure on the Tarot cards. She is brushing her hair and getting ready. The lines related to action are:

Footsteps shuffled on the stair.  
Under the firelight, under the brush,  
hair  
Spread out in fiery points  
Glowed into words, then would  
be savagely still.

(Lines 107-110, p. 40)

The lady is brushing her hair and getting ready. Just then she hears the sound of 'footsteps' on the stairs. This awakens sensuous feelings in her. As a result her hair
spreads out 'in fiery points.' The words 'savagely' and 'fiery' hair are symbolic. They depict lust. It is a sensuous image. Here we find glimpses of the archetype of Fatal Woman in the personality of the lady. This image of 'fiery hair' can be contrasted with the 'wet hair' of the Hyacinth girl; the 'wet hair' of the Hyacinth girl stand for love and purity - archetype of life and fertility. But, 'the fiery hair' stands for lust which is destructive and related to the archetype of Fatal Woman.

Mrs. Porter is presented thus:

The sound of horns and motors, which Shall bring Sweeney to Mrs. Porter in the spring. O the moon shone bright on Mrs. Porter And on her daughter They wash their feet in soda water.

(Lines 197-201, p. 43)

The modern scene has the jarring sound of motor horns which bring Sweeney to Mrs. Porter. Sweeney, is the sensuous man associated with animal urges. He represents the archetype of undying beast. Mrs. Porter is the caricature of Diana. She is devoid of chastity. On the contrary, she is the archetype of Fatal Woman. In 'Sweeney Agonistes,' she is referred to as 'Queen of Hearts.' She and her daughter 'wash their feet in soda water' so
that they can look more attractive. Their sole intention is to entice men. Grover Smith describes her thus:

Several versions of "Mrs. Porter" were current during World War I. C.M. Bowra states that the song was sung by Australian soldiers at Gallipoli in 1915, but he follows a red herring in alleging that Mrs. Porter herself "seems to have kept a bawdy-house in Cairo."

This suffices to depict her low character. She is the Belladonna of the Tarot Cards.

III

Archetype of Betrayal and Divine Judgement

An advance in the stature of Sweeney is indicated by the title 'Sweeney Erect.' Sweeney, a human being with animal qualities whose 'arms hang down' is now standing 'erect.' The archetype of betrayal by women in 'Sweeney Among The Nightingales' is now undergoing a change. No longer is Sweeney innocent and careless whom women can seduce. Now he has learnt a lesson and "knows the

female temperament." In fact, he is in a position to betray women if he desires.

The epigraph is taken from The Maid's Tragedy II, ii, by Francis Beaumont and John Fletcher. The lines are uttered by the heroine Aspasia. Her maids are working on a tapestry. The scene is concerned with the story of Ariadne. In Greek myth, Ariadne was a woman who was betrayed by her lover. Aspasia too is in a similar situation. Hence, she instructs the girls to paint the scene properly. The lines of the epigraph and the opening section of the poem are the words of Aspasia. The words are:

And the trees about me
Let them be dry and leafless; let the rocks
Groan with continual surges; and behind me
Make all a desolation. Look, look, wenches!

Paint me a cavernous waste shore
Cast in the unstilled Cyclades,
Paint me the bold anfractuous rocks
Faced by the snarled and yelping seas.

Display me Aeolus above
Reviewing the insurgent gales
Which tangle Ariadne's hair
And swell with haste the perjused sails. 14

(Lines 1-9, p. 25)

The archetype of betrayal by man is the striking note in this imagery. The victim is the woman. Aspasia, the broken-hearted heroine wants the maids to "take her as their model." The scene has to portray the grief-stricken Ariadne who has been seduced by Theseus and then forsaken. Ariadne, the daughter of Minos, King of Crete had fallen in love with Theseus. He had come there to destroy the Minotaur and free his country from the annual tribute of young men and women who had to be sent there as sacrifices. Ariadne had helped him and fled with him. Though he married her, yet he abandoned her on the island of Naxos. When Ariadne discovered this treachery she hanged herself in utter despair.

