CHAPTER-III

SEARCH
In this chapter, 'The Waste Land' and 'The Hollow Men', two most bewildering poems have been taken up for study of Eliot's quest for belief. 'The Waste Land is notably the release of tension in the poet’s mind and Eliot has also admitted it'.\(^1\) The Christian world, after 'Post World War', was caught up by lust, greed, and anger. Eliot, who felt illusion for the past 20 years, could not approve this spiritual miasma. He saw that the whole Europe was burning in the fire of selfishness, greed and lust. Europeans became a kind of galloping consumer. They wanted to consume as much and as many as possible. They were living in their own world of materialism. They were the men having nothing to think about past and future. Eliot's line from the Chorus VII of 'The Rock' qualifies the nearest experience;

\begin{quote}
Men who turned towards the light \\
And were known of the light \\
Invented the higher religions \\
And the higher religions were good \\
And they came to an end \\
A dead and stirred with a flicker of life.
\end{quote}
And they came to the withered ancient look.
Of a child that has died of starvation.
Prayer wheels, worship, of the dead, denial
Of this word, affirmation of rites with forgotten, meanings
In the restless wind whipped sand or the hills,
Where the wind will not let the snow rest.\(^2\)

His further conviction is that;

'And this has never happened before
Those men both deny Gods and worship Gods
Professing first reason
And then money and power, and what
They call life or race or dialectic.\(^3\)

Nevertheless, the final draft of 'The Waste Land' was completed by the poet in Lausanne, Switzerland in 1921 where he was staying in Hotel Ste Luce under the care of Dr. Roger Vittoz to recover from his nervous exhaustion. The fifth section of the 'The Waste Land' named 'What the Thunder Said?' embodies some of his Swiss experiences. His friend Ezra Pound, to whom he submitted the draft of the poem for his comment, acted as an external control. It finally appeared in \textit{The Criterion} in October, 1922. \textit{The Criterion} had been growing so steadily that by 1929 the editor could state with pride that it had been the first periodical in England to print the work
of such writers as Marcel Proust, Paul Valery, Jacques Riviere, Jean
Cockeau, Roman Fernandez, Jacques Maritain, Charles Maurras,
Henri Massis, Wilhelm Worringer, Max Scheler, E.R. Curtius. The
poem won 'The Dial Award' of $2,000.

As far as the 'motif' of the poem is concerned, critics have
been at variance. Mr. F.R. Leavis thinks that 'The Waste Land' has
Miss J.L. Weston's book, 'From Ritual to Romance' for its
anthropological background and as such its dominant theme is
'remoteness of the (modern) civilization.' But there are others who
interpret the poem quite differently that it is 'an experiment with
language (Jay Martin), that it is a 'pompous parade of erudition.'
(Louis Untermeyer); that it is 'a cry from the wilderness; a call to
repentance' disillusionment of a generation and 'a complete
reverence between......... poetry and all beliefs (I.A. Richards); that it
is the ascetic shrinking from sexual experience and the distress at the
drying up of the springs of sexual emotion, with the straining after a
religious emotion which may be made to take its place' (Edmund
Wilson). According to Miss Helen Gardner, the poem is actually an
'Inferno' which looks towards a 'Purgatorio' and probably a
'Paradiso'. To another critic, it is the exposition of 'the theme of love
as failure'. It is true that most of these interpretations of the poem
which regards to its subject matter are right on their own lines, but
with the possible exception of Mr. Matthiessen and Miss Gardner;
they mostly confirm to Mr. Leavis' views expressed in his scholarly book, 'New Bearings in English Poetry'. In the opinion of Mr. Leavis, the poem is primarily a study a latter day disintegration and deals with 'the incessant rapid change; the breach of continuity and the uprooting of life,' that characterizes the machine age. But Mr. Leavis concentrates here simply on the maladies of modern life without suggesting any remedial measures to cure them. It is this remedial measure that the poet has chosen of Indian philosophy and incorporated them in the framework of the poem for its evocative richness.

'The Waste Land' is arguably the most important poem in the English tradition written in 20th century. It contains many anthropological, mythological and religious allusions. Without getting acquainted with all these allusions, none can understand it. Moreover, symbols from Miss Jessica L. Weston's 'From Ritual to Romance' and Sir James Frazer's 'The Golden Bough' make it drastically a doctored poem. It focuses our attention on the different facts of life without belief. Life is monetized where every human being exists with a parched spirit and decadent soul. George Williamson observes 'the will to believe is frustrated in life.' Early Christian rituals show that people once had strong belief in the meaning of life and death and that their every pursuit was guided by
‘belief’ but today we do not have any ‘generally accepted myth’ or any ‘common background of belief’ to hold us together.\(^8\)

Sir James Frazer provides another dimension of the belief: ‘Man has created God in his own likeness, and being himself mortal, he has naturally supposed his creatures to be in the same sad predicament.’\(^9\) The savage people were greatly worried over their physical defeat as such and as a strategy of self-defense, they believed that their man-God must be killed. As soon as he shows signs of his failure, they, living in the lap of nature, became great worshippers of nature. The cycle changed the reason and taught them the lessons of birth, life, decay, death and rebirth. Tortured by the cruelty of winter, they drove the gloomy season away ‘through magical rites’ and ‘made smooth the path for the footsteps of returning spiring.’\(^10\) From the primitive myths, Eliot derives a spiritual vision to look at life’s vulgarity and emptiness, hollowed by the fire of the quest for belief in life’s meaningfulness. Lilian Feder calls it ‘a religious vision; for Eliot’, she says, ‘ritual provides an aesthetic means of expressing a religious vision; in his poetry adaptations of both pagan and Christian rites, enact the persona’s quest for meaning and permanence in the universe.’\(^11\)

The next most important thing in the treasury of ‘The Waste Land’ is ‘the legend of Holy Grail’ which is desirable to bring forward. The legend has very similitude with the theme of the poem
and problem of frailty. It is a medieval legend in which Parciphal, the Quester, happens to arrive in a country ruled by a Prince named the Fisher King. It was whispered that he committed a sin by his soldiering in outraging the chastity of a group of nuns attached to the Grail Chapel. He became physical wreck, maimed and impotent. These men are waiting that one day the Knight of the pure soul shall visit the star crossed kingdom, answer the questions at Chapel Perilous and solve riddles.

Tiresias is the central persona having a comprehensive vision. He transcends the barriers of time and place. In Sophocles’ ‘Odipus the King’ the Chorus says;

‘........ What the Lord Tiresias sees, is most often
What the Lord Apollo sees.’

He is considered as ‘Godly prophet’ in whom alone ‘of mankind truth is native’. The words of Tiresias addressed to Odipus sound a note warning to all the Waste-Landers of ages;

‘You have your eyes but see not where
You are sin, where you live, nor whom
You live with.’

He is a passive spectator, while others are actively engaged in loitering and lustful gratification. Tiresias acts as lens of photo camera. However, he becomes historical sense of Greek, Europe and
India. He is exploring into all those, aspects which may credibly create a consistent ground of belief.

