

## CHAPTER III

## ANALYSIS

The analysis focuses on the symbols, the intertextual references, and the meanings of them, which support the theme. The writer will also analyze the theme of the emptiness of life. To clarify and to get a better understanding on the analysis, it would be better to know the poem itself. To understand the meaning of the poem, the analysis cannot be apart from the form and content since a poem is a special genre of literary works. It is also needed to analyze the poem part by part so that the analysis can observe the theme in the poem.

In poetry, perhaps more than any other kind of literature, the content and the form are combined to achieve the total effect. They are inseparable elements and intensify each other.

## A. Symbols Analysis

## A.1 The Epigraph

The poem begins with an epigraph comes from Petronius' *Satyricon*. The story of the epigraph is about a dinner party presided over by the drunken Trimalchio in which he tells the guests he had seen the Cumaean Sybil (a prophetess) hanging in a cage with boys taunting her. When the boys said to her: "Sybil, what do you want?" she answered: "I want to die."

"Nam Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere, et cum illi pueri dicerent: Σιβυλλα τι θελεις; respondebat illa: αποθανειν θελω." (Eliot: *The Waste Land*)



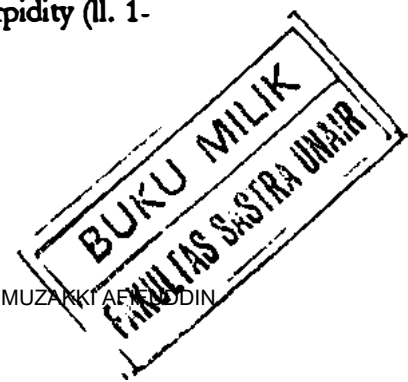
(For I myself, with my own eyes, saw the Sybil of Cumae hanging caged in a flask, and when the boy said to her: 'Sybil, what do you want?'; she answered: 'I want to die.').

The Cumaean Sybil, once beloved of Apollo, and the guide and counselor of Aeneas on his descent to Avernus, was the most famous and trusted prophetess of Greece. Apollo had granted her as many years of life as she could hold grains of dust in her hand, but she neglected to ask to remain young, and her authority had declined as she aged.

In this poem she is associated with Madame Sosostriis, another false prophetess of the waste land, and Tiresias, the blind prophet, who had experienced love of both sexes. The epigraph is integral to the poem and a summary of its imports. The great Sybil hung up for a show in a cage summarizes the idea of degeneration and deterioration which informs the waste land just as the horror of her fate summarizes its chief emotion-- the dread of a life that is no life, that is life in death. And no less significant is the nature of the person who tells of having seen the Sybil in her cage, Trimalchio. He is a millionaire, ignorant, ostentatious, and boastful. His ascendancy in contrast to the degradation of the once great Sybil points to another leading theme of *The Waste Land* that in modern life vulgarity has triumphed over the ancient pieties.

#### A.2 Part I: The Burial of the Dead

Here, the present day society is exposed as the opening of the part I, deprived of God's grace, sterile, torpid, reluctant to awaken from its torpidity (ll. 1-



7), and afraid of death. A series of literary, Biblical, and historical allusions add parallels to the spiritual situation, and developed the symbols. The Spurious Madame Sosostis like Madame de Tronquist, appears to be a fraudulent substitute for true spiritual vision. The last lines. (60-70) suggest parallel between the waste land and London, Baudelaire's Paris, and Dante's Limbo, and sound of the fertility myths.

At the beginning, the Earth is sterile and instead of being the foundation of vegetation is only a repository for the dead. Earth is the 1<sup>st</sup> of the 4 natural elements.

*April is the cruelest month, breeding  
Lilacs out of the dead land,  
Mixing Memory and desire, stirring  
Dull roots with spring rain. (ll. 1-4)*

These 4 opening lines echo the "April", "root", "Lilac/flower", and "rain/shower" imagery of the 4 opening lines of The General Prologue of Chaucer's *Canterbury Tales*:

"Whan that Aprill with his shoures soote  
The droghte of march hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendred is the flour"  
(Chaucer: *Canterbury Tales, The General Prologue*. ll. 1-4).

*The Waste Land* reverses the positive, fertile sentiments of *Canterbury Tales'* opening by portraying April as "cruel", setting the tone of the entire poem. Also from Shakespeare's *The Tempest* Act 4, Scene 1, in which a single 10-line passage spoken by Iris links several motifs in the poem including: Ceres the fertility god; "spongy April", the nymphs and "sterile and rocky-hard":

Iris:  
"Ceres, most bounteous lady, thy rich leas  
Of wheat, rye, barley, vetches, oats, and peas;  
Thy turfy mountains where live nibbling sheep,  
And flat meads thatched with stover, them to keep;  
Thy banks with peonied and twilled brims

Which spongy April at thy hest betrims  
 To make cold nymphs chaste crowns; and thy broom-groves,  
 Whose shadow the dismissed bachelor loves,  
 Being lass-lorn; thy pole-clipped vineyard,  
 And thy sea-marge, sterile and rocky-hard"  
 (Shakespeare: *The Tempest*, Act 4: Scene 1)

Also recalls Eliot's own *Portrait of a Lady*:

"Now that lilacs are in bloom  
 She has a bowl of lilacs in her room  
 And twists one in his fingers while she talks.  
 "Ah, my friend, you do not know, you do not know  
 What life is, you who hold it in your hands";  
 (Slowly twisting the lilac stalks)".  
 (Eliot: *Portrait of a Lady*, II: 41-46)

*Winter kept us warm, covering  
 Earth in forgetful snow* (ll. 5-6)

The first 6 lines of *The Waste Land* also echo Shakespeare's *Titus Andronicus*, Act 3,

Scene 1:

Titus:  
 "O earth, I will befriend thee more with rain  
 That shall distil from these two ancient ruins  
 Than youthful April shall with all his showers.  
 In summer's drought I'll drop upon thee still.  
 In winter with warm tears I'll melt the snow  
 And keep eternal springtime on thy face"  
 (Shakespeare: *Titus Andronicus*, Act 3: Scene 1)

The first 2 lines may also be compared with "depraved May" in *Gerontion* l. 21. In Oriental literature the lilac occurs in sexual symbolism. The title "The Burial of the Dead" suggests the mythical ritualistic burial and resurrection of the gods; note also its relationship with the theme of Part IV. The fertility symbol appears here as Water, combined with The Spring, the season of birth, as a spring rain.

Here, April Spring is portrayed as a cruel season, in contrast with the real spring as a beautiful season. Ironically, The Winter is portrayed as a warm, life-giving season, in contrast with the real season as cold and barren season. This contrast seems to proceed in every part of the poem, but in another picture.

The story then moves to German, at Starnbergersee, to the story of a German lady. The happiness portrayed here is in contrast with the real situation that Eliot is trying to carry out, that is the situation after World War I.

*Bin gar keine Russin, stamm' aus Litauen, echt deutsch.* (l. 12)  
[I am not Russian at all, I come from Lithuania, real German.]

The expression is chance talk overheard in a café in Munich, reflecting post-World War I condition in German. World War I becomes another idea in this part. It seems that Eliot is inspired by the war and makes it a condition that represents the dead in this part.

The German lady then tried to memorize the happiness she had gone through in her childhood in winter. She played on a sled, and stayed in the

*archduke's* (l. 13).

The immediate cause of World War I between Austria-Hungary and Serbia was the assassination of Archduke Francis Ferdinand, heir to the Austrian and Hungarian thrones, on June 28, 1914, at Sarajevo. This hidden reference to Ferdinand in turn links to Shakespeare's character in *The Tempest* quoted later in the poem.

The name of the protagonist is "Marie" (l. 15). Compare this name with Eliot's statement, in his note to l. 218, that "all the women are one woman." By this

comment, Eliot relates Marie with "the hyacinth girl" (l. 36), Belladonna (l. 49), and "the lady of situations" (l. 50), who appears in Part II, "A Game of Chess."

But that was the past. In the present, in her maturity, Marie lives exiled and solitary. Another contrasts that Eliot carried out.

The protagonist then asks himself about the waste land. In this stanza, many references are taken from the Bible.

*What are the roots that clutch, what branches grow  
Out of this stony rubbish? (l. 19-20)*

It is from John Donne's *Devotions XVIII. Meditation*:

"...and now the whole house is but a handful of sand, so much dust,  
and but a peck of rubbish, so much bone." (Donne: *Devotions, XVIII: Meditation*)

Compare the phrase with line 2: "Lilacs out of the dead land. This symbolization of the waste land will be found anywhere in every part of the poem.

The protagonist himself answers the question. His answer seems to be reflection of his faith.

*Son of man, (l. 20)*

This phrase is taken from Ezekiel 2:1-8: "And he said unto me, Son of man, stand upon thy feet, and I will speak unto thee." (Ezekiel 2:1-8). This stanza seems to be the speech of God to human about the waste land.

*And the dead tree gives no shelter, the cricket no relief, (l. 23)*

From Ecclesiastes 12:5-7: "Also when they shall be afraid of that which is high, and fears shall be in the way, and the almond tree shall flourish, and the grasshopper shall be a burden, and desire shall fail: because man goeth to his long home, and the

moumers go about the streets. Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern. Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it." (Ecclesiastes 12:5-7). The phrase "Then shall the dust return to the earth" phrase leads on to the next reference (l. 30)

*There is a shadow under this red rock  
(come in under the shadow of this red rock) (ll. 25-26)*

This is taken from Isaiah 32:2 prophesied the coming of Messiah who "shall be \* \* \* as rivers of water in a dry place, as a shadow of a great rock in a weary land." (Isaiah 32:2). Read as a color of blood here stands as a representation of death. But the Rock itself may be symbolized as Christ.