Naturally, the scene of Ariadne on the island had to be depicted by using dull colours. The entire imagery is of a disturbed situation - the trees have to be 'leafless' and 'dry,' the rocks have to 'groan with continual surges' and the background has to be desolate. Aspasia asks the wenches to 'look' at her condition so that they can imagine the scene.

The shore is 'cavernous waste shore' of 'unstilled Cyclades.' The rocks are 'anfractuous' and the sea is 'snarling' and 'yelping.' This imagery of disturbed sea serves a symbolic purpose. It reflects the agony of the
women. Her sorrow is deep and it seeks an outlet. Lack of greenery indicates that her life has become dry and lifeless without love. It reminds us of the 'bewailing woman' in Coleridge's Kubla Khan.

The desire to 'display Aeolus above,' the Greek God of the winds, who sees the 'insurgent gales,' that is, the violent winds which are blowing as if in rebellious mood to destroy everything, expresses the inner broken state of Ariadne as well as her urge to end her life. These destructive winds 'tangle Ariadne's hair.' This image of Ariadne with tangled hair is again symbolic of her confused state and mental agitation. She can be associated with the Kore archetype. The 'perjured sails' which are swelling due to the blowing winds are a reference to the sails of Theseus's ship. When he had started his journey they were black in colour. Theseus forgot to change them while returning. His father the King saw them and regarding them as an evil omen ended his life.

The entire scene as well as Aspatia's own story serve to represent two maids betrayed by their lovers. The tragic note and the resultant tragic scene serve to set the theme of the poem.

It shows that Sweeney is now preparing himself to betray the women. He is shown with several tools like
jack-knife and razor which he employs for shaving himself. The movements are indirectly related to violence. There is also a reference to the mythical characters Nausicaa and Polyphemus. These two differ totally from Ariadne and Aspasia. The lines are:

Morning stirs the feet and hands
(Nausicaa and Polyphemus)
Gesture of orang-outang
Rises from the sheets in steam.

(Lines 9-12, p. 25)

In Greek mythology, Nausicaa was the daughter of King Alcinous on the island of Scheria. She saw Odysseus one morning after he had been shipwrecked. She protected him and provided shelter too.

Polyphemus was the leader of the Cyclops, a race of one-eyed man-eating giants. Odysseus and his crew had landed on his island and entered his cave by mistake. Polyphemus kept them as prisoners in his cave. Odysseus blinded this giant and escaped with his crew by hiding into the thick wool on the underside of his flock of sheep. It was morning when Odysseus escaped.

Morning is the time when people awaken and the feet and hands 'stir' and become active. But the reference to Nausicaa and Polyphemus and the 'gesture of orang-outang' makes the nature of activity clear. It is ape-like.
After these mythical references, the modern scene presents Sweeney who is shaving and getting ready. His activity is described in these lines:

This withered root of knots of hair
slitted below and gashed with eyes,
This oval O cropped out with teeth:
The sickle motion from the thighs
Jackknifes upward at the knees
Then straightens out from heel to hip
Pushing the framework of the bed
And clawing at the pillow slip.

Sweeney addressed full length to shave
Broadbottomed, pink from nape to base,

Knows the female temperament
And wipes the suds around his face.

(Lines 13-24, p. 25)

The 'sickle motion' and 'jackknifes upward' refer to inherent violent tendencies. Sweeney has shaved his hair and is now 'pink from nape to base.' The hair imagery is significant. In the beginning, it was Ariadne's tangled hair. Then it was 'withered root of knots of hair' which had been 'slitted below.' Hair is related to passion. So, 'tangled hair' and 'knots of hair' symbolize emotional distress. It is also related to primitive instincts and appearance. Sweeney's shaving them serves to show that Sweeney is becoming civilized. But, this is merely on the surface. His bestiality is revealed in this imagery:

Tests the razor on his legs
Waiting until the shriek subsides.
The epileptic on the bed
Curves backward, clutching at her
sides.