The division of 'The Waste Land' is highly significant for not only its construction but for multiple amalgamation of disparate experiences. All the five movements expose the violated moral norms of essential human values. Spiritual extinction which they disclose to the reader are logically different but they contribute to an organised whole as 'The Waste Land'. It is well known that two out of the five movement of the poem are borrowed from the Indian sources. One may interpret the poem in terms of the five elements that constitute life on earth according to Hinduism. I find this most appropriate because we can trace hints for them in the *Rig Veda* and the *Dhammapada*. As Mr. G.N. Rai observes, 'man's search for water came to symbolise his metaphysical quest.' The title *Brihadaranyaka Upanishad* is an example of such usage. The *Upanishad* contains six chapters and is called *Aranyaka* which means desert and *Brihad* is great for its extent. Eliot's poem is sacred message to the people living in 'The Waste Land' to liberate themselves and practice the metaphysical way of life. The universality of the problems raised in this poem is comprehensive transcending the barriers of time and place. We shall find that 'The Waste Land' is as appropriate today as when it was composed.
I- The Burial of the Dead

The ‘Burial of the Dead’, presents ‘a world of evasion, turgid in forgetful snow’ says Ronald Tamplin, ‘where our normal expectations are reversed.’

‘April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain,’

Obviously, instead of heralding the joyous spring so familiar in English poetry from Chaucer onwards, we talk platitudes in cafe and substitute thrills for life. His experience, in which all the senses fail, is the mainspring for the poem’s action. It moves him (Tiresias) through the lethargy and pointlessness of the waste land in action;

‘Spring disturbs the dead land,
Stirring memory and desire;
Winter kept it forgetful snow.’

Tiresias gives us many vignettes of the Waste Landers who have lost communion with nature. The spring has arrived but no springiness is felt by them. First showers made lilacs bloom out of deadened roots of winter. Geoffrey Chaucer, the famous 14th century story teller and father of English poetry, gave us significance of April. With the advent of spring, men and women are inspired with faith in the
spiritual meaning of life. They set out for their journey to Canterbury. They hear the notes of the birds and voices of the saints in April. Modern Waste-Landers have lost the senses to hear the sweetness of spring. W.P. Kenney observes ‘......in this dead land; any reminder of life is cruel, just as the awareness of a joy which we can not share, may provoke pain.’

‘........................................ He said, Marie,

Marie, hold on tight. And down we went.

In the mountains, there you feel free.

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

Marie’s wandering in summer in Munich with a man in search of the possibilities of making the best of life, paradises Chaucer’s pilgrimage. Her life potentials are wasted not so much by any action or intention but simply by inaction. We are identified with Marie and asked whether we are rooted in a cultural tradition;

‘What are the roots that clutch what branches grow

Out of this stony rubbish.’

Tiresias addresses us as ‘Son of Man’ but we non-believers can not conceive the existence of cultural values. We are worshipping false Gods of sensuous pleasure and hence we live by mere ‘broken images’ of our failure and frustration. The ‘dry tree’ of our decadent culture can not save us from doom. T.S. Eliot has, wonderfully,
observed our occasional religious performance as 'Chirping of Crickets' which heralds rain;

'And I will show you something different from either
Your shadow at morning striking behind you
Or your shadow at evening rising to meet you
I will show you fear in a handful of dust',

is a call-a-still chance to save us from spiritual collapse. We may seek our redemption by engendering a belief in the elemental values (Red Rock). Isaiah's words, concerning Judah and to proud people of Jerusalem, is worth mention here;

'Their land also is full to silver and gold,
Neither is there any end of their treasures;
Their land is also full of horses,
Neither is their any end of the their chariots;
Their land also is full of idols;
They worship the work of their own hands,
That which their own fingers have made; and
The mean man boweth down, and
The great humbleth himself;
Therefore forgive them not, inter into the rock,
And hid thee in the dust.'
Actually, the transitory pleasure of life makes them fear. Their senses automatically feel threatening of death and the same frighten them. The first 23 lines are different shots depicting the intensity of emotion and feeling and eternal faith in love in the face of death. The cling of life having nothing to cherish as any noble dream or ideal vision. ‘Yet when we came back, late from the Hyacinth Garden’ and ‘Looking into the heart of light, ‘the silence’, are two sweet less moments of experience with which a young girl has had encountered, seems to have reached at terrible condition like Trisanku of Hindu mythology. It is said that Trisanku’s request to send him bodily in heaven was cherished by Rajarshi Viswamitra. His exploration to heaven, aided by Viswamitra, was stopped by Lord Indra as the same was unprecedented. This young girl is not able to herald her communion because of lack of spirit. She fails to accept the finality of life. The blind run towards materialism and physical enjoyment has made her believe in her performance when that momentary act is over; she experiences a kind of agony for two reasons. Firstly, her act was to fulfill desires, secondly, after her bad come-back the life clings neither in heaven nor on earth. ‘Looking into the heart of light’ is the sordidness of the young lady. Similar is the case of all such modern ladies in London which represent almost all civilized class. ‘Heart of Light’ is looked for redemption but it is silent. Redemption is neither denied nor granted.
Next comes famous Clairvoyante representing travel agent in the spiritual journey of Tiresias. She is not able to recognize various ritual meanings of walking around. 'The Ring' is nothing but 'the vicious circle' of problems to the men who are spiritually extinct. This is neither fatal nor bless giving;

'Madam Sosotris, famous Clairvoyante
Had a bad cold, nevertheless
Is known to be richest women in Europe
With a wicked pack of cards.'

Tiresias moves next to London Bridge and meets Stetson;

'You! hypocrite lecture! —mon semblable-mon frere!' is a sardonic tone of the speaker to the hypocritical readers as well as Stetson inquiring about corpse planted in 'The Burial of the Dead', i.e. 'The Waste Land'. The planting in the garden echoes birth but the same is possible only after death. Hence, this movement of the poem ends with death culminating in birth. The poem exposes fear, forgetfulness, sensuous emotions, nothingness, undue guessing, non-recognition and 'alone crowd' due to non-acceptance, non-recognition of well-established cultural and spiritual values. 'Each man' fixes his eyes before his feet, paces on and on not believing in any sort of communal harmony, fraternity or sacrifice rather they flow up under extreme-selfish motif. Such modern people understand each and everything but nothing single as meaningful.
In this way, the intrinsic quality of this movement presents spectacular hypocrisy of post first World War I, debased culture, in which selfishness and physical pleasure was in full swing in such a way that no one worries about either realistic rituals or emotions of religious sermons. Nothing abides them. Their roots are not able to bear ‘branches’ because of collapse of human values. Their quest for belief is limited to gratification of their own senses. Any hope for them and thus redemption is not possible. They can not think anything beyond what they enjoy. However, such enjoyments are developing them into termite which very soon changes their green world into brown one.

However, I would take up two things; the wheel and the ring. It is strikingly Indian conviction of endless stench of human life; (the ring) and (the cycle) of birth, death and rebirth. In fact the wheel can be taken up as four Yogas. The symbols ‘Wheel and ring’ frequent the pages of the Gita.

Thus, this movement is the substance of modern world which is ‘The Burial of the Dead’. It culminates in the following blasting comment;

‘You hypocrite lecteur! mon semblable, mon frere.’

Eliot universalizes Stetson by identifying him with the readers. He calls the reader his ‘fellowmen’ and ‘brother’ but at the same time ridicules the readers for their hypocrisy. Dante has
observed such spirits long ago. When he saw 'a big crowd of poor spirits who, while alive in the mortal world, never knew either good or evil nor cared for anything except themselves.'

II- A Game of Chess

The opening 22 lines of this movement is heavily loaded with Sylvanscene of an unknown 'She', mingled with a number of allusions or phrases from different works of different authors but I must ascertain what Eliot’s title suggests. ‘Chess’ is a well known play for two, played on a board with playing pieces representing king, queen, castle etc. It is played according to rules. The Game aims at preventing escapes. Thus the title suggests that the plan of this poem is projection of worldly game between men and women;

‘The chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupid peeped out.’