*I will show you fear in a handful of dust. (l. 30)*

The answer ends here. This is taken from John Donne's *Devotions I. Expostulation*:

"If I were but mere dust and ashes I might speak unto the Lord, for the Lord's hand made me of this dust." (Donne: *Devotions, I: Expostulation*)

and *Devotions IV. Meditation*:

"What's become of man's great extent and proportion, when himself shrinks himself and consumes himself to a handful of dust." (Donne: *Devotions, IV: Meditation*)

also Hamlet's soliloquy from Shakespeare's *Hamlet*, Act 2, Scene 2:

"What a piece of work is a man! How noble in reason! How infinite in faculty! In form, in moving, how express and admirable! In action, how like an angel! In apprehension, how like a god! The beauty of the world! The paragon of animals! And yet, to me, what is this quintessence of dust?" (Shakespeare: *Hamlet*, Act 2: Scene 2)

Compare this line with the Epigraph referential about the handful of dust that Sybil had to hold. The dust it self can symbolize the death. Actually the answer of the protagonist here seems to refer to death. This implies the idea about the death-in-life.

The story then moves to the story of love of Tristan and Isolde. This story about love will continue until line 42.

*Fresh webt der Wind  
Der Heimat zu  
Mein Irish Kind,  
Wo weilest du? (ll. 31-34)*

From Wagner's *Tristan und Isolde*, i, verses 5–8: "Fresh blew the wind to the home-land. My Irish child, where art thou?" Lines 31-42 represents three contrasted experiences of love: (1) a light love suggested by a lyric quoted from Wagner's opera, in which a carefree young sailor on Tristan's ship celebrates his beloved in Ireland: "Fresh blew the wind to the home-land. My Irish child, where art thou?" (2) the failure of love in the Hyacinth garden (ll. 35-41); and finally, (3) Tristan's high but unhappy love for Isolde (l. 42).

*—Yet when you came back, late, from the Hyacinth garden,  
your arms full, and your hair wet, (ll. 37-38)*

Hyacinth (or water hyacinth) is a plant that grows in floating masses on rivers, lakes, etc. and it may hinder navigation. It comes from the Greek Hyacinthia, an outdoor May festival, commemorated the mythical hyacinthus, a boy beloved by Apollo and slain by the jealous act of Zephyrus (Ovid: *Metamorphoses*, X). Water again appears ("your hair wet") as a fertility symbol, while the phrase "I was neither / living nor dead" (ll. 39-40) echoes Dante in the tremendous cold of the last circle of Hell, confronting Satan (*Inferno*, 34: 25).



*Oed' und leer das Meer.* (l. 42)

From *Tristan und Isalde*, iii, verse 24: "The sea is wasted and empty". Tristan is dying of a wound at his remote castle, waiting for the ship of Isolde, who has fled from her husband, King Mark. Meanwhile the shepherd, appointed to watch for a sail, mournfully reports in the words quoted above, but the passage seems to be an answer to the passage "Looking into the heart of light, the silence" (l. 41). The "heart of light" may represent the love that the characters have. They tried to find the love but the answer is only "the silence" and the empty "sea". This may mean that love cannot exist in the waste land.

The next story is about Madame Sosostris. This calls on further reference to Miss Weston's book. She is an example of the way true prophecy has been perverted in the waste land to mere fortune-telling. The Tarot cards, once used for purposes of divining of the coming of the waters, have now fallen into disuse, their significance forgotten.

*Sosostris* (l. 43)

Sesostis was the name of 3 Pharaohs of the 12<sup>th</sup> Dynasty. Its modification to Sosostris may be deliberate to echo the International Distress Signal: S.O.S. - Save Our Souls.

*With a wicked pack of cards.* (l. 46)

Eliot associates The Hanged Man with the Hanged God of Frazer and the hooded figure in the passage of the disciples to Emmaus in Part V; the One-eyed Merchant with the Phoenician Sailor and the Merchant; and The Man with Three Staves with the Fisher King.



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Although the Tarot cards are in disuse, the symbols of the card are still unchanged. The various characters are still inscribed on the cards, and she is reading the reality, though she doesn't know it, the fortune of the protagonist. She finds that his card is the drowned Phoenician Sailor so she warns him against death by water, not realizing anymore that do the other inhabitants of the modern waste land that the way into life may be by death itself.

*Those are pearls that were his eyes. (l. 18)*

From Shakespeare's *The Tempest*, Act 1, Scene 2:

Ariel:

"Full fathom five thy father lies. Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade.  
But doth suffer a sea-change  
Into something rich and strange."

(Shakespeare: *The Tempest*, Act 1: Scene 2)

Ariel is singing to the shipwrecked Ferdinand, "Sitting on a bank / weeping again the King my father's wreck / This music crept by me upon the waters." Ariel leads Ferdinand to Miranda, whose father, Prospero, has cast a magic blessing on their love. Actually Ferdinand's father has escaped from the wreck, but the theme on the dead or betrayed father (or culture) persists in *The Waste Land*. The present reference is also associated with "the drowned Phoenician sailor" (l. 47), and the Phlebas of Part V, ll. 312-321. The drowned Phoenician Sailor is a type of the fertility god whose image was thrown into the sea as a symbol of the death of Summer.

As the other figures in the pack Belladonna, the lady of the Rocks, is woman in the waste land.

*Here is Belladonna, Lady of the Rocks, (l. 49)*

The plant belladonna is the “deadly” nightshade. Here is the capitalization of the word (literally, “beautiful lady”) makes it suggestive of Italian epithet for the Virgin or Mary. Jesus' mother Mary is portrayed in the paintings of Leonardo da Vinci (and others) as the Lady of the Rocks. In the next line the “lady of situations” obviously the lady of intrigue in Part II, whose “vials” of cosmetics might include the drug belladonna, employed to brighten the eyes.

Another character in the Tarot cards is the Man with Three Staves, which Eliot says he associates rather arbitrarily with the Fisher King. The Hanged man, who represents the god of Frazer (including Christ), in Eliot's note, is associated with the hooded figure that appears in Part V “What the Thunder Said”. Then the other character is the one-eyed merchant.

*And here is the one-eyed merchant, and this cord  
Which is blank, is something he carries on his back, (ll. 57-58)*

Madame Sosostri is in a bad cold. She cannot see the blank that is carried by the merchant or because of the disuse of the Tarot cards, she is actually forbidden to see it. Compare this line later with Part III, ll. 209-214, “Mr. Euginides, the Smyrna Merchant,” who apparently “carries on his back” a burden of irregularities.

The story then moves to the description of the modern waste land. Here Eliot complicates his symbols for the sterility and unreality of the modern waste land by associating it with Baudelaire's Paris and Dante's Limbo.

*Unreal City, (l. 60)*

From Baudelaire's *Les Sept Vieillards* [The Seven Old Men]: “Foumillante cité, cité pleine de rêves, Où le spectre en plein jour raccroche le passant!” (“Crawling city, city

full of dreams, where the spectrum during day catches the passer-by.") (Baudelaire: *Les Sept Vieillards*). Baudelaire referred to Paris but Eliot refers the city with London.

*Under the brown fog of a winter dawn  
A crowd flowed over London Bridge, (l. 61-62)*

The last expression seems to be as opposed to the River Thames flowing under London Bridge.

Here the protagonist sees that the effect after World War I was very great. He witnesses all with his own eyes and says

*I had not thought death had undone so many. (l. 63)*

The passage is taken from Dante's *Inferno*, iii. 55–7: "Si lunga tratta di gente, ch'io non avrei mai creduto che morte tanta n'avesse disfatta". ("There was a row of people so long, that I never thought death had killed so many.") Just inside the gate of Hell, inscribed, "Abandon all hope, ye who enter here." Dante found those who "from cowardice had made the great refusal" to choose either good or evil, intent only on themselves, and now unacceptable both to Heaven and to Hell. It also seems that the *Inferno* here describes the author's imagined travels through Hell (Dante: *Inferno*, iii. 55–7).

*Sighs, short and infrequent, were exhaled, (l. 64)*

From Dante's *Inferno*, iv. 25–27: "Quiivi, secondo che per ascoltare, non avea pianto, ma' che di sospiri, che l'aura eterna facevan tremare." ("Here, there was no other cry than sighs, that made the eternal air tremble.") This line concerns the virtuous heathen who never heard the Gospel; they were condemned to Limbo, without pain but without hope or salvation (Dante: *Inferno*, iv. 25–27).

Because of the War, the people are rushing to the hill, to the street, and

*To where Saint Mary Woolnoth kept the hours  
With a dead sound on the final stroke of nine. (l. 67-68)*

The projecting clock on the Lombard Street wall of the Saint Mary Woolnoth church in the City of London. This London church was rebuilt under the influence of Sir Christopher Wren in the Early nineteenth century. The significance of the "dead sound" of its ninth stroke ("a phenomenon," says Eliot's note "which I have often noticed") is controversial. In Matthew 27: 46, it was "about the ninth hour" on the cross that "Jesus cried with a loud voice \* \* \* My God, My God, why hast thou forsaken me?" (Matthew 27: 46). And also consider the ninth month in terms of fertility, a principal theme of this poem, because in the ninth month, pregnant women will give birth. Therefore, this line seems to mean that fertility fails to give birth when the time comes. Cf. The abortion in Part II.