(Lines 29-32, p. 26)

Sweeney's use of the razor is symbolic. This image of his
and the movements of the epileptic clearly serve to show
the masochistic as well as sadistic tendency of Sweeney.
He is testing the razor on himself first so that he may
use it later on others. The epileptic woman on the bed
'clutches' the bed at 'her sides' in fear. The archetype
of undying beast (shadow) as well as archetype of betrayal
are found here. Sweeney cannot check his animal urges of
violence however civilized he may try to become. The beast
within has not died. The woman's condition - her fear of
being betrayed by Sweeney's activities may have caused her
epilepsy. The betrayal may be horrible because it is
associated with the intention of murder.

If we look back at 'Sweeney Among The Nightingales,'
we have the archetype of betrayal by women where in the
Agamemnon myth, it is the man who is smitten deep and dies.
We also have Rachel in the modern context, who tears the
grapes with her murderous paws and in the end we find that
Sweeney has not escaped the net. His shroud is stained.

The archetype of Divine Judgement which is related
with 'remesis' is bound to follow. If any person is wronged,
there is going to be revenge. So now Sweeney treats the
women carelessly. There is no love, no harmony, no depth
in man-woman relationship. On the contrary, Sweeney enjoys
misusing the women. Her condition naturally becomes
disturbed. The epileptic woman is associated with the
grief-stricken Ariadne and the epileptic sea.

Sweeney is presented as an undying beast with violent
urges that border on the desire to murder. He can never be
a true lover. He will betray the women. The archetype of
betrayal and archetype of evil is hidden in his
destructive desires.

'Sweeney Agonistes' is a dramatic fragment which
carries the theme of sex and violence of 'Sweeney Erect.'

The epigraph has lines from Choephoroi and St. John
of the Cross:

Orestes: You don't see them, you
you don't - but
I see them: they are hunting me down,
I must move on - Choephoroi.

Hence the soul cannot be possessed
Of the divine union, until it has
diverted itself of the love of created
beings - St. John of the Cross. 15

The Orestes myth sets the tone of this poetic drama. Orestes was the son of Agamemnon and Clytemnestra. While he was young, his mother killed his father. His sister helped him to escape and requested him later to take revenge. Orestes fulfilled her request and killed his mother. But, the murder of his mother was heavy on his soul. He was pursued by the Furies and kept on running and hiding himself. These lines echo his inner turmoil as he is hunted by the Furies.

The lines from St. John of the Cross lay emphasis on man's search for union with the divine. A human being can attain permanent joy and union with the divine only by sacrificing himself and getting rid of his attachment with other human beings. The full implication of the words of the epigraph is found in the character of Sweeney Agonistes who enters the drama in the second part, that is, 'Fragment of An Agon.' He has committed a sin and like Orestes is perturbed within. Though he talks lightly with other men and women yet his inner plight is reflected in these words:

When you're alone in the middle of the night
And you wake in a sweat and a hell of a fright
When you're alone in the middle of the bed and you wake like someone hit you on the head...

(Lines 360-361, p. 84)
He has betrayed a girl. This betrayal is horrible for it is not mere abandonment but murder. Sweeney has progressed from the role of Agamemnon to Orestes. He is no longer the victim but the slayer. He tells his friends:

I knew a man once did a girl in
Any man might do a girl in
Any man has to, needs to, wants to
Once in a lifetime, do a girl in.
Well he kept her there in a bath
With a gallon of lysol in a bath.

(Lines 301-306, p. 83)

His bestial violence is not yet quenched. His cannibal urges find expression in his talks with Doris. He says:

Sweeney : I'll carry you off
To a cannibal isle.

Doris : You'll be the cannibal.

Sweeney : You'll be the missionary.
You'll be my little seven stone missionary! I'll gobble you up.
I'll be the cannibal.

Doris : You'll carry me off? To a cannibal isle?