As said above, the chair of the lady is gaudy and splendid like ‘Crystal Palace’ which was inaugurated by Queen Victoria in 1937. I do not find it echoing any way to the drawing room of Belinda of ‘The Rape of the Lock’ as some critics have understood, for present lines project 100 times more decorated. Perhaps she is a procuress of so called hi-fi society. Her drawing room’s impact can be seen with,
'Protract the profit of their chilled delirium,
Excite the membranes, when the sense has cooled,
With pungent sauces, multiply variety
In a wilderness of mirrors.'

The whole setting is meant to lure the senses. The wall hanging, mixture and fittings like golden 'Cupidon', satin cases poured in rich profusion, the laquearia, coffered ceiling, hues sea, carved Dolphin and other antique mantel are sufficient to trouble, confuse and draw the sense of the visitor. Nevertheless, it is Philomel's picture, which tempts the visitors to some kind of distorted physical union because her cries invoke to dirty ears as 'Jug-Jug', meaningless voice: The meeting of the two approaches during night when 'she' says;

'My nerves are bad to-nigh, Yes, bad, Stay with me.
Speak to me. Why do you never speak? Speak;
What are you thinking of? What Thinking? What?'

needs a horrible answer which can be thus ;

'And I must borrow every change in shape
To find expression......dance, dance
Like a dancing bear.'

in which the young lover in 'Portrait of a Lady' had become a bungling animal. 'The nerves are bad' but the beloved is unable to
speak. The act of cajoling fails in neurotic expression. Tiresias is right in his assessment;

'I think we are in rat's alley
Where the dead men lost their bones.'

Needless to coin anything new here because the visitor is wrapped with nothingness. The heart has become a vacuum and eyes have become 'lidless', 'waiting for a knock' of death so that rebirth cycle could be materialized and Philomel could be redeemed;

The scene in a cafe or a bar is a parody on intimidation of lawless sex. A woman of 31 having 5 children, all of whom are dead now, represents modern 'look-slim-trim' and 'chase-craze'. They like abortions, be it numerous because someone may raise questions........ 'You ought to be ashamed' to look so antique. We are not to forget 'HURRY UP PLEASE ITS TIME' and insistence of pub-owner Eliot because the time to return to the values of life is still not lost.

Thus, the second movement is a story of maimed lovers of defunct sense-system. They want to escape from their strange ecstasy to another vulgarity but not in actual life of values. Their decadent activity has made them naked though wrapped in platitudes and substitutes and at the same time, stripped off. Their consciences do not convey true ingredients of their personality, hence fugitive. The vital principal of life is reduced to the level of sex, especially sex
without children. This is the sinful violation of the religion; one of the pub-goer says;

'You are a proper fool, I said

Well, if Albert won't leave you alone, there it is I said

What you get married for if you don't want children?''35

These lines are significant from the Indian point of view where people attach much importance to marriage and child-begeting. Multifarious interpretations go with the word Putra (son) that he is the 'purifier' of the family, that he is the 'Saviour' of his father sufferings etc. Taking of pills is violation of procreation. Eliot perhaps wants to warn against its dangers. Moreover, the interlocutor, his friend perhaps, would give 'a good time', reveals a tragedy of perverse sex-relation without love which has pervaded in the world and the present century is in the worst delirium with it. Eliot's search for belief in the civilization appears to be an affair of the heart and not of the mind. It appeals to the conscience and not to the intellect. The social belief in these norms leading to truth is puzzling. If 'belief' and behavior go together'36 and the human values are reduced to animal-like disbelief, the mankind badly needed not a repairing but a full-fledged over hauling to survive.

III- The Fire Sermon

We pace with Tiresias and come down to the bank of the Thames; the scene of outdoor flirtation and cheap sexual games
outside marriage. It is ‘a world of automatic lust’ where men and women are burning in the fire of passion. To Elizabeth Drew, ‘it is not the fire’ of lust at all which is illustrated, but merely the complete indifference towards chastity, which is another face of the same.

The description of the river scene evokes a sense of the loss of purity and chastity. Tiresias’ mind flies to Edmund Spenser’s ‘Prothalamion’, in which nymphs strew the river with flowers, to honour the marriage of the daughters of the Earl of Worcester in 1596. Now the river is visited in summer by society girls along with their customers, the moneyed commercial Bosses who leave behind them;

‘...........Empty bottles, sandwich papers
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights.’

However, as it is winter; they are not seen here. The poor girls, whose maidenhood was lost in the last summer, do not know the whereabouts of those demons of sex because they did not deem it proper to give these girls their addresses fearing that they would be involved in trouble if any of the girls are carrying. Trederich Hoffman’s comment on such sex relations is worth quoting: ‘Love is not love if it can not be identified with ‘addresses’ with the circumstances of home, the responsibility of human continuity; it is
only an ‘incident, something quickly indulged in and forgotten, and source of boredom.’

Tiresias recalls another such scene of debauchery at the Lake where he shed tears on the fate of the poor girls who sold themselves to the libidinous fashionable gentleman. In the midst of the rattling sound produced by the running of a rat among bones, Tiresias hears the sound of horns and motors betokening the visit of Appeneck Sweeney to Mrs. Porter, a proto-type of ‘loitering heirs of city directors’. To our amazement, the following lines from Payne’s text, omits the ‘feet’ and inserts a ‘dash’ therein, suggesting Mrs. Porter washing her genital organ;

‘The moon shines bright on Mrs. Porter
And on her daughter;
She washes out her... in sodawater
And so she ought,
To keep it clean.’

Such are procurresses of modern complex world. When Tiresias sees Mrs. Porter and her daughter washing their feet in sodawater, the following lines from Paul Virline’s Parsifal, arises in his mind;

‘Et, o ces void, infants, chantant lands couple.
And others children’s voices singing in the done.’

But looking at Mrs. Porter and her daughter washing the feet, he is stunned at the parody of a pious ritual. He feels that Mrs. Porter is
crying like Philomel-nightingale. 'Twit, twit, twit, jug, jug, jug, jug, jug, jug and Sweeney is chasing her.

Tiresias gives us another portrait of a sexual pervert Mr. Eugenides, the Smyrna merchant with all the paraphernalia of the business class, to whom sex is merely a commodity which he purchases wherever he likes. This time, he invites Tiresias to lunch on at 'The Cannon Street Hotel' followed by a weakened at the Metropole; a luxury hotel at Brighton. In the legend of the Grail, there is a reference to the Syrian merchants carrying fertility cult of Europe. People said that these merchants considered their commerce and religion as their two eyes. Mr. Eugenides, being one-eyed, means that his eyes of religion are blind. We are shown a new drama of automatic lust; a middle class typist girl comes back home in the evening and sets her room to receive 'the young man carbuncular'. He, after arriving there and guessing that she is 'bored';

'Endeavours to engage her is caresses,
Which still are unreproved, if undesired;
Flushed and decided, he assaults at once;
Exploring hands encounter no defense;
His vanity requires no response
And makes a welcome of indifference;

And grapes his way, finding the stairs until.\footnote{43}
She has her own way of overcoming the ennui of life. Needless to imagine any ray of belief in such girls at the face of such vulgarity in so called advanced and civilized world where there is no end of mechanical love. The story of typist girl is a splendor strain and not a vulgar joke. It is desirable to mention here that the act of sex is a sin when it involves momentary pleasure and it is not less than ritual when it aims at procreation. The animal-like coitus is hateful and worth condemnation. Suryakant Tripathi Nirala’s lines from ‘Rag-Virag’ are worth mention here as a song of pious ‘Union’;