Then the memory of the war, the death, the people, the city all turns into a man, a character.

*Stetson (l. 69)*

Stetson is any man in the waste land, a friend of the protagonist, or one of the crowd of damned whom Dante recognizes in purgatory but he has a tragic experience. His tragic experience is likened to a corpse "planted in the garden", which will either be dug up by "the Dog" of memory or "sprout" and "bloom" in the subconscious mind.

*Mylae (l. 70)*

This refers to the battle of Mylae (260 BC), where The Romans defeated the Carthaginians on the sea. By linking Stetson with the ancient battle, Eliot associates modern wars with all wars, equally destructive.

*The corpse you planted last year in your garden* (l. 71)

In the last episode of this part, this section turns the reader back to its title, "The Burial of The Dead."

*"O keep the Dog far hence, that's friend to men,  
"Or with his nails he'll dig it up again!"* (ll. 74-75)

Parody of John Webster's 218. Dirge from *The White Devil*:

"Call for the robin-redbreast and the wren,  
Since o'er shady groves they hover,  
And with leaves and flowers do cover  
The friendless bodies of unburied men.  
Call unto his funeral dole  
The ant, the field-mouse, and the mole,  
To rear him hillocks that shall keep him warm,  
And (when gay tombs are robb'd) sustain no harm;  
But keep the wolf far thence, that's foe to men,  
For with his nails he'll dig them up again."  
(Webster: *The White Devil*)

The lines are a song sung by a mad mother, Cornelia, whose son is burying the brother he slew. Eliot changes "foe" to "friend," and "wolf" to "Dog"—capitalizes because, here, it means "Dog Star." Sirius, the Dog Star, faithfully follows his slain master, Orion, across the heavens; according to Frazer's *The Golden Bough*, in Eastern myth, Sirius was regarded as responsible for the annual rising of the waters of the Nile, an event associated with fertility and resurrection.

*"You! Hypocrite lecteur! - mon semblable, - mon frere!"* (l. 76)

From the preface to Baudelaire's *Fleurs du Mal* (Evil Flowers), a work that deals with the search for beauty in a world regarded as ugly. Here the poet describes himself as sunk in suffering and boredom, and addresses the reader as like himself: "You! Hypocritical reader! - my fellow man, - my brother".

### A.3 Part II: A Game of Chess

The opening description of material splendor and the references to the Philomel legend, which presents one aspect of the theme of suffering and transformation — of beauty out of violence, suffering, or death — lead to the two concluding Scenes, in which modern sexual and intellectual sterility image the spiritual sterility of the modern world.

The title is taken from Thomas Middleton's *A Game at Chess*, a controversial Elizabethan play depicting war between England and Spain with England as the white pieces and Spain as the black. In this poem though, the players end in checkmate.

The illustration begins with a woman sitting on a chair. Eliot associates this image with the story of Cleopatra in Shakespeare's *Antony and Cleopatra*.

*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 Cupidon peeped out (ll. 77-80)*

Shakespeare's *Antony and Cleopatra*, Act 2, Scene 2:

Enobarbus:  
"I will tell you.  
The barge she sat in, like a burnished throne  
Burned on the water. The poop was beaten gold;



Purple the sails, and so perfumèd that  
 The winds were love-sick with them. The oars were silver,  
 Which to the tune of flutes kept stroke, and made  
 The water which they beat to follow faster,  
 As amorous of their strokes. For her own person,  
 It beggared all description. She did lie  
 In her pavilion—cloth of gold, of tissue—  
 O'er-picturing that Venus where we see  
 The fancy outwork nature. On each side her  
 Stood pretty dimpled boys, like smiling Cupids,  
 With divers-coloured fans whose wind did seem  
 To glow the delicate cheeks which they did cool,  
 And what they undid did."

(Shakespeare: *Antony and Cleopatra*, Act 2: Scene 2)

Eliot's language here describes the regal splendor of the barge in which Cleopatra rode to her first meeting with Antony. There is an alteration of "barge" to read "Chair" suggests the seven stars Chair of Cassiopeia; this constellation was named for a mythical queen of Ethiopia so vain that she likened to that of Nereids, thus causing the wrathful god to visit her country and destroy the country. Beauty here becomes the symbol destruction.

The rich and magnificent setting is presented in this stanza. The room is filled with high-class material, such as seven-branched candelabra, glass table, jewels, vials of ivory, etc.

... *Candle-flames,*  
*Flung their smoke into the laquearia, (l. 92)*

From Virgil's *Aeneid*, I. 726: "dependent lychni laquearibus aureis incensi, et noctem flammis funalia vincunt". This passage may be translated: "Lighted lamp hangs from the golden laquearia (fretted ceiling), and flaming torches dispel the night." The Scene is the feast given by Dido for Aeneas when the hero arrived at Carthage. When

The contrast between the beautiful Sylvan Scene of Eden and the legend of Philomel is very important to the theme of this part. Actually the theme of this part is the contrast between the high-class life and the lower class life. But still they have similarity. The love that they have is empty. What they have is sexual and spiritual incapacity.

The woman brushes her hair so that it spreads in fiery points. The man cannot answer her urgent questioning. All he can say is

*I think we are in rats' alley* (l. 115)

From Ovid's *Metamorphoses*. Cf. Part III, l. 195. This becomes an image of sterility and spiritual death of the waste land in this part.

The woman still insists to question about everything with the hope that she gets the attention from the man.

*"What is that noise?"*

*The wind under the door.* (ll. 117-118)

From John Webster's *The White Devil*: "Is the wind in that door still?" (Webster: *The White Devil*). In *The Devil's Law Case* (1623), Romelio, to hasten the death of duke Contarino, who has willed his some money, stabs the Duke again through the wound that he is dying. The consequent release of pus saves the Duke; when the surgeon finds him breathing, he exclaims "Is the wind in that doore still" — is he still living? Still the urgent questioning of the woman is unanswered.

*'What is that noise now? What is the wind doing?'*

*Nothing again nothing.*

*'Do*

*'You know nothing? Do you see nothing? Do you remember*

*'Nothing?'* (ll. 119-123)

This is taken from John Webster's *The White Devil* (see l. 75) in which Flamineo is about to be killed, the murderer asks, "What dost thou think on?" and he replies, "Nothing of nothing: \* \* \* I remember nothing" (Act V, Scene 6, ll. 203-205). But the expression is followed by

*I remember  
Those are pearls that were his eyes. (l. 125)*

The man feels guilty about his feeling. He felt that the loveless lovemaking that they had is wrong. But they had done it. Compare this line with Part I ll. 37,48. Thus the innocent love of Ferdinand and Miranda in *The Tempest* is compared with the episode at the hyacinth garden and the present guilty episode. The impression of guilt is reflected in this episode after the rape of Philomel. Still, love does not exist here, in the waste land.

Then the man begins to sing a jazz tune called "The Shakespeherian Rag".

He really tried to forget about all his guilt.

O O O O (l. 138)

This expression is taken from Shakespeare's *Hamlet*, Act 5, Scene 2. Hamlet's dying words:

"O, I die, Horatio!  
The potent poison quite o'ercrows my spirit.  
I cannot live to hear the news from England,  
But I do prophesy th' election lights  
On Fortinbras. He has my dying voice.  
So tell him, with th' occurrents, more and less,  
Which have solicited. The rest is silence.  
O, O, O, O!"  
(Shakespeare: *Hamlet*, Act 5: Scene 2)

also from Shakespeare's *King Lear*, Scene 24. Lear's words before he faints:

"And my poor fool is hanged. No, no life.  
 Why should a dog, a horse, a rat have life,  
 And thou no breath at all? O, thou wilt come no more.  
 Never, never, never.—Pray you, undo  
 This button. Thank you, sir. O, O, O, O!"  
 (Shakespeare: *King Lear*, Scene 24)

also from Shakespeare's *Othello*, Act 5, Scene 2, as he falls on the bed:

Othello: "O, O, O!"  
 (Shakespeare: *Othello*, Act 5: Scene 2)

also from Shakespeare's *Merry Wives of Windsor*, Act 5, Scene 5, as he is burned with tapers:

Sir John: "O, O, O!"  
 (Shakespeare: *Merry Wives of Windsor*, Act 5: Scene 5)

also from Shakespeare's *Titus & Andronicus*, Act 3, Scene 2:

Titus: "O, O, O!"  
 (Shakespeare: *Titus & Andronicus*, Act 3: Scene 2)

The expression is followed by lines "that Shakespearean Rag— / It's so elegant / So intelligent." It refers to a piece of ragtime music that was then current containing a jazz refrain almost identical those lines. It actually is a parody of a popular song in 1912, "The Shakespearean Rag", by way of comment on the modern distortion of the classic. But the phrase "that Shakespearean Rag" seems to refer to many Shakespearean works, which also effect the main idea of the episode of the fall of the character. Here the characters in the play are all men, so it refers to the male character in the poem. The man's guilt is overpowering him so that he feels that he wants to die.

The problem seems to get worse. The "hot water" is getting hotter and hotter. And if it rains, then the "game" begins.