Sweeney : I'll be the cannibal.

Doris : I'll be the missionary. I'll convert you.

Sweeney : I'll convert you!
Into a stew.
A nice little, white little, missionary stew.

Doris : You wouldn't eat me!

Sweeney : Yes, I'd eat you!

(Lines 190-204, pp. 79-80)
Sweeney represents the archetype of betrayal as well as archetype of shadow. The association with the words of St. John of the cross in the epigraph now becomes clear. The desire to free oneself from worldly relationship in order to attain the divine leads Sweeney to murder those whom he loves. It is a perverted state of mind.

G. Nageswara Rao comments:

*Sweeney Agonistes,* in the words of Herbert Howarth, is 'the drama of the man who has committed the crime every man wants to commit once in his life' ... Sweeney's attempts to nullify his gnawing inner vacuum by several indulgence and deliberate gloating over the brutal sadism of sex-murders land him only in a more disturbing dilemma of life and death. 16

The title 'Sweeney Agonistes' reminds one of Milton's "Samson Agonistes." Sweeney too like Samson has been seduced and betrayed by women. Samson's words reflect his anguish:

Samson: ... but as for life
To what end should I seek it?
When in strength
All mortals I excelled...

I walked about admired of all
and dreaded
... Then swollen with pride into the
snare I fell
Of fair fallacious looks, venereal
trains,
Softened with pleasure and voluptuous
life
At length to lay my head and hallowed
pledge
Of all my strength in the lascivious
lap
Of a deceitful concubine who shored
me
Like a tame wether, all my precious
fleece,
Then turned me out ridiculous,
despoiled,
Shaven, and disarmed among my
enemies. 17

(Lines 521-523, 530, 532-540,
pp. 361-62)

This betrayed by Dalila is painful and he undergoes great
mental torture because he had come to kill the enemy but
betrayed his nation for the sake of a beautiful girl. He is
full of shame and repentance and desires death.

Sweeney's personality is not so great as Samson's -
neither his physical strength, nor his valour, nor his
'fall' is so tragic. The similarity consists in the
act of betrayal by woman and the man's fall. The mental

17. John Milton, Complete Shorter Poems (Longman Group
suffering of Samson assumes heroic grandeur. Sweeney too
takes revenge and betrays women. He doesn't stop at that.
He even kills a girl. He too suffers for his heinous crime.
The lines are:

He didn't know if he was alive
and the girl was dead
He didn't know if the girl was alive
and he was dead
He didn't know if they both were alive or both were dead
... There wasn't any joint
For when you're alone
When you're alone like he was alone
you're either or neither.

(Lines 339-348, p. 84)

But, he lacks the capacity to reform himself or feel
repentant. However, the situations of Samson and Sweeney
differ vastly. There are only minor similarities.

Eliot's 'The Love Song of St. Sebastian' too has
archetypal imagery of betrayal by man which resembles
'Sweeney Agonistes.' The lines from 'The Love Song of
St. Sebastian' are:

I would come with a towel in my hand
And bend your head below my knees.
... And I should love you the more
because I had mangled you. 18.

(Lines 22-23, 33, p. 47)

We are also reminded of Robert Browning's 'Porphyria's Lover.'
The lines from this poem are:

... I found
A thing to do, and all her hair
In one long yellow string I wound
Three times her little throat around,
And strangled her... 19

(Lines 37-41, p. 203)

Both these poems, 'The Love Song of St. Sebastian' of Eliot and Browning's 'Porphyria's Lover,' contain the archetypal imagery of betrayal that results in death. It also reminds us of Sweeney's killing the girl in the bath in 'Sweeney Agonistes.'