‘Tap Viyog ki chir jwala se,
Kitana ujjawal hua hriday yah
Pist kathin sadhana-shila se,
Kitna pavan hua pranay yah’

Nirala has sung his communion with his beloved in which he practiced self-mortification before the union. When they met, it was after long parting and hope of meet. Their heart brightened after unification and the act of sex was very pious. Such penance or self-mortification is not possible to modern Waste Landers. It automatically becomes impious and mechanical giving no pleasure. Dinker, the well known Indian poet of Hindi, has exactly condemned the union of men and women merely to gratify the lust;
‘Kam-kritya ve sabhi dust hain, jinke sampadan mein,
Man-atmayein nahin, matra do vapus mila karte hain,
Ya tan jahan viruddh prakriti ke vivash kiya jata hai.\textsuperscript{45}

He rejoices human-communion as;

‘Kam dharm, kam hi pap hai, kam kisi manav ko,
Uchha lok se gira been pashu-jantu bana dete hai,
Aur kisi man mein aseem sushma ki trisha jagakar,
pahuncha dete use kiran-sevit ati uchha shikhar par.\textsuperscript{46}

Tiresias compares her with Oliver Goldsmith’s Vicar in ‘The Vicar of the Wakefield’ who returns to the place of her seduction and sings a song which means that if a woman is sexually preyed upon by a man due to her foolishness, nothing can ‘soothe her melancholy; and ‘no art can wash her guilt away, and the only way to save her name from ignominy is to die. But the girl will never make this choice. She will die every moment spiritually, yet she will recover from her spiritual death physically;

‘\textit{When lovely women stoops to folly and
Paces about her room again, alone,
She smooth’s her hair with automatic hand,
And puts a record on the gramophone.}\textsuperscript{47}

It is Tiresias who is walking ‘along the strand up Queen Victoria Street, the voice of the music of her gramophone is still creeping by

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him upon the waters of the Thames. In this part of the city that is far from the debauchery of the cultured and civilized fashionable society; there are still alive traditions of community life among the fishermen who live under the shadow of the church;

'This music crept by me upon the waters,
And along the Strand, up Queen Victoria Street.\(^{48}\)

We are back again to the Thames, where the scene of Queen Elizabeth's flirtation with Lord Robert Dudley, the Earl of Leicester, reminisces. Eliot in his notes refers to Wagoner's opera 'Die Gotterdammerung' which suggests a contrast between the Rhine daughters lamenting the theft of the river's gold and anticipating its return and the Thames' daughters cursing their lot. Bored with her life in Highbury, the First Thames Daughter sought temporary relief in Richmond and Kew where she surrendered herself to a debauch.

Thus, this section closes on a note of the promise of redemption from the sin of the flesh through repentance. Such sins have been committed by men in the past as well after repenting of their sin, they became saints. St. Augustine is an example whose words Tiresias quotes here. In his youth St. Augustine could not restrain his sensual temptations about which he wrote in his confession;

'C......... to carthage then I came,
Where a cauldron of unholy loves song all
about mine ears.\(^{49}\)
Tiresias juxtaposes Buddha’s views on human passions with Augustine’s. Buddha said in his ‘Fire Sermon’ that everything is on fire;

‘All things, O priests are on fire ................. The eye, O Priest is on fire; forms are on fire; eye consciousness is on fire; impressions received by the eye are on fire; and what ever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the eye, that also is on fire.’

In his discourses Buddha recommended withdrawal from everything in man’s nature that is on fire as a sure gateway to Nirvan. The last but one line in this section is a part of the following sentences that occurs in confession;

‘I entangle my steps with those outward beauties;

But thou pluckest me out, O Lord; thou pluckest me out.’

This movement closes on a note of hope; repentance of the past sins, followed by abstention from the indulgence of inculcation of the spirit of self-abnegation may spiritually rehabilitate a degenerate soul. This is the message of St. Augustine and Buddha. However, commitment to belief is the pre-requisite to a new start in life. The Waste-Landers do not follow these precepts, they will burn in the fire of passion and will one day be enveloped in the deep bottom of the sea of death, like Phlebas, the Phoenician sailor.
The poem is elegiac for loss of belief in human being. A man is having wisdom in his deals otherwise they are not. The learned Indian theologian Bharthihari has already declared;

‘Ahar nidra bhay mathunanch samanyametatyapashubhinaryadam.

Dharmo hi teshamdiko vishesho dharmerahinah pashubhissamanah’

Interestingly, in the note to line 308: ‘burning, burning, burning, burning; Eliot writes;

‘The complete text of the Buddha’s Fire Sermon (which corresponds in importance to the Sermon on the Mount) from which these words are taken, will be found translated in the late Henry Clarke Warren’s Buddhism in Translation (Harvard Oriental Series). Mr. Warren was one of the greatest pioneers of Buddhist studies in accidents.’

Instead of quoting Henry Clarke Warren, I would reproduce from Walpola Rahula who has translated the same from original Pali;

‘Bhikkhus, the eye is burning, visible forms are burning, visual consciousness is burning, visual impression is burning, also whatever sensation, pleasant or painful or neither painful-nor pleasant, arises on account of the visual impression, that too is burning. Burning with what? Burning with the fire of delusion; I say it is burning with birth, aging and
Now, it is easily discernible that this movement portrays the other side of human civilization which hardly a poet can take up. The 'Nymphs' at the bank of Thames and 'The loitering hair of city directors' along with 'Sweeney to Mrs. Porter' in the spring are the cases of hollow sham. Mr. Euminides represents cosmopolitan degradation which has further deteriorated in the 21st century;

'A rat crept softly through the vegetation.' along with;

'This music crept by me upon the waters.'

condemns men and their deeds as of creeping creatures who do not own limbs. What Buddha taught to the east and St. Augustine to the West is meaningless and impracticable by them.

IV- Death by Water

Water has been essential for life but this life-giving water is causing death to modern disbelievers. This movement is one of the most cryptic comments on modern development of commerce and industries. The people have become so much money-minded that they forget 'the cry of gulls'. They can sacrifice everything in counting their profit and loss. The whole narration becomes subtle with reference of Phlebas, the Phoenician sailor. Eliot traces modern explorers with a passion of worldly pleasure which devours them.
Phoenicians were famous for their strength during Trojan war. They were able to carry out anything impossible. Phlebas was handsome and tall. Modern people belonging to commercial class are also equally handsome and tall but they are not being guided by moral and spiritual principals. Such class included Gentile or jew i.e. those who rejected God and those who were faithful believers. They are the class of commerce but believers as well as disbelievers. George Williamson rightly observed that ‘this part describes the usual way of becoming free from the fire of passion, not the way of self-discipline.’\textsuperscript{57} Here the sailor deprived of his lust for the ‘Outward beauties’ and the ‘Profit and loss’. Sea currents pick the lust from his bones and he reverses the course of his life as he enters the vortex.\textsuperscript{58} These people turn the wheel of life themselves resulting into secularization and rejection of the supernatural.

The poem aims at crystallized message to the civilization which has turned into global fraternity in trade. The trade has soured the human taste so much so that it has almost gone corrupted. The desire for march-grapes and June-mangoes throughout the year is alright as far as it is not disturbing the course of the nature but the desire for the things like preserving youth forever by fighting against decaying of body or old age is against the law of life and the rule of God. It is against nature and against spirituality; hence a severe sin. Likewise the modern trade oriented experiments could be permissible
until the law of nature and the rule of God is not broken. Eliot himself has beautifully drawn the exploiting picture of spiritual vacuity, in the 3rd Chorus of 'The Rock';

'O weariness of men who turn from God  
To the grandeur of your mind and the glory of your action  
To arts and inventions and daring enterprises,  
To schemes of human greatness thoroughly discredited,  
Binding the earth and the water to your service,  
Exploiting the seas and developing the mountains,  
Dividing the stars into common and preferred.'