*And we shall play a game of chess  
Pressing lidless eyes and waiting for a knock upon the door. (ll. 137-138)*

From Thomas Middleton's *Women beware Women* (dated 1657). In Act II, Scene 2, of this play, a mother is kept engaged in a chess game while her daughter-in-law is being seduced in another room, on the stage balcony visible to the audience. The dramatist contrived that the accomplished should checkmate the mother at the moment when the daughter-in-law surrendered to the seducer (Middleton: *Women beware Women*). The story then has a connection with Philomel symbol. The abstract game is being used in the contemporary waste land, as in the play, to cover up a rape and is a description of the rape itself.

Then, the story moves on the story about the other end of the social scale. It is reflected in the talk between two cockney women in the club.

*demobbed (l. 139)*

This is a British slang for "Demobilized" which means having finished in the Army. There must be a very important reason that the character is demobilized. Again, the feeling of guilt is emphasized here.

*HURRY UP PLEASE ITS TIME (ll. 141, 165, 167, 168)*

The call given at the end of the evening in English public houses to encourage clients to finish their drinks before the pub closes. This becomes the ominous suggestion for l. 138, "waiting for a knock upon the door." It is very much projected into the expression that it is nearly legal closing time. This line, in turn, is related as a grim throughout the remainder of the Scene.

The man, Albert, is coming back from the army. The wife is complaining to her friend about him. The woman talks about love. But the love seems to fail because the woman has an abortion.

*What you get married for if you don't want children? (l. 164)*

The theme of the conversation is similar with the concerned matter of Ophelia. She is very much concerned about love. As a matter of fact, she is in very much in the same position with all women in the waste land.

*Good night, ladies, good night, sweet ladies, good night, good night. (l. 172)*

From Shakespeare's *Hamlet*, Act 4, Scene 5:

Ophelia:

"I hope all will be well. We must be patient. But I cannot choose but weep to think they should lay him i' th' cold ground. My brother shall know of it. And so I thank you for your good counsel. Come, my coach! Good night, ladies, good night, sweet ladies, good night, good night."

(Shakespeare: *Hamlet*, Act 4: Scene 5)

These were Ophelia's words, concluding the Scene of her madness caused by her hopeless love for Hamlet and the murder of her father.

So, in this part, the loveless of lovemaking, the hopeless of love, the fruitless of love, are mixed in the contrast picture between the high-class life and the lower class life in the waste land juxtaposed with the symbol of Philomel.

#### A.4 Part III: The Fire Sermon

This part makes much use of several of the symbols already developed. Fire is the 2<sup>nd</sup> of the 4 natural elements. The fire here is sterile burning of lust and the

section is a sermon, although a sermon by example only. The title is from Buddhist

**Philosophy: Fire Sermon:**

A key feature of Bramanical philosophy was the worship of fire as part of the Vedic rituals. Fire was the voice of the god Agni personified by man, water personified by woman: "Then The Blessed One, having dwelt in Uruvela as long as he wished, proceeded on his wanderings in the direction of Gaya Head, accompanied by a great congregation of priests, a thousand in number, who had all of them aforetime been monks with matted hair. And there in Gaya, on Gaya Head, the Blessed One dwelt, together with the thousand priests. And there The Blessed One addressed the priests: 'All things, O priests, are on fire. And what, O priests, are all these things which are on fire?'

'The eye, O priests, is on fire; forms are on fire; eye-consciousness is on fire; impressions received by the eye are on fire; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the eye, that also is on fire.'

'And with what are these on fire?'

'With the fire of passion, say I, with the fire of hatred, with the fire of infatuation; with birth, old age, death, sorrow, lamentation, misery, grief, and despair are they on fire.'

'The ear is on fire; sounds are on fire...the nose is on fire; odours are on fire...the tongue is on fire; tastes are on fire...the body is on fire; things tangible are on fire...the mind is on fire; ideas are on fire...mind-consciousness is on fire; impressions received by the mind are on fire; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the mind, that also is on fire.'

'Perceiving this, O priests, the learned and noble disciple conceives an aversion for the eye, conceives an aversion for forms, conceives an aversion for eye-consciousness, conceives an aversion for the impressions received by the eye; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the eye, for that also he conceives an aversion. Conceives an aversion for the ear, conceives an aversion for sounds...conceives an aversion for the nose, conceives an aversion for odours...conceives an aversion for the tongue, conceives an aversion for tastes...conceives an aversion for the body, conceives an aversion for things tangible...conceives an aversion for the mind, conceives an aversion for ideas, conceives an aversion for mind-consciousness, conceives an aversion for the impressions received by the mind; and whatever sensation, pleasant, unpleasant, or indifferent, originates in

dependence on impressions received by the mind, for this also he conceives an aversion. And in conceiving this aversion, he becomes divested of passion, and by the absence of passion he becomes free, and when he is free he becomes aware that he is free; and he knows that rebirth is exhausted, that he has lived the holy life, that he has done what it behooved him to do, and that he is no more for this world.'

Now while this exposition was being delivered, the minds of the thousand priests became free from attachment and delivered from the depravities. Here Endeth the Fire-Sermon." (Warren: *Buddhism in Translation*)

The poem opens with a vision of the modern river. The river doesn't give life to the living alongside. The river symbolize fertility and especially this part, it represents the woman.

*Sweet Thames, run softly, till I end my song.* (l. 176)

This line is taken from Spenser's *Prothalamion*:

"Sweete breathing Zephyrus did softly play  
 A gentle spint, that lightly did delay  
 Hot beames, which then did glyster fayre:  
 When I whom sullein care,  
 Through discontent of my long fruitlesse stay  
 In Princes Court, and expectation vayne  
 Of idle hopes, which still doe fly away,  
 Like empty shaddowes, did afflict my brayne,  
 Walkt forth to ease my payne  
 Along the shoare of siluer streaming Themmes,  
 Whose ruddy Bancke, the which his Riuer hemmes,  
 Was paynted all with variable flowers,  
 And all the meades adomd with daintie gemmes,  
 Fit to decke maydens bowres,  
 And crowne their Paramours,  
 Against the Brydale day, which is not long:  
 Sweete Themmes runne softly, till I end my Song."  
 (Spenser: *Prothalamion*, 1: 2-18)

This is the refrain of a "bridal song," published in 1596, a pastoral poem of surpassing innocence depicting a wedding festival of water nymphs on the Thames.



But the next lines “The river bears no empty bottles, sandwich papers, / Silk handkerchiefs, cardboard boxes, cigarette ends / or other testimony of summer nights.” which gives a suggestion of life along the Thames.

The nymphs of the river are departed so “their friends, the loitering heirs of city directors; / departed (too), (and) have left no address.” This is the picture of hopeless love pictured rather symbolical. The nymphs here represent the beauty of the river. Because they have departed, so the lovers of the river do not want to visit them anymore.

*By the waters of Lemman I sat down and wept... (l. 182)*

This is a parody of Psalms 137:1: “By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion” (Psalms 137:1). Lemman is another name for Lake Geneva, Switzerland had been frequently mentioned in nineteenth-century poetry celebrating natural beauty. Geneva was the seat of The League of Nations at the time this poem was written. As late as Shakespeare, the common noun “leman” meant “friend,” or sometimes “mistress.” In Old English, it was derived from roots meaning “dear man” or “dear mankind,” a fact which strengthens the association of this pun with the League of Nations. Lemman is also the name of a street just north of the River Thames in Aldgate, London.

The song proceeds. But then the illustration tells about a rat “dragging its slimy belly on the bank”. The castle of the Fisher King is always located on the banks of a river or on the seashore. The title *Fisher King*, Miss Weston shows, originates from the use of the fish as fertility or life symbol. The reference to fishing is part of the realistic details of the Scene “While I was fishing in the dull canal”. This refers to

The Fisher King of the Grail legends. The protagonist is the maimed and impotent King of legends.

*On a winter evening round behind the gashouse (l. 192)*

Another theme of the Fisher King is expressed here. The "gashouse" district of a town is often the tenderloin section.

The protagonist in the poem then imagines himself in the situation of Ferdinand.

*Musing upon the king my brother's wreck  
And on the king my father's death before him. (ll. 191-192)*

From Shakespeare's *The Tempest*, Act 1, Scene 2:

Ferdinand: "Weeping again the King my father's wreck."  
(Shakespeare: *The Tempest*, Act 1: Scene 2)

This line refers to Part I, l. 48. The theme of drowning or death by water becomes another support to the main theme. It seems that there is an alteration to bring the account taken from *The Tempest* into accord with the situation in the Percival stories. In Wolfram von Eschenbach's *Parzival* also Verdaine's *Parsifal*, Trevrezent, the hermit, is the brother of the Fisher King, Anfortas. He tells Parzival, "His name all men know as Anfortas, and I weep for him ever more." Their father, Frimutel, of course, is dead.

Another image of a sterile death from which no life comes. The bones

*Rattled by the rat's foot only, year to year. (l. 195)*

This reference is taken from Ovid's *Metamorphoses*. The theme of sterility and spiritual death is brought up again. Cf. Part II, 115. The protagonist really feels that his life is

sterile and as one of "the dead men who lost their bones". The "bones" here may symbolize the erection of men. Cf. The impotency of The Fisher King.