In 'Gerontion' the archetype of betrayal is presented in a different manner. It is associated with spiritual life. The lines related to this archetype of betrayal are:

In the juvessence of the year
Came Christ the tiger
In depraved May, dogwood and
and chestnut, flowering Judas,
To be eaten, to be divided, to be drunk
Among whispers; by Mr. Silvero
With caressing hands, at Linoges
Who walked all night in the next room;

(Lines 17-25, pp. 21-22)

19. Robert Browning, 'Porphyria's Lover,' English Verse,
The unbelieving world of materialists deny 'Christ, the Tiger.' 'In the juvescence of the year' refers to the Spring season which brought 'Christ, the Tiger' who stands for the energy of the Creator. He had come to share with the seekers of light the Kingdom of God. Therefore, the poet uses the words, 'To be eaten, to be divided, to be drunk.' The scene of Christ's last supper can be compared with this expression. But, in modern life people refuse to participate in religious ceremonies. Their life is full of material desires and sensual pleasures. Therefore, the month of May is called 'depraved May' when dogwood, chestnut flower and so does Judas. These flowers are red and bright in colour which symbolize the life of lust. Besides, Judas was the disciple who turned traitor and betrayed Christ for few coins of silver. 'May' stands for denial of spiritual life because this was the time of Christ's crucifixion. Certainly, it is worth noting that spring season brings life but, in Christ's life it led to depravement in character of his disciples who deserted him at the last moment. It is the season of the 'flowering Judas.' Here, 'depraved May' and 'flowering Judas' are archetypal symbols of betrayal.

People can only 'eat and drink' Christ in a different sense. Their eating is not ritual participation in sharing a spiritual affinity with Christ. They divide
Christ 'among whispers.' This image is related to archetype of betrayal. Actually, it is devouring Christ and being treacherous and ungrateful.

V.N. Mishra comments:

In Eliot's 'Gerontion,' 'flowering Judas' is a growth of 'depraved May' and is associated with the negative kind of growth ... that suggests betrayal ... and the guity and stealthy gestures of Mr. Silvero, Hakagawa, Madame de Tornquist and Frauin Von Kulp suggest the black mass in a bewildering cosmopolitan setting. 20

History too is presented as cunning in 'Gerontion.' In this aspect, it is related to archetype of betrayal. The lines that present history are:

After such knowledge, what forgiveness?
Think now
History has many cunning passages,
contrived corridors
And issues, deceives with whispering ambitions,
Guides us by vanities...
And what she gives, gives with such supple confusions
That the giving famishes the craving.
... These tears are shaken from
the wrath-bearing tree.

(Lines 34-48, p. 22)

Since man didn't listen to God and betrayed him, he is in a restless state. The words, 'After such knowledge what Forgiveness?' are laden with deep pathos. They are associated with the archetype of Original sin and man's great fall. Adam ate from the Tree of Knowledge and lost his happiness and innocence. God punished him by exiling him from Eden. Ever since then man has been a Wanderer on earth. This knowledge of good and evil (the archetype of choice between good and evil) led to a friction in his mind and deprived him of all joy and peace. The last line of this section completes the picture. It says, 'These tears are shaken from the wrath bearing tree.'

God's wrath is responsible for the sorrows of man. This endless suffering makes him repentant. So the tears of repentance are shaken or produced from 'the wrath bearing tree' which symbolizes God. This image is again archetypal. It is related to the archetype of Divine Judgement which tells us that for every act of sin or crime man has to undergo punishment. Unless, he is purified through tears of repentance he cannot attain God's grace.

After this, there is a record of the 'history' of mankind from the time of the great 'Fall of Adam' to the present age. History is personified as a woman with all associations with the Archetype of Evil and Betrayal.
She is present as a shrewd lady who has many 'cunning passages, contrived corridors and issues.' It deceives by awakening vanities and ambitions and misguides men by leading them towards war. It appears to give a vast store of knowledge to man. But, it gives at an improper time when 'our attention is distracted' and man cannot give it a proper response. The manner of the giving is such that it 'confuses' rather than illuminates and, 'the giving famishes the craving.' Since history doesn't give a clear picture of herself, the craving increases. History is playing the role of a coquette. One is reminded of the lines of Shakespeare on Cleopatra:

Age cannot wither her, nor custom stale
Her infinite variety; other women cloy
The appetites they feed, but she makes hungry
Where she most satisfies. 21

Either she gives 'too late' and that too in 'unbelieving' hands or those who believe it in 'memory' only. So the giving goes waste. The other way of giving is 'too soon' and 'into weak hands,' that is, to the undeserving who need it not. Both ways, history cheats mankind and plays

21. William Shakespeare, 'Antony And Cleopatia,'

with human life. Thus, here history serves as a symbol which is associated with the archetype of evil and betrayal.