V- What The Thunder Said?

The fifth movement is Eliot's film-technique of 'cut'. It is a prayer for redemption to the degenerated modern lot, especially selected in previously four movements as random selection. Eliot, in the 'Notes' writes: in the first part of Part-V three themes are employed: the journey to Emmaus, the approach to the Chapel Perilous.... and the present decay of Eastern Europe. It has impressions of, besides other thing, the hoary wisdom of India. Tiresias, the Egyptian prophet and the Quester, fails at the Chapel Perilous for he is not willing to penetrate a deeper help than the one he is already in. However;

'The shouting and the crying  
Prison and Palace and reverberation

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arrest our attention in the garden of ‘Gethsemane’ his public interrogation in the palace of the High Priest and crucifixion in Golgotha. Christ, the Saviour, is dead and men, wavering between belief and disbelief;

‘We who were living are now dying

With a little patience.’

Tiresias finds that modern men can not discriminate between evil and good like two fools in Luke who were show of heart to believe all that the prophets have spoken. On the third day after crucifixion people go to Emmaus and when the ‘resurrected Christ walks a few steps with them, one of them inquire;

Who is the third who walks always beside you?

But who is that on the other side of you?

Hollow ritualism in the name of religion could be seen as mere physical journey to the Chapel Perilous. Parsifal, the Knight reaches there and finds that;

‘In the decayed hole among the mountains

In the faint moonlight, the grass is singing

Over the tumbled graves, about the Chapel

There is the empty Chapel, only the wind’s home.’
The state of rainlessness persists for long (Line 331-359) which can be appreciated only if we know the numerous hymns sung by primitive Aryan given in the Rig-Veda. It is recited by Brahmins in their evening prayers. It is reproduced as below;

1. Ye, waters are beneficent: So help ye us to energy that ye have, Like mothers in their longing love.
2. Give us a portion of the sap, the most auspicious that ye have, Like mothers in their longing love.
3. To you we gladly come for him to whose abode ye send us on;
4. The waters be to us for Drink, Goddesses for our aid and bliss: Let them stream to us health to us health and strength
5. I beg the Floods to give us balm, these queens who rule o'er precious things, and have supreme control of men.
6. Within the waters- Soma thus hath told me-dwell all balms that heal, And Agni, he who blesseth all.
7. O waters teem with medicine to keep my body safe from harm, so that I long may see the sum.
8. Whatever, sin is found in me, whatever evil I have wrought; If, I have lied or falsely sworn waters, remove it for from me.
9. The waters I this day have sought, and to their moisture have we come : O Agni, rich in milk, come Thou, and with they splendor cover me.®
The warning to mankind of part-III, ‘The Fire Sermon’ against their lustfully enmeshing activities was;

‘But at my back in a cold blast I hear
The rattle of bones, and chuckle
Spread from ear to ear.’

along with similar lines as;

‘White bodies naked on the low dame ground
And bones cast in a little low dry garret
Rattled by the rat’s foot only, year to year.’

reflect contemporary lifelessness. In this part, Eliot observes about the condition of the Chapel where;

‘Dry bones can harm no one,
Only a cock stood on the roof tree
Co co rico co co rico.’

If Eliot juxtaposes the bones of Christian and Indian tradition, we can take this allusion with Dadhich story. It is noteworthy that Eliot has time and again elaborated upon his conviction that tryst with the sordid and disgusting is essential for environing the beautiful and the ideal. In a wider perspective, we may say that Eliot believes that when everything we have been cherishing, material as well as spiritual, is totally destroyed, we may feel the necessity of a new spiritual foundation of life. Eliot has brilliantly directed the
occidental faith to find solace in orientalism by narrating the 'Sunken Ganga' and its subsequent spiritual connections to redemption. Actually speaking, he stresses utmost attention with conviction by mixing Indian discipline; be it spiritual, ethical, political or intellectual. The poetic lines run thus;

'Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant
The jungle crouched, humped in silence,
Then spoke the thunder

D.A.72

The Indian myth and Eliot's bringing of it to closing movement of 'The Waste Land' is significant. It reminds us of the movement of great spiritual crisis which occurred in the holy land of the Hindus. Ganga is the very blood-stream and the sinking of its water is naturally symptomatic of the low vitality of the spirit in the Indian community.73 The preference of the name 'Ganga' to the readily available 'Ganges' (and of the 'Himavant' to the current 'Himalaya' or 'Everest') shows the profound insight of the poet into the culture of a whole people of a distant land. Credit goes to T.S. Eliot for having brought 'Ganga' to currency and one feels as though the river burst its banks and flooded the dry plains below where countless empires flourished in the past and still flourish. It was Sagar and Bhagirath,
who did so much, by way of prayer, meditation, piety, diligence, concern and penance, to bring the Ganga down to earth to render it green and holy. Bhagirath's only wish was to bring the Ganga down to wash the ashes of the dead sons of Sagar. As regards Eliot's response to the myth, it is though favorable, yet follows the poetic principal of 'Negative Capability'. His use of words 'far' 'distant' and 'over' in 'the black clouds/gathered for distant, over Himavant; are strikingly Negative of prayer.

T.S. Eliot's indebtedness to the Hindu scriptures becomes quite explicit. He takes an allusion from an episode in the Brihadaranyaka Upanishad, which describes how Gods, men, and demons (devah, manusyah and asurah) approached Prajapati, who was their father-preceptor, for instructions after completing their formal education:

1. The threefold offspring of Prajapati, gods, men and demons, lived with their father Prajapati as students of sacred knowledge. Having completed their studentship the gods said, 'Please tell (instruct) us, Sir'. To them then, he uttered the syllable da (and asked) 'Have you understood said to us 'damyata', 'control yourselves; He said, 'yes, you have understood.'

2. Then the men said to him, please tell (instruct) us, Sir. To them he uttered the same syllable da (and asked) 'Have you
understood?’ They said, ‘We have understood’. You said to us, ‘give’. He said, ‘yes, you have understood.’

3. Then the demons said to him, ‘Please tell (instruct) us sir; To them he uttered the same syllable da and asked Have you understood.’ You said to us, ‘dayadhvam’, ‘be compassionate’, He said ‘yes, you have understood : This very thing the heavenly voice of thunder repeats da da da, that is control yourselves, give, be compassionate. One should practice this same triad, self-control, giving and compassion.’

Obviously, the threefold message of the thunder is conceptual symbol. It is noteworthy that Eliot exploitedly changed the order in which the words ‘Damyata’; ‘Datta’, and ‘Dayadhavam’ appear in ‘The Waste Land’. It appears as Datta, Dayadhavam, Damyata. Nevertheless Eliot tried to suit his material by twisting order. Eliot was perhaps convinced that ‘Datta’ or ‘To Give’ is the turning point for spiritual salvation because;

‘The awful daring of a moments surrender
Which an age of prudence can never retract
By this, and this only, we have existed.’

This is the way we live today what George Williamson observes as ‘giving is a surrender to passion, not to love.’ Dr. Rai recalls it as;

‘This ‘giving’ to the insistent demand of the great occasions has constituted the real life of humanity; it
has been behind all life of humanity; it has been behind all revolution, all adventures of body and mind it has sent martyrs singing to the flame and patriots to the gallows and has given even to Satan 'courage never the submit or yield' even though the field has been lost.  