*But at my back from time to time I hear* (l. 196)

This phrase is from Marvell's *To His Coy Mistress*:

"But at my back I always hear  
Time's winged chariot hurrying near"  
(Marvell: *To His Coy Mistress*, ll. 21-22)

The line above actually an echo from line 185 "But at my back in a cold blast I hear". The poem is a suggestion from the poet to the mistress not to be coy, as time is passing and beauty fades. But instead of "Time's winged chariot hurrying near", the protagonist hear

*The sound of horns and motors, which shall bring  
Sweeney to Mrs. Porter in the spring.* (ll. 197-198)

From Day's *Parliament of Bees*:

"When of a sudden, listening, you shall hear,  
A noise of horns and hunting, which shall bring  
Acteon to Diana in the spring,  
Where all shall see her naked skin".  
(Day: *Parliament of Bees*)

In this poem though the sound of ancient horns and hunting that brought Acteon to Diana are replaced by the sounds of modern horns and motors that will bring the lascivious Sweeney to the Madame Mrs. Porter. Sweeney is a character that can be found in some of Eliot's poems, for instance, *Sweeney Erect*. In that poem, the procuress is called Mrs. Turner. But actually Sweeney becomes the symbol of misguided man. He always appears as a type of the debased human animal, living on the lowest plane of sex and appetite.

The protagonist seems to feel like he was a dirty man, just like Sweeney. All he wants is just to have sex with another.

*O the moon shone bright on Mrs. Porter  
And on her daughter* (ll. 199-200)

Eliot: "I do not know the origin of the ballad from which these lines are taken: it was reported to me from Sydney, Australia." Mrs. Porter and her daughter were a part of a vulgar song sung by soldiers in World War I. They kept a brothel in Cairo and practiced precautionary ablutions (see next reference).

*They wash their feet in soda water* (l. 201)

Cheap, modern parody of Jesus and the sinner woman who washed his feet with her tears:

"And, behold, a woman in the city, which was a sinner, when she knew that Jesus sat at meat in the Pharisee's house, brought an alabaster box of ointment, And stood at his feet behind him weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet, and anointed them with the ointment." (Luke 7:37)

Also other references to the washing of feet with water:

"He riseth from supper, and laid aside his garments; and took a towel, and girded himself. After that he poureth water into a basin, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded. Then cometh he to Simon Peter: and Peter saith unto him, Lord, dost thou wash my feet? Jesus answered and said unto him, What I do thou knowest not now; but thou shalt know hereafter. Peter saith unto him, Thou shalt never wash my feet. Jesus answered him, If I wash thee not, thou hast no part with me. Simon Peter saith unto him, Lord, not my feet only, but also my hands and my head. Jesus saith to him, He that is washed needeth not save to wash his feet, but is clean every whit: and ye are clean, but not all. For he knew who should betray him; therefore said he, Ye are not all clean." (John 13:4)

"And now why tarriest thou? arise, and be baptized, and wash away thy sins, calling on the name of the Lord." (Acts 22:16)

The "foot-washing" actually appears in the legend of the Fisher King. The sound of the children singing in the dome heard at the ceremony of the foot-washing which precedes the restoration of the wounded Anfortas (the Fisher King) by Parzival and the taking away of the curse of the waste land.

*Et O ces voix d'enfants, chantant dans la coupole!* (l.202)  
("And oh, those children's voices, singing in the cupola!")

Also from Verlaine's Parsifal. Parsifal, in English is more usually spelled Perceval, and is a character from the Grail legends. He possessed the Grail Cup and the sacred lance (a hidden linkage to the Shakespeare quotations in this poem). From the tip of the lance trickles an endless stream of blood. In the story of the Holy Grail, in order to attain the Holy Grail, Parsifal resisted the seduction of Kundry, a temptress. Then he is granted power to enter the castle and to heal the king with his lance. First, however, his feet are washed by Kundry, whose stain is thus cleansed. Parsifal becomes king and receives the Holy Grail. In celebration, the children sing from the choir loft, as in the line of Verlaine's poem. Eliot ironically places the line alongside the vulgar foot washing of Mrs. Porter.

The song that the children sing reminds the Scene of the legend of Philomel. Philomel has turned into a nightingale but still she sings of her suffering of rape.

*Twit twit twit*  
*Jug jug jug jug jug jug*  
*So rudely forc'd*  
*Tereu* (ll. 203-206)

This also refers to Part II, ll. 99-103. In the old legend, the nightingale sang "Tereu" to in plaintive memory of King Tereus. In Elizabethan poetry, the word "jug" was

added, as Eliot says in l. 103, for "dirty ears." The word "jug" derived from the word "juggler" was then a vulgarity indecently suggestive; see Shakespeare's *Henry IV*: "She and the Dauphin had been juggling." (Act V, Scene 4, l. 63). Perhaps the most familiar poem employing the two words together was *Spring's Welcome* by John Lyly (1553-1606): "O 'tis the ravished nightingale. / Jug, jug, jug, jug, tereu! She cries \* \* \*

The Scene the moves back to Part I, where the protagonist lives, the "Unreal City". Here the protagonist meets, Mr. Euginides, the Smyrna merchant, the one-eyed merchant that Madame Sosostis mentioned.

*C.i.f. London;* (l. 211)

"Carriage and Insurance Free to London." The currants were quoted at a price 'carriage and insurance free to London'; and the Bill of Lading, etc., were to be handed to the buyer upon payment to the sight of draft (Eliot's note).

*Asked me in demotic French* (l. 212)

The writer compares the word demotic with demos, which means the people; hence, "vulgar" describing such French as a commercial traveler picks up. Compare Mr. Euginides and the one-eyed merchant of the Tarot cards (l. 52) who carries forbidden mysteries. Ancient Oriental merchants aided in the dissemination of myth, legend, and magic, but Euginides' "mystery" (ll. 213-214) is another matters (notes to l. 218). This also may refer to the Grail legend, where the Syrian merchant, with slaves and soldiers, brings the principal mysteries that lie at the core of the legends. But in the modern world, the representative of the Tarot divining and the mysteries cults in decay. Mr. Euginides, as a merchant, invites the protagonist "to luncheon at the

Cannon Street Hotel / Followed by a weekend at the Metropole." It seems that Mr. Euginides is really inviting him to a homosexual debauch. The homosexuality is secret and now a "cult" but a very different cult from that which Mr. Euginides ought to represent. The end of the cult is not life, but ironically, sterility.

From The Scene above, the protagonist seems to become more and more aware of what he has become. He feels that he is similar to

*Tiresias* (l.219)

Tiresias is from Greek legend who was blinded by Athene when he saw her bathing naked. Significantly, from the point of view of this poem, he died by drinking from the well of Tilphusa. In another version that has equal importance to the poem, Tiresias was temporarily changed into a woman to determine which of the two sexes derived the greatest pleasure from making love, and he concluded that it was woman that did.

Eliot: "Tiresias although a mere spectator and not indeed a 'character', is yet the most important personage in the poem, uniting all the rest. Just as the one-eyed merchant, seller of currants, melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand Prince of Naples, so all the women are one woman, and the two sexes meet in Tiresias. What Tiresias sees, in fact, is the substance of the poem. The whole passage from Ovid is of great anthropological interest (Ovid's *Metamorphoses* III, 320-338):

Latin:

"Cum Iunone iocos et 'maior vestra profecto est  
Quam, quae contingit manibus', dixisse, 'voluptas.'  
Illa negat; placuit quae sit sententia docti  
Quaerere Tiresiae: venus huic erat utraque nota.

Nam duo magnorum vincti coeuntia silva  
 Corpora serpentum baculi violaverat ictu  
 Deque viro factus, mirabile, femina septem  
 Egeat autumnos; octavo rursus eosdem  
 Vidit et 'est vestrae si tanta potentia plagae',  
 Dixit 'ut auctoris sortem in contraria mutet,  
 Nunc quoque vos feriam!' percussis anguibus isdem  
 Forma prior rediit genetivaeque venit imago.  
 Arbiter hic igitur sumptus de lite iocosa  
 Dicta Iovis firmat; gravius Saturnia iusto  
 Nec pro materia fertur doluisse sui que  
 Iudicis aeterna damnavit lumina nocte,  
 At pater omnipotens (neque enim licet irrita cuiquam  
 Facta dei fecisse deo) pro lumine adempto  
 Scire futura dedit poenamque levavit honore."  
 ("Jove, they say, was happy  
 And feeling pretty good with wine forgetting  
 Anxiety and care, and killing time  
 Joking with Juno. "I maintain," he told her  
 "You females get more pleasure out of loving  
 Than we poor males do, ever." She denied it,  
 So they decided to refer the question  
 To wise Tiresias' judgment: he should know  
 What love was like, from either point of view.  
 Once he had come upon two serpents mating  
 In the green woods, and struck them from each other,  
 And thereupon, from man was turned into woman,  
 And was a woman seven years, and saw  
 The serpents once again, and once more struck them  
 Apart, remarking: "If there is such magic  
 In giving you blows, that man is turned into woman,  
 It may be that woman is turned to man. Worth trying."  
 And so he was a man again; as umpire,  
 He took the side of Jove. And Juno  
 Was a bad loser, and she said that umpires  
 Were always blind, and made him so forever.  
 No god can over-rule another's action,  
 But the Almighty Father, out of pity,  
 In compensation, gave Tiresias power  
 To know the future, so there was some honour  
 Along with punishment.")  
 (Ovid: *Metamorphoses*, III: 320-338)



In this tale, Tiresias struck violently with his staff two great serpents who were coupling in the forest. He, then, immediately transformed into a woman. Eight years later when he found the same serpents, and repeated the blow in order to reverse his fate, he at once recovered his manhood. Later, Jove was bantering Juno, jesting that those of her sex gained more pleasure from the act of love than the male gods did. The controversy was referred to Tiresias since he knew the pleasures of love "on both sides". When Tiresias confirmed "the dictum of Jove", the hypersensitive goddess "condemned him to eternal blindness". "Since god is not permitted to undo the work of another, "the omnipotent father" compensated Tiresias with the power to foretell the future. In other legends his fame as a soothsayer became universal; even in Hades his shade gives advice to Ulysses (Odyssey, Book XI). Hence Eliot employs Tiresias as the all-experienced interpreter of the human misadventures represented in this poem.