In *The Waste Land*, a similar scene is presented in the opening line of Part V, 'What The Thunder Said.' The line is:

> After the torchlight red on sweaty faces.

(Line 322, p. 47)

This 'torchlight' is the symbol of archetype of betrayal by the people. When Christ was praying in the garden of Gethsemane, the crowd came with the torches and lanterns and weapons to arrest Christ. This betrayal of Christ by the people is similar to the betrayal of Christ in 'Gerontion.'

IV

**Kore Archetype And Betrayal**

In *Sweeney Erect,* the mythical figure of Ariadne who was betrayed by Theseus, and, in the figure of broken-hearted Aspatia, the woman is represented as innocent, sincere and devoted towards the lover. So, Ariadne and Aspatia symbolize the Kore archetype and the
imagery of the epileptic sea is related to the archetype of betrayal.

In The Waste Land, the title of Part II, 'A Game of Chess' is related to archetype of betrayal. This game is a symbol of betrayal. The name comes from Middleton's Women Beware Women. There is a scene where a game of chess is used to divert the attention of an old woman whose daughter-in-law Bianca is raped by the Duke. B.C. Southam remarks, "Every move in the game corresponds to a step in the forceful seduction of Bianca."

The mythical tale of Philomel is also used by Eliot to portray the Kore archetype and archetype of betrayal. The lines that present this imagery of Kore archetype and betrayal are:

The change of Philomel, by the barbarous king
so rudely forced; yet there the nightingale
Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
"Jug Jug" to dirty ears
And other withered stumps of time...

(Lines 99-104, p. 40)

Philomel was raped by her brother-in-law Tereus, who cut her tongue so as to prevent her from exposing him. But, she managed to convey her sorrow to her sister Procne. They took revenge by killing Tereus's son and served him up to his father. To escape from the anger of Tereus, both sisters were transformed into birds - Philomel became a nightingale while Procne became a swallow. Here we have archetype of transformation too besides archetype of betrayal.

The mention of the word 'world' tells us that the people in the desert are still pursuing the path of barbarity and the virginity of the maidens is destroyed. Naturally, the nightingale's painful cry (the sorrowful sound of the maidens) fills the world and seeks justice. Eliot makes it peculiarly nasty with the use of the word 'Jug Jug.'

Here we remember the parallel condition in Jessie Weston's story about the Fisher king. To quote Jessie Weston:

But the whole position is made absolutely clear by a passage preserved in Sone de Nansel and obviously taken from an earlier poem ... In this version Joseph himself is the Fisher King, ensnared by the beauty of the daughter of the Pagan King of Norway, whom he has slain, he baptizes her though
she is still an unbeliever at heart, and makes her his wife, thus drawing the wrath of Heaven upon himself. God punishes him for his sin... Then in a remarkable passage we are told of the direful result entailed by this punishment upon his land. 23

Though the Fisher King has married the girl, yet, it is a forced marriage, one without love. Moreover, he has murdered the king of Norway, another barbaric act.

Another incident is also mentioned by Jessie Weston. It tells us that the grail maidens were raped by some knights. This sacrilegious act caused the fertility to vanish. Even in the Demeter-Persephone myth, a similar situation is seen. These myths are symbolic and are associated with the archetype of betrayal as well as Divine Judgement where the wrong does is punished for his sin.