Perhaps the 'practice of 'abstinence' and 'asceticism' by primitive tribe

was due to belief in the growth of the vegetation. It is better to present an Indian myth here in order to appreciate the lines 'The awful daring......... we have existed'. According to it, the great sage Viswamitra, realizing the futility of life decided to take to a life of learning. His feverish attempt to gain miraculous power made Gods jealous. They sent a damsel called Menaka to deviate Viswamitra from his spiritual quest. This great beauty succeeded by attracting him. Thus long years of meditation were rendered in-effective. The line conveys that one should always 'give oneself away' even there is a time extreme emotional crisis, like 'blood-sucking' the heart.

'Dayadhvam', the second command, is an emotional bond of union between two persons; the men of the modern Waste Land live in a dark self and crave for fresh air. They do not practice compassion;

each in his prison

Thinking of the key, each confirms a prison.
The self exiled men do not share the woes and wails of others. The poet has given a clue to this by a remark of Count Ugolin in Dante's 'Inferno', which markedly sums up the condition of the present day humanity. The Count was thrown into the tower, and was locked, thus losing all contact with the external world. We must come out of the prison of self, symbolized by the turning of the key, and realize our oneness with others. It is only in the night during sleep when our conscious self is slept, that we hear for a moment 'ethereal whisper i.e. the voice of God speaking to us. Spiritual oneness in the form of 'Sympathy' and 'harmony with others' is the need of the day without waiting for any spiritual rebirth.

The pealing of thunder third time reveals as Damyata, to control. It also means, in a wider sense, discipline which make the journey of life easier;

\[\textit{the boat responded}\]

\[Gaily, to the hand expert with sail and oar.\]  

A disciplined heart is like a boat that sails easily and smoothly under expert guidance on a calm sea. Spiritual discipline implies control over sensuous desires; then life becomes a gay adventure. The poetic line echoes part IV of the poem where the sailor was drowned for lack of control or inner discipline. Eliot emphasizes that one has to cultivate self-discipline and live in harmony with the eternal law. Self-discipline is trusted anchor in the ragging sea of life. He
discloses the true course of the inhabitants of ‘The Waste Land’ as inaction (Akarmanayata). He thinks-

‘Shall I, at least, set my lands in order?’

It is to be remarked here that, according to Miss J.L. Weston; the Buddha is sometimes pictured in the attitude of a fisherman. He is called, in the Mahayana scriptures ‘the fisherman who draws fish from the ocean of Samsara to the light of salvation.’ The subsequent lines have been drawn from various languages. Mr. D.C. Fowler suggests reading it as ‘a charm, the purpose of which is to break the spell of the waste land’. He goes on to suggest that ‘the emotional impact of the poem is enhanced by such an interpretation.’ The fragments that the protagonist has shored against his ‘ruins’ represent ‘the broken culture of the west’. They also contain, ‘the germs of the poet’s own philosophy which he latter elaborates in ‘Four Quartets’.’ All these fragments tend to highlight the value of soul over flesh, of metaphysics or materialism, as a measure to set the disorderly lands in order. In a disarrayed world, the poet, in the guise of the protagonist, wants to play the role of Hieronymo of Thomas Kyd’s The Spanish Tragedy who pretended to have gone mad, although he was actually not so, in order to take, ‘revenge’ upon the killers of his son Horatio. The poet would deem his duty well-done and his plan is miraculously successful only when his following message is accepted in the troubled modern world;
‘Datta, Dayadhvam, Damyata.

Shantih, shantih, shantih’.\(^8^5\)

Dr. Grover Smith admirably observes ‘over against the prospect of its irremediable calamity stands the Aryan myth, to give, to sympathize, and to be controlled, that all may come at length to peace.’\(^8^6\) Many scholars have failed to respond to the poetic implications of the word Shantih. Actually, it is an integral part of the Vedas and an ‘ending’ to Upanishads. In \textit{Yajur Veda} (36.17), the full text runs as under;

'\textit{May’ sky be peaceful
May atmosphere be peaceful.}

\textit{May Earth be peaceful.}

\textit{May waters be peaceful.}

\textit{May medicinal herbs be peaceful.}

\textit{May plants be peaceful.}

\textit{May all the learned persons be peaceful.}

\textit{May God and the Vedas be peaceful.}

\textit{May all the objects be peaceful.}

\textit{May peace itself be peaceful.}

\textit{May that peace come unto me.}'\(^8^7\)

It’s full Sanskrit text is;

\begin{quote}
\textit{‘ओऽम् देवते: शान्ति:, अन्तरक्षियू शान्ति:,}

\textit{पुष्पी शान्ति: आप: शान्ति:, ओष्ट्रायस्मृ शान्ति:;}
\end{quote}
Its rich evocative power communicates a state of mind akin to, but far richer than, ‘the calm of mind of all passion spent’. It is with this note of peace and humanity resulting from enlightenment that the poem, like the *Upanishad*, ends.

The word *Shantih* has been repeated thrice with a purpose in mind to indicate the absolute three dimensional peace resulting from a freedom from all disturbances from within (*adhyatmikam*), from above (*adidaivikam*), from around (*adibhoutikam*). As a matter of fact, the *Shantih mantra* is recited at the end of all ritual chants generally on auspicious occasions such as wedding, occupation of a new house, offering of prayers every morning and evening etc.

Again, as far as the right interpretation of Eliot’s *Shantih*, *shantih* is his humane concern for the betterment of the world when the poet thinks of ‘setting his lands in order’; he echoes an insight which includes both; aesthetic experience and spiritual realization. Indian poetics are proof in bulk of such an insight simultaneously. A proper *Upanishadic* word echo, besides other places, the ending speech of Agatha in ‘The Family Reunion’ (1939);

‘*May they rest in peace.*’

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Nevertheless, it is not improper to enjoy Shantih, Shantih, Shantih as a poet’s wish to preserve human being from physical divine and material sufferings which resembles again to sung about Ram Raj by Sant Tulsidas as;

‘Daihik davik bhautik tapa,
Ramraj nahin kaunhi vyapa.’

In this way, ‘The Waste Land’ is both; ‘the development and the decline of religious feeling in modern.’ Thus, the ‘poem of despair’ ends on a note of expectation; the ‘season in hell’ opens out on to the hope of salvation.

The Hollow Men (1925)

In contrast to ‘The Waste Land’, ‘The Hollow Men’ is simpler in structure and conception. As we have seen, ‘The Waste Land’ represents universal disorder; its structure is episodic and its effect depends greatly on the cumulative effect of the episodes. What the poets add up is an overwhelming impression of mankind, ‘The Heap of broken images’ in ‘The Waste Land’ is so many and terrifying but the same situation in ‘The Hollow Men’ is presupposed only. Audrey F. Cohill observes, ‘the predicament of the Hollow Men is that of the Waste Landers: ‘they lack the courage to be’ and they have lost their reality because they have never affirmed it. He further notes that, ‘their malady lies not in any civil intention but in their evasion of any intention whatever.’ Hence it can be assumed
that ‘The Hollow Men’ was originally devised to form ‘the epilogue’ to ‘The Waste Land’. However, two epigraphs before the poem give us a clue to understanding of the real condition of the Waste-Landers. The first is the shocking news of Kurtz’s death in Joseph Conrad’s novella, ‘Heart of Darkness’ which evokes a sense of contrast between him and the Hollow Waste-Landers. Kurtz comes to Congo with the mission of spreading civilization in the African country but the lust for wealth degenerates him into an ivory trader. He loses the integrity of his personality and is reduced to a hollow sham. Marlowe sees in him ‘the inconceivable mystery of a soul that knew no restraint, no faith, and no fear.’94 Nevertheless, he gradually grows aware of the futility of his life. To Marlowe he says, ‘I am lying here in the dark waiting for death.’95 And a few moments before his death he cries despairingly, ‘The horror! The horror!. The word ‘horror’ designates the real meaning of his existence; it sums up his judgement on the adventure of his soul. The repetitive use of the word ‘horror’ is, according to Marlowe, the expression of some sort of belief. ... it had conviction... it had the appalling face of a glimpsed truth....96 But we hollow men do not have the courage to condemn ourselves, hence we can not have Kurtz’s vision or his ‘belief’ or ‘conviction’ or ‘the glimpse truth’.