The protagonist, when he becomes a woman or imagines that he is a woman (compare with the homosexuality that appear in the previous Scene), he somehow makes himself similar with "a taxi throbbing waiting", for a love that can fill emptiness. Here, the character becomes a typist.

*Homeward, and brings the sailor home from sea, (l. 221)*

From Robert Louis Stevenson's *Requiem*:

"Under the wide and starry sky  
 Dig the grave and let me lie:  
 Glad did I live and gladly die,  
 And I laid me down with a will.  
 This be the verse you grave for me:  
 Here he lies where he long'd to be;  
 Home is the sailor, home from sea,

And the hunter home from the hill."  
(Stevenson: *Requiem*)

Although Eliot says of this line: "This may not appear as exact as Sappho's lines, but I had in mind the 'longshore' or 'dory' fisherman, who returns at nightfall." "Sappho's lines" are probably the fragment No. CXLIX, addressed to the evening star, "which summons back all that the light Dawn scattered—the sheep, the goat, the child to its mother." Sappho allegedly threw herself into the sea in despair at her unrequited love for Phaon the boatman, further linking the themes of love, water and death. She also wrote erotic poetry to women, hence the term Sapphic, so symbolizes a barrier to re-birth in the poem.

The protagonist lives just like other woman. She has "stockings, slippers, camisoles, and stays." She is waiting for "the expected guest", the "young man carbuncular". He is a rather rich man. This is shown

*As a silk hat on a Bradford millionaire* (l. 234)

Bradford, in West Yorkshire, near Leeds, had enjoyed an industrial boom, and hence is here associated with the newly rich upstart.

After the dinner, they make love but the feeling is empty. They don't seem that they have the love to do the lovemaking. The man touches the woman as if he is raping her. The woman also doesn't give him the reaction that the man wants.

Still, this is the story of Tiresias. He has "foresuffered all / enacted on this same divan or bed."

*I who have sat by Thebes below the wall  
And walked among the lowest of the dead* (ll. 245-246)



These lines tells about Tiresias who prophesied in the market place by the wall of Thebes for several generations before he was killed at the destruction of the city, afterward he prophesied in Hades, where Ulysses went to consult him.

It is also from Shakespeare's *Two Noble Kinsmen*, Act 1, Scene 1:

First Queen:

"We are three queens whose sovereigns fell before  
The wrath of cruel Creon; who endured  
The beaks of ravens, talons of the kites,  
And pecks of crows in the foul fields of Thebes.  
He will not suffer us to burn their bones,  
To um their ashes, nor to take th' offence  
Of mortal loathsomeness from the blest eye  
Of holy Phoebus, but infects the winds  
With stench of our slain lords. O pity, Duke!  
Thou purger of the earth, draw thy feared sword  
That does good turns to th' world; give us the bones  
Of our dead kings that we may chapel them."  
(Shakespeare: *Two Noble Kinsmen*, Act 1: Scene 1)

The man, then leaves the woman without waking her in her deep sleep after the lovemaking. When she wakes up, she "looks a moment in the glass", seeming to try to introspect herself about what she has done.

*When lovely woman stoops to folly* (l. 253)

From Goldsmith's *The Vicar of Wakefield*, Chapter 24:

"When lovely woman stoops to folly,  
And finds too late that men betray,  
What charm can soothe her melancholy?  
What art can wash her guilt away?  
The only art her guilt to cover,  
To hide her shame from every eye,  
To give repentance to her lover,  
And wing his bosom, is-to die."  
(Goldsmith: *The Vicar of Wakefield*, Chapter 24)

The song is found in Oliver Goldsmith's novel, published in 1766. Olivia, the character, who has been seduced, sings song, which begins with the line. Her only course is to die. Eliot makes the contrast between her thought and the resigned acceptance of the typist.

*She smoothes her hair with automatic hand,  
And puts a record on the gramophone. (ll. 255-256)*

The automatic movement of the woman mirrors the mechanical automation of the gramophone. The song of the gramophone may be the song of the nightingale, which is the representation of Philomel, or the Shakespearean Rag. This gives the idea of the unpleasant feeling of the woman because she feels betrayed by her lover. The music of the gramophone still us heard in the next Scene.

*"This music crept by me upon the waters" (l. 257)*

From Shakespeare's *The Tempest*, Act 1, Scene 2:

Ferdinand:  
Sitting on a bank  
Weeping again the king my father's wrack  
This music crept by me upon the waters.  
(Shakespeare: *The Tempest*, Act 1: Scene 2)

But the protagonist says that he sometimes hear "The pleasant whining of a mandoline" at the bar "Where fishermen lounge at noon: where the walls

*Of Magnus Martyr hold  
Inexplicable splendour of Ionian white and gold. (ll. 264-265)*

Eliot: "The interior of St. Magnus Martyr [church in London] is to my mind one of the finest among Wren's interiors. See *The Proposed Demolition of Nineteen City Churches* (P. S. King & Son, Ltd)." Its lofty steeple (1676), one of Sir Christopher wren's

masterpieces, rises amid the fertile hubbub oh lowly life and fishhouse gossip along lower Thames Street near London Bridge as Eliot significantly remarks.

Then the songs of the Thames-daughters are heard in the air. This can be the music that the protagonist hears or the music of the gramophone.

*The river sweats* (l. 266)

Eliot: "The Song of the (three) Thames-daughters begins here. From line 292 to 306 inclusive they speak in turn." It is from Wagner's *Götterdämmerung* (The Twilight of the Gods), III. i. The story has a mix of water and fire imagery and death by spear (further hidden linkage to the many Shakespeare quotations in the poem). Significantly also for this section of the poem it also has closing red sky imagery that correlates with Eliot's "red sails": The 3 Rhine-daughters are singing and swimming in the River Rhine when Siegfried arrives. He is hunting, but has lost his prey. The Rhine-daughters see the Ring and try to persuade Siegfried to give it to them. Siegfried considers giving it away, but as the Rhine-daughters warn him of the dangers he will face if he does not yield the Ring, he declares he does not care for his life. The Rhine-daughters swim away calling him mad and prophecy that he will lose the Ring. Siegfried meets up with the rest of the hunting party. They drink and talk until Gunther becomes alarmed at Siegfried's story of his beloved Bruennhilde. Two ravens fly up and circle above Siegfried, portence of imminent doom, then Hagen in an act of revenge plunges his spear into Siegfried's back who shortly dies. Bruennhilde has a funeral pyre built for Siegfried. She takes the Ring and says that the fire that soon consumes her will cleanse it from the Curse and then the Rhine-daughters can have their gold from the ashes. She ignites the pyre with a torch,

mounts her steed and speaking a last greeting to Siegfried she rides into the blazing pyre. The flames instantly blaze up and fill the space before the hall then the Rhine swells up and sweeps over the fire sweeping in the 3 Rhine-daughters, swimming close to the fire-embers. Hage, alarmed by the appearance of the Rhine-daughters plunges into the flood to keep them away from the Ring and Woglinde and Wellgunde twine their arms round his neck and draw him down below. On the horizon breaks an increasing red glow. In its light the Rhine is seen to have returned to its bed and the nymphs are circling and playing with the Ring on the calm waters. From the ruins of the half-burnt hall, the men and women perceive with awe the light in the sky, in which now appears the hall of Valhalla, where the gods and heroes are seen sitting together (Wagner: *Götterdämmerung*, III. I). This song reminds the reader about the opening of *The Fire Sermon*. At the opening they sings about the Thames loss of beauty. At the latter part, they sings about the modern river, soiled with 'Oil and tar', and also about the Elizabethan river, also evoked in the previous Scene of the river in this *The Fire Sermon*.

*And past the Isle of Dogs (l. 276)*

These place names associated with the modern port of London suggest the contrast between the Thames of the industrial present and Spenser's idyllic picture of the Thames of the past.

The picture of the Elizabethan river begins here: Queen Elizabeth I and Robert Dudley, Earl of Leicester who was a favourite of the Queen. The fruitless of love of them is recalled here.

*Elizabeth and Leicester (l. 279)*

Eliot: "Froude's *Elizabeth*, vol. I, ch. iv, letter of De Quadra to Philip of Spain: In the afternoon we were in a barge, watching the games on the river. (The queen) was alone with Lord Robert and myself on the poop, when they began to talk nonsense, and went so far that Lord Robert at last said, as I was on the spot there was no reason why they should not be married if the queen pleased."

The Scene also refers or is compared to the love in Shakespeare's *Antony and Cleopatra* in the opening of "A Game of Chess." The Scene also gives a contrast between Elizabethan magnificence and the modern sordidness. In the Elizabethan age love for love's sake has some and therefore some magnificence. But the passage gives something of an opposite effect too: the same sterile love, emptiness of love. Elizabeth also in this poem becomes all woman in the waste land, loveless and betrayed.

The third Thames-daughters' song depicts another sordid love affair and unites the theme of the first two songs. The symbol of the modern waste land is depicted in the passage "Trams and dusty trees."