The opening lines of The Waste Land's Part III, 'The Fire Sermon' also present the archetypal imagery of betrayal which is related to Kore archetype. The lines are:

The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank.

(lines 173-174, p. 42)

This visual image of water evokes a sense of loss. The river's tent is probably the canopy of green leaves, the shelter provided by the trees on both sides of the river. It is the month of autumn which rudely breaks this green tent of the river and leaves the land bare. The last leaf struggles desperately to clutch to life before it inevitably sinks into the 'wet bank.' This imagery is deeply symbolic. It is associated with the archetype of Kore, that is, maiden violated and betrayed. This imagery continues further in these lines:

The river bears no empty bottles,
sandwich papers,
Silk handkerchiefs, cardboard boxes,
cigarette ends
Or other testimony of summer nights.
The nymphs are departed,
And their friends, the loitering heirs
of city directors;
Departed, have left no addresses.

(Lines 177-181, p. 42)

Summer season is the time for merry-making. But, the activities of the city directors are depraved as indicated by 'empty bottles, sandwich papers, silk handkerchiefs, cigarette ends and cardboard boxes.' All these objects indicate shallow taste and, throwing them in the river shows disregard for the river's purity. Besides, these aristocratic youths have deserted their 'nymphs' or girl-friends as is expressed in the phrase, 'have left no addresses.' These youths are associated with archetype of
betrayal (like King Tereus) while the maidens represent Philomel. Life with such youths is bound to be polluted like the river.

The woeful tale of the three Thames daughters is also a manifestation of the Kore and betrayal archetype. The archetypal imagery is presented in their song. The lines are:

Tears and dusty trees.
Highbury bore me, Richmond and Kew undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe.
My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised 'a new start.'
I made no comment. What should I resent?
On Margate Sands,
I can connect
Nothing with nothing.
The broken fingernails of dirty hands.
My people, my humble people who expect
Nothing.

la la.

(Lines 292-306, p. 46)

The first girl introduces herself in the manner of La Pia, the lady of Siena in Dante's Purgatorio who utters these words, "Remember me, who am La Pia; siena made me,
Maremma unmade me." She belongs to Highbury, a suburb in North London. Richmond and Kew are two riverside districts in West of London. The girl was seduced and exploited at Richmond in 'a narrow canoe.' The second girl's innocence was lost at Moorgate, a poor area in eastern side of London. However, her lover repented and promised to start a new life. She didn't know what to say because nothing could restore her chastity.

The third girl feels totally crushed by the assault. She is so depressed, disturbed and vacant that her mind fails to connect things. There is 'nothing' meaningful left now. Her state is like the broken fingernails of dirty hands. The place responsible for her ruin is Margate Sands, a seaside resort on the Thames estuary.

Their sorrowful notes merge in the sad 'la la.' Once again this imagery is related to archetype of Kore and betrayal. The maidens are ravished like Philomel. But, the tragedy is that no re-birth or transformation occurs as in the case of Philomel.

In Part V, 'What The Thunder Said,' the line, 'What is that sound high in the air, Muroner of maternal lamentation,' is symbolic. It is associated with Kore archetype and betrayal. It reminds us of the lamentation in 'A Game of Chess' and 'The Fire Sermon.' Philomel's painful 'Jug Jug Jug,' the sad 'Weialala leia' of the Rhine daughters and Thames daughters and, the protagonist's sorrowful utterance, 'By the waters of Leman I sat down and wept,' speaks of the ruined maidenhood caused by the betrayal by men. The archetype of Kore and 'maternal lamentation' carries us to the Demeter-Persephone myth. When Demeter discovered that her beautiful daughter Persephone was carried away by Pluto, herd of the underworld, she began lamenting. However, she succeeded in forcing Zeus to restore her daughter to her.

V

Conclusion

Betrayal is the key word in the imagery and symbols employed by Eliot in the poems analyzed in this chapter. 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 sorrow and suffering.
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, guilt and downfall through the archetypal imagery and symbolism of betrayal.