The other epigraph refers to English children begging money for fire works on the occasion of Guy Fawkes Day, and crying;
'A Penny for the Guy'.

Guy Fawkes, an accomplice in the 'Gun Powder Plot' of the Catholics (1605) to over throw the government of King James-I of England also had the courage of conviction and he acted thereupon. However, he knew that his life was into the danger. Again, a contrast is presented between a man of action and 'The Hollow Men' paralyzed by their inner stasis.' Eliot now does not pick up a Stateson from among the swarming humanity under the curse of spiritual stagnation because all of us have lost our individuality. We are like scarecrows, having nothing vital within us; our speech is dry, meaningless whispering, the images created by the poet for our voice are 'wind in a dry grass' blown helplessly. We have merely the figures of human body without individual entities or distinct identities. Our potentiality is exhausted, we move our limb and make gestures, but we do not proceed further.

The poem opens with;

'We are the Hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!' and subsequent ninety and odd lines are sordid depiction of disappointing lot. Critics unanimously agree that these men do not have courage or do not dare to face the death. If so, we can enjoy
their lack of knowledge or belief. They are far off from the aim of life. They should practice a meaningful life and aim at;

‘Nirbhay swagat karo mrityu ka,

Mrityu ek vishram sthal hai’.99

If they are stuffed men, they ought to decide as;

‘Vichar lo ki martya ho, na mrityu se daro kabhi

Maro, parantu yon maro ki yad jo karein sabhi.’100

These men could have experienced their existence and believed that;

‘Karm yagya se jeevan ke sapano ka swarg milega,

Isi vipin mein manas ki asha ka kusum khilega.’101

If Eliot wanted to instruct over doubts about their body and soul, he could have easily suggested some of the Gita’s sermon imparted by Lord Krishna in the battlefield of Mahabharata. It could have been one of many as;

‘Nainam chindanti sastrani nainam dahati pawakah.

Na chainam kledyantapo na shoshyati marutah.’102

And they could avoid their fear and falling prey to unnecessary doubts about the final disposal of the soul elaborates again;

‘Vashanshi jirani yatha vihay

Navani grihate naroaparani,

Tatha sarirani vihay jirna

Nyanyani sanyati navani dehi’.103
W.B. Yeats rightly sees the reason of it as the lack of knowledge and confirms it; ‘man has created death’\textsuperscript{104} in his poem ‘Death’.

Nevertheless, the matter of death, its reasons, its impact etc. can be looked and enjoyed further with the fate of modern Hollow Men by the poetry lovers. Eliot’s narratives of their whisperings are quite and meaningless as if the wind is flowing over the dry-grass. It is also seen as rat’s feet over the broken glasses of hope. The meaninglessness and rat-like feet over hope echoes that these men are not only the sufferers but violently seeking help for some form. They are;

‘\textit{Shape without form, shade without colour,} \\
\textit{Paralyzed force, gesture without motion.}\textsuperscript{105}

They expect a blessed soul to remember them sympathetically;

‘\textit{Those who have crossed} \\
\textit{With direct eyes, to death’s other kingdom} \\
\textit{Remember us.}\textsuperscript{106}

The direct eyes of the ‘blessed soul’ are in heaven but here- though these men have their eyes; they reflect the impression of extreme stage of the whirlwind surrounding their inner-self. How anyone, who has not learned to participate in collaboration with nature; the God, can dare to face his eyes. These men have become not only ungrateful to the creator but dishonest too. An ungrateful and
dishonest fellow can not dare to face the eyes of the master to whom he owes.

The second movement is a deliberate attempt of these people in ‘death’s dream kingdom’ from the ‘twilight kingdom’. The evasiveness of ‘The Hollow Men’ has been emphasized with the symbol of the eyes. While it is not clear whose eyes they are, it is enough that they represent spiritual challenge.’ The eyes appear first as;

‘Eyes I dare not meet in dreams.'

and it’s shrinking from;

‘That final meeting
In the twilight Kingdom.'

suggest that they may be Christ’s own, which;

‘Those who have crossed
With direct eyes, to death’s other kingdom,’

have presumably not evaded. The eyes are noticeably absent from the twilight world in which the Hollow Men exists;

‘The eyes are not here
There are no eyes here
In this valley of dying stars.’

The eyes are linked with the perpetual star, and their appearance which is suggested only as a possibility evokes hope as well as fear;
"The hope only
Of empty men."\textsuperscript{111}

This confirms their significance as a symbol of divine demand, and suggests that perhaps D.E.S. Maxwell is right when he links them with Dante's vision of 'the Blessed Virgin in Paradise.'\textsuperscript{112} Further;

'Let me also wear
Such deliberate disguises
Rat's coat, crow skin, crossed staves
In a field
Behaving as the wind behaves,'\textsuperscript{113}
is mocking human behavior and it is this disguise they choose to assume. Similar was the case of the young man in 'The Portrait of a Lady' where the young man decides;

'I must borrow every changing shape
To find expression........dance, dance
Like a dancing bear growing ..........
Cry like a parrot, chatter like an ape.'\textsuperscript{114}

Likewise, 'Prufrock' in his utter vacillation, thinks to become a sea-animal; for instance a crab;

'I should have been a pair of ragged claws
Scuttling across the floors of silent seas.'\textsuperscript{115}
Eliot’s belief in human tension means death. He says in ‘Ash Wednesday’;

‘This is the time of tension between dying and birth’\textsuperscript{116}

Actually, the considerate and warmhearted reader can reach in the deep corner of Eliot’s quest for belief by sympathizing these hollow men who do not dare to think of any action. It is neither surrender in the wish of God nor rebelling against Him. It is exactly what comes in ‘The Waste Land’;

‘I will show you fear in a handful of dust.’\textsuperscript{117}

The third movement projects ‘the cactus land’ where ‘stone images’ are reared and;

‘.........................here they receive
The supplication of a dead man’s hand
Under the twinkle of a fading star.’\textsuperscript{118}

The stars are fading because these men are begging like dead man. They are trembling as having no vigor. They are but like dry grass of a desert. They will pray the broken stones which were created by themselves. They are the people who avoid facing the face. If so, Eliot has to cut sorry because;

‘No place of grace for those who avoid the Face.’\textsuperscript{119}

In the next section, Eliot, doubtlessly, reports from the beach of the Tumid or Lethe River. These men are like Dante’s ‘Nothing Men’ who are waiting for Charon, the Ferryman, to take them across the
river to death's other kingdom. Those men were unable to see clearly. They groped in the dark and avoided talking to each other. These men were sightless. However, they hoped Beatrice to appear and guide them. In this cactus land, near to tumid river, the eyes of Virgin Mary (Perpetual start) also not visible;

‘The eyes are not here
There are no eyes here.’\textsuperscript{120}

The valley is witnessing ‘dying stars’ which possibly suggest that the morning is likely to arrive but nothing has been done to the Hollow Men either in their favor or against. The suffering of;

‘This broken jaw of lost kingdoms’\textsuperscript{121} is left by Eliot for the readers to be realized. The jaw is projected as accident or something like curse as such it is necessarily broken due to ‘fear, wear and tear’ or due to constantly in use of the kingdom of these men which are now lost by them far behind;

‘In this last meeting places
We grope together
And void speech
Gathered on this beach of the tumid river.’\textsuperscript{122}

The waiting in their ‘last meeting’ at the bank of the river is endless. The arrival of morning is no hope. Eliot again creates suffocation-like experience by assuring nothing for these men like a thread or a
ray of hope. These men are not only silent but avoid speech; to be heard or said;

'Sightless, unless

The eyes reappear.'