*Highbury bore me. Richmond and Kew  
Undid me. (ll. 293-294)*

Eliot: From Dante's *Purgatorio*: "Ricorditi di me, che son la Pia; Siena mi fe', disfecemi Maremma." ("Remember me, I'm Pia; Siena bore me, I died in Maremma.") The second line earlier provided Pound with the title of a sordid poem of *Mausbeley*. Dante met Pia de' Tolomei of Siena, whose husband had murdered her in his castle in Maremma. By contrast, Eliot presents a girl from undistinguished Highbury in London. Richmond and Kew, the places of her undoing, are popular

pleasure resorts; Richmond, a borough of London, contains a very large park with ample provisions for boasting.

The three stanzas, which follow are the elegies of the three daughters of the Thames, waste land counterparts of the Rhine maidens, recounting their love-experiences in the park and resort areas near London such as Richmond and Kew. Highbury is a working class neighborhood; Moorgate, a warehouse district near London Bridge. Margate Sands is a popular resort in the Thames estuary.

*"My feet are at Moorgate, and my heart (l. 296)*

The second Thames daughters' song begins here. The Scene here is similar to the reality that happens with the protagonist and the lover. When he seems to try to erase his guilt to the woman, "He wept." The woman makes no comment and no reaction. This is similar with the reaction of the typist after the lover leaves her alone with guilt because of the loveless lovemaking.

*"On Margate Sands. (l. 300)*

The third Thames daughters' song begins here. The woman's situation is hopeless. She can only "connect / Nothing with nothing." She seems to be by the river and play with the sands (Margate is the estuary of Thames).

Then the Scene moves to the protagonist's confession. He realizes that everything that he has done is wrong and he then says

*To Carthage then I came (l. 307)*

It is taken from St. Augustine's *Confessions* Book 3:

*"To Carthage then I came, where a cauldron of unholy loves was seething and bubbling all around me." (St. Augustine: Confessions Book 3)*



Carthage, notorious as a place of lust and unholy love, was the Scene of Augustine's confession of his own impure desires. In this passage, Augustine confesses that, famished for love but not yet knowing the love of God, he "defiled the waters of friendship with the filth of uncleanness, and soiled its purity with \* \* \* lustfulness." He called on God's help to pluck him out of the cauldron of passions of his youth; ll. 309-310.

*Burning burning burning burning* (l. 308)

Eliot refers the reader to the complete text of Buddha's Fire Sermon from which the line is taken. The passage (which Eliot says "corresponds in importance to the Christ's Sermon of the Mount) calls for a life free from burning passions and all depravity and a dedication to the pure and holy way.

*O Lord Thou pluckest me out*  
*O Lord Thou pluckest* (ll. 309-310)

This is taken from St. Augustine's *Confessions*:

"O Lord Thou pluckest me out of the burning. Thus it is that thou dost act, O Lord God, for thou lovest souls far more purely than we do and art more incorruptibly compassionate, although thou art never wounded by any sorrow." (St. Augustine: *Confessions*)

Cf. Zechariah iii; 1-2: Joshua \* \* \* a brand plucked out of the fire." Eliot: "The collocation of these two representatives of Eastern and Western asceticism, as the culmination of this part of the poem, is not an accident." These references seem connected to each other in a way that both of them tell about the wisdom of life free of passion.

#### A.5 Part IV: Death by Water

Death by water brings a kind of peace, brings an end to the lust, fear and pettiness of the first three parts. The title suggests also the "living water" (John iv; 5-14), a principal subject in Part V. Water was a pagan symbol of fertility, with ritualistic functions in the worship of Tammuz, Adonis, and Siva (Frazer's *The Golden Bough*). The god was immersed in the rivers to promote fertility of land and people, or was given water burial in winter and resurrected in spring. The intention of Eliot's lyric is made evident by its history: he wrote it first in French as a conclusion for the poem "Dans le Restaurant" (Poems, 1920), a disgusted excoiation of an old waiter who gloats obscenely over his senile memory of an attempt, at age of seven, to violate a little girl "under the wet willows". In the present work, Eliot has already associated Phlebas the Phoenician with Ferdinand (ll. 47-48). He seems to be associated with the merchant, Euginides (ll. 52 and 209); also in the French version Phlebas is a merchant sailor from Cornwall, absorbed in "the profits and losses and the cargoes of tin." The ancient Phoenicians were great Mediterranean traders: hence Phlebas in part symbolizes materialistic mercantilism.

Water here doesn't give life but it takes life away. Short, resolute and uncompromising. What water takes here, actually, not the life but the sins and the guilt that the people had committed. As it has been stated above that the waste land is very dry, it lacks of water. So water here may symbolize the spiritual fulfillment of the people.

Water is the 3<sup>rd</sup> of the 4 natural elements. As above, linkage to The Fire Sermon, water was personified by woman (fire was male) in the Vedic rituals.

Phlebas, is dead, drowned in the sea. Phlebas here is also representation of the protagonist. The protagonist forgets the seagulls, the wave of the sea and

*the profit and loss. (l. 314)*

Phlebas also refers to the one-eyed merchant or the Smyrna merchant and Ferdinand, the prince of Naples.

*A current under the sea  
Picked his bones in whispers (ll. 315-316)*

The death is quiet. He doesn't even feel the pain. He then enters the whirlpool. The whirlpool here may represent the death. Compare the death that is represented in Part III: "bones cast in a little dry garret, / Rattled by the rat's foot only, year to year." Then, the next passage is an advice.

*O you who turn the wheel (l. 320)*

Literally, "the wheel" refers to the wheel of the helmsman but note also the wheel of the whirlpool (ll.315-318). Eliot places the Wheel in the Tarot pack (l. 51). The Tarot wheel is depicted as responding to two competing forces—on the one hand, Anubis, and Egyptian divinity who conducts and watches over the dead; on the other, the Greek Typhon (Typhocus), and all-devouring monster of evil—and thus it symbolizes the nature of man's fate in eternity.

Here, the fire of passion of the protagonist is drowned, refreshed, baptized by the water. Since it is a baptism, it is very brief and not deadly. There seems to be a reference to *The Tempest*; the themes of the rightful lord dispossessed and restored, of rescue from the sea, of sorrow, purification, and reconciliation.



#### A.6 Part V: What the Thunder Said

Eliot: "In the first part of Part V, three themes are employed: the journey to Emmaus, the approach to the Chapel Perilous (see Miss Weston's book), and the present decay of Eastern Europe.... The fable of the meaning of the Thunder is found in the Brihadaranyaka - Upanishad, 5, 1".

We return here to the Christ theme. Christ is not yet risen but there is thunder over distant mountains. Then the arid waste land is again described. Abruptly we are on the journey to Emmaus, with Christ risen but not yet seen or recognized. On the journey, on the third day after He was crucified, Christ first proved His resurrection to his disciples by appearing to two of them. The Chapel Perilous was the place of the Christian knight's final ordeal in quest of the Grail, the symbol of faith; and the decay of the civilization is evidence of infidelity of to Christian revelation.

Nightmare vision of the decay of Eastern Europe and of death and destruction and aridity leads to a vision of long awaited rain. Thunder brings the promise of rain but fails to provide it. Thunder represents Air, the 1<sup>th</sup> of the 4 natural elements. The thunder speaks the formula for the removal of the curse—give, sympathize, and control. But this formula has not yet been satisfied by the society. The protagonist sits by his still arid plain, considering the task of setting at least his own affairs in order. He sees the problem clearly enough now, but the great task, the great ordeal lies before him. The last lines signify the peace to be achieved through the formula.

The title is taken from the Second Brahmana passage of "The Three Cardinal Virtues":

"1. The threefold offspring of Prajapati-gods, men, and devils (*asura*) - dwelt with their father Prajapati as students of sacred knowledge (*Brahmacarya*). Having lived the life of a student of sacred knowledge, the gods said: "Speak to us, Sir." To them he spoke this syllable, "Da". "Did you understand?" We did understand," said they. "You said to us, 'Restrain yourselves (*damyata*).'" "Yes (Om)!" said he. "You did understand."

2. So then the men said to him: "Speak to us, Sir." To them then he spoke this syllable, "Da". "Did you understand?" "We did understand," said they. "You said to us, 'Give (*datta*).'" "Yes (Om)!" said he. "You did understand."

3. So then the devils said to him: "Speak to us, Sir." To them then he spoke this syllable, "Da". "Did you understand?" "We did understand," said they. "You said to us, 'Be sympathetic (*dayadhvam*).'" "Yes (Om)!" said he. "You did understand."

This same thing does the divine voice here, thunder, repeating Da! Da! Da! that is, restrain yourselves, give, sympathise. One should practise this same triad: self-restraint, giving, sympathy." (Deussen: *Sechzig Upanishads des Veda*, p. 489)

It is also taken from Upanishad, 1,1:

"Dawn is the head of the horse sacrificial. The sun is his eye, his breath is the wind, his wide open mouth is Fire, the master might universal. Time is the self of the horse sacrificial. Heaven is his back and the midworld his belly, earth is his footing, - the regions are his flanks and the lesser regions their ribs, the seasons his members, the months and the half-months are their joints, the days and nights are of his body. The strands are the food in his belly, the rivers are his veins, his liver and lungs are the mountains, herbs and plants are his hairs, the rising is his front and the setting his hinder portion, when he stretches himself, then it lightens, when he shakes his frame, then it thunders, when he urinates, then it rains. Speech, verily, is the sound of him." (Deussen: *Sechzig Upanishads des Veda*, p. 489)

The scene here is that actual waste land, stony and sun-parched. The references of the scene are taken from the bible.