This stanza is most significant one for its hopelessness and is another example of creation of paradoxicality. 'The Hollow Men', who are, without movement of their limbs or mind, are sightless because 'the eyes of Dante’s Saint or 'Blessed Virgin Mary' do not appear to rescue them. They are the guides to hell and known as the perpetual star. The eyes are linked with the perpetual star, and their appearance (which is suggested only as a possibility) evokes hopes as well as fear. It confirms their significance as a symbol of divine demand, and suggests that perhaps Maxwell, as said above is right when he links them with Dante’s vision of ‘the Blessed Virgin’ in Paradise. Thus, the deliberate hope to disguise self and present themselves as empty men at the beach of tumid river (the transit point to hell and heaven) is sordid picture of Hollow Men. This stanza calls for a sympathetic act of mercy and echoes the lines from the poem ‘Ash Wednesday’;

'..................will the veiled sister pray?

For children at the gate

Who will not go away and can not pray.'
In this way, Eliot is often seen to raise the burning topics but for answer one need not to grope in here and there. The answer is always available somewhere in his creation only.

Nevertheless, the last section presents an unprecedented condition of them. The assailing doubts are nicely presented by nursery song. It is but natural that the man trying to solve life quiz falls prey to dilemma. He ultimately whispers something to get some relief from that puzzle. The same experience is noteworthy here. Further to it comes;

'Between the ideas
'And the reality
Between the Motion
And the act.
Falls the Shadow.'

The word ‘shadow’ is realized by these men in many ways. The idea, reality, motion and act are cryptic as far as we connect them with 'falls the shadow. It can be seen as prolonged chain of moments with the following lines from ‘Ash Wednesday’;

'This is the time of tension between dying and birth'.

The shadow which falls in between is something like multidimensional curse that forbade or paralised Prufrock (the protagonist of ‘The Love Song of J. Alfred Prufrock’ and the young
man in 'Portrait of a Lady)' to move ahead in life. However, its significance is chargeable with the lines of 'Animula';

'Fearing the warm reality, the offered good,
Denying the importunity of the blood,
Shadow of its own shadows.'

'Again;

'Between the conception
And the creation
Between the emotion

Falls the Shadow.'

The conception is by both; by 'man' and by 'God: man's conception is extension of the conception of God who created the man. Man recreates and adds in God's creation. However, man while unconsciously adding to that creation forgets him because of the law of life';

'..............................while
there is time of prosperity
The people will neglect the Temple, and in
time of adversity they will decry it.'

It is no new discourse about the law of life. Sant. Kabir's sermon also resembles to it;
'Sukkha mein sumiran na kiya, dukkh mein kinha yaad,
Kah Kabir ta das ki, kaun sune fariyaad.'

However, the situation of the Hollow Men is neck-deep pathetic. The poet observes and expresses their emotions which are neither fruitful nor materialized. Their ‘Lost Kingdom’ was perhaps the day lighted by sun and the night by moon, witnessing full splendor has now headed beyond hope and despair. It is again the shadow which forbids the response. These men have refused the communion with the Saints themselves. Hence, the ‘life is very long’ for them. Likewise, Eliot tries to investigate another most crucial emotion called desire;

‘Between the desire
And the spasm.’

These men have desire of eternal bliss which itself is undesirable in a man. Many Saints and theologians forbade this kind of desire. Lord Krishna, the world Guru, has time and again directed us against it;

‘A man is confirmed in spiritual knowledge when he forsaketh every desire which entereth into his heart, and of himself is happy and content in the Self-through the self.’

G.B. Shaw, who observes it as a vicious circle, says it as one of the two tragedies in life;
'There are two tragedies in life. One is not to get your hearts desire. The other is to get it.'

The spasm is in existence in these men with potentialities of spiritual knowledge but;

'It has lost the capacity to reflect the radiance of the Self, just as a lake whose waters are filled with silt loses its capacity to reflect the sun.'

However, 'the shadow' continues as the obstacle in realization. These are the values of infinite mind. They are having limbs but motionless; hence dead. They are agitated and troubled in the form of shadow because they do not have potentiality of understanding the true nature of the mind. They are neither in the waking state nor in dream or in sleep. In this way the mystery of the modern world has mysteriously perceived by T.S. Eliot. I find the fifth section of 'The Hollow Men' as the most mysterious poem and a powerful thought provoking quest in spirituality. The movement, which begins with children's nursery song, explores through mysterious shadow. It ends in inability to pray for God and fall in his feet for mercy.
Reference


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17. S.P., p.41.


22. Idem.

23. Isaiah, 2:7-10:


25. Ibid, p.43.

26. Bhagwadgita: It is to be found in III, 16; IV, S; VII, 19; VIII, 19, IX 3, 7, 8, 10, 21; XVIII, 61 etc.
27. S.P., p.43.
29. S.P., p.44.
32. Ibid, p.11.
33. Ibid, p.45.
34. Idem.
35. Ibid, p.46.
41. S.P., p.48.
42. Ibid, p.49.
43. Ibid, p.50.

46. Ibid, p.

47. S.P., p.50.


49. Ibid, p.52.


51. Confession III, I.

52. Dr. Narayan Prasad Vajpaie 'Karunesh' 'Chintan aur Vivechan' (Merut : Sahitya Bhandar, 1966), p.188.


56. Ibid, p.50.


59. S.P., p.107...

60. Ibid, p.62.

61. Ibid, p.54.
63. S.P., p.54.
65. Idem.
67. Ibid, p.56.
70. Idem.
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72. Idem.
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77. V. Rai op.cit., pp. 134-5.
79. S.P., p.57.
80. Idem.
81. Idem.
84. V. Rai, op.cit., p.139.
85. S.P., p.57.
91. Sheila Sullivan, op.cit., p.43.


94. Idem.


96. Idem.

97. Idem.

98. S.P., p.67.


102. Bhagwadgita, 2.23.

103. Ibid, 2.22.


105. S.P., p.5.

106. Ibid, p.82.


108. Ibid, p.68.
110. Ibid, p.69.
111. Idem.
113. S.P., p.68.
114. Ibid, p.11.
116. Ibid, p.82.
117. Ibid, p.91.
118. Ibid, p.68.
120. Ibid, p.69.
121. Idem.
122. Idem.
123. Idem.
125. S.P., p.80-81.
126. Ibid, p.69.
127. Ibid, p.82.
128. Ibid, p.91.
129. Ibid, p.70.
130. Ibid, p.104.

131. Dr. Jaidev Singh and Dr. Vasudev Singh, eds., 'Kabir Vani Piyush' (Varanasi: Vishwavidyalaya Prakashan, 1955), p.120.

132. 'S.P.', p.70.


134. Idem.