*After the frosty silence in the gardens (l. 323)*

The gardens are one was Gethsemane, the Scene of Christ final temptation, prayer, and dedication (Matthew 26: 36-45). The other was a garden on Golgotha, the hill of the crucifixion where the disciples buried Him in a new tomb (John 19: 41-42). This passage (ll. 322-330) recapitulates the events of Christ's passion; the agony of Gethsemane, the betrayal, imprisonment, trial, crucifixion, and burial.

*He who was living is now dead (l. 328)*

Reversal of Luke 15:24: "For this my son was dead, and is alive again; he was lost, and is found" and Luke 15:32: "It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found." and Revelations 2:8 "And unto the angel of the church in Smyrna write: These things saith the first and the last, which was dead, and is alive".

*Here is no water but only rock (l. 331)*

The journey to Emmaus begins here and proceeds through a bleak and sterile country in which images of the waste land and echoes of Ezekiel and Ecclesiastes prevail as resulting from human infidelity to God.

*But sound of water over a rock (l. 356)*

Here, and elsewhere in the poem, the rock and water imagery may link to several similar Biblical passages, such as: "And did all drink the same spiritual drink: for they drank of that spiritual Rock that followed them: and that Rock was Christ." (Corinthians 10:4)

In the waste land, though there is no water, there is a thunder bringing hope that there will be rain. But the thunder is still sterile.

*There is not even silence in the mountains*

he departed, the Queen, entranced by passion, killed herself (Virgil's *Aeneid*, I. 726).

This is another description of beauty, which may destroy life.

In the room, above the antique mantel, there is a picture, which looks like it is real and beautiful.

*As though a window gave upon the sylvan Scene* (l. 98)

From Milton's *Paradise Lost*:

"A Sylvan Scene, and as the ranks ascend,  
Shade above shade, a woodie Theatre  
Of stateliest view."  
(Milton: *Paradise Lost*, BOOK IV: 140-142)

The phrase is associated with Milton's description of the first Eden, a place of innocent love. But here see the next lines.

*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.*(ll.99-103)

From Ovid's *Metamorphoses*, VI: Philomel is the character raped by King Tereus. Philomel actually is the sister of the king's wife, Procne. Tereus cut out Philomel's tongue so that she couldn't tell. Procne, for revenge, killed his son and served his heart for the king to eat. The gods, to save the sisters, turned them into birds: Philomel was turned into a nightingale and Procne was turned into a swallow (Ovid: *Metamorphoses*, VI). This story becomes an example of sex without fertility. The expression 'Jug Jug' was a vulgar illustration of the nightingale song. Compare this line with Part III, l. 204.

*But dry sterile thunder without rain (ll. 341-342)*

This thunder keeps on the noise until then he will speak.

The two disciples are still on the way to Emmaus. The waste land takes them to remember the song of the hermit.

*Where the hermit-thrush sings in the pine trees  
Drip drop drip drop drop drop (ll. 357-358)*

Eliot: "This is *Turdus aonalaschkae pallasii*, the hermit-thrush which I have heard in Quebec County. Chapman says (Handbook of Birds in Eastern North America) 'it is most at home in secluded woodland and thickety retreats...It's notes are not remarkable for variety or volume, but in purity and sweetness of tone and exquisite modulation they are unequalled.' Its 'water-dripping song' is justly celebrated."

*Who is the third who walks always beside you?  
When I count, there are only you and I together (ll. 360-361)*

This illusion of "one more member" is often thought to be The Grim Reaper. Eliot: "The following lines were stimulated by the account of one of the Antarctic expeditions (I forget which, but I think one of Shackleton's): it was related that the party of explorers, at the extremity of their strength, had the constant delusion that there was one more member than could actually be counted." In the journey to Emmaus the two disciples, in desperation and grief at the death of Jesus, were joined by a wayfarer whom they were not permitted to recognize. This companion argued from the bible that their dead Lord was indeed the foretold Messiah. Later, as he blessed the bread at the inn, "they knew him"; and he vanished out of their sight (Luke 24: 13-34).



The two disciples then also hear some sound that is high in the air. The sound tells description of the waste land.

*Murmur of maternal lamentation  
 Who are those hooded hordes swarming  
 Over endless plains, stumbling in cracked earth  
 Ringed by the flat horizon only  
 What is the city over the mountains  
 Cracks and reforms and bursts in the violet air  
 Falling towers Jerusalem Athens Alexandria  
 Vienna London  
 Unreal (ll. 368-376)*

This passage depicts a nightmare vision of the decay of Eastern Europe, taken from Hermann Hesse's *Blick ins Chaos* (A Glimpse into Chaos). The passage records the fear of Europe over the turbulence of Russian revolution, presaging a general cracking up of western civilization:

"Schon ist halb Europa, schon ist zumindest der halbe Osten Europas auf dem Wege zum Chaos, fährt betrunken im heiligen Wahn am Abgrund entlang und singt dazu, singt betrunken und hymnisch wie Dmitri Karamasoff sang. Ueber diese Lieder lacht der Bürger beleidigt, der Heilige und Seher hört sie mit Tränen." ("Half of Europe, at least the half of Europe's east, is driving itself into chaos, moving drunkenly in a holy delusion on the verge of disaster and is singing, singing itself into a hymnal stupor with songs like Dmitri Karamazov sang. People laugh insultedly about these songs, the holy one and the clairvoyant are hearing them with tears.")  
 (Hesse: *Blick ins Chaos*)

The lament may refer to the Dmitri Karamazov's song, but also refers to the prophecy of catastrophe that Jesus utters in Chapter 23 of Luke, which tells of his condemnation and crucifixion: "And there followed him a great company of people and of women, which also bewailed and lamented him. But Jesus turning unto them said, Daughters of Jerusalem, weep not for me, but weep for yourselves and for your children. For, behold, the days are coming, in which they shall say, Blessed the

barren, and the wombs that never bare, and the paps which never gave suck. Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us."

The hooded hordes here are the people of the waste land. It is different to the reference of the hooded person in the previous stanza (l. 363), which refers to Jesus. The contrast is very clear: the hooded person is the spiritual one and the hooded people are the unspiritual ones. The people also represent the general waste land of the real world with a special application to the break-up of Eastern Europe, the region with which the fertility cults were especially connected and in which the traditional values are discredited. The unreality of the cities is caused by the unspiritual lives that the people live in.

The passage which, immediately follows develops unreality into nightmare vision of a woman, which refers back to Part II "A Game of Chess". The woman still hears the music but she sees "bats with baby faces" (l. 379). The bats also represent the decay of the world. This image is in contrast with the image of babies with beautiful wings, which represent angels.

The color violet may also represent something, such as in "The Fire Sermon", "violet hour" (ll. 215 and 220), "violet air" (l. 373) and "violet light" (l. 380). The color violet is a description of the time of twilight. The twilight may indicate the twilight of the civilization. It is also one of the liturgical colors of the Church. It symbolizes repentance and it is the color of baptism.

In the next passage, the journey of the disciples becomes the journey to Chapel Perilous in the Grail legend.

*There is the empty chapel, only the wind's home (l. 389)*



To the theme of Christ's trial and agony is now added the strange initiation of the knight of the Grail legends approaching the Chapel Perilous and the Perilous Cemetery, prior to his vision of the Grail. In the legends recounted in *From Ritual to Romance* there is a storm and great wind, and altar in the chapel, a dead body upon it, sometimes candles and a Black Hand, which extinguishes them. The significance of the knight's ordeals seems lost in the waste land when only an empty chapel is seen with a weathercock in place of the prophetic crowing of the in Luke 22, which announces Peter's denial of Christ.

*Co co rico co co rico* (l. 394)

Peter three times denied his Master, and "immediately the cock crew" as Jesus had predicted (Matthew 26: 34 and 74). The cock in the folklore of many people is regarded as the bird whose voice chases away the power of evil. It is significant that it is after his crow that the flash of lightning comes and the "damp gust / Bringing rain".

The passage then moves to the story of the Ganges River in India, which then carries out the message of the thunder to the human being.

*Ganga* (l. 396)

It refers to the river Ganges in India, regarded as holy. The Himalaya Mountains ("Himavant" in line 398) were regarded as deity, the mother of Devi, who was the consort of Siva. Devi and Siva were, among other things, goddess and dog of fertility. The Ganges River, taking its source in the Himalaya, was worshiped as a sacred disseminator of fertility. At the Spring Festivals, maidens cast images of Siva into its waters. The ashes of devout Hindu are still returned to this source.

*DA* (l. 401)

In the Hindu sacred book Brihadaranyaka-Upanishad, God repeats "DA" 3 times, once as "Datta" (give), second as "Dayadhvam" (sympathize), and third as "Damyata" (control). Here, the words are spoken by the thunder as a sign from god.

The first is "Datta" which means to give. Giving in the waste Land has been only a momentary surrender, that of sex, but even that is some evidences of existence and a sign of forgiveness.

*By this, and this only, we have existed  
Which is not to be found in our obituaries  
Or in memories draped by the beneficent spider* (ll. 405-407)

The last line is taken from Webster's *The White Devil*: "...they'll remarry / Ere the worm pierce your winding-sheet, ere the spider / Make a thin curtain for your epitaphs".

The second is "Dayadhvam" which means to sympathize. The comment after this is obviously connected with the above passage. The surrender is an attempt to transcend one's essential isolation.

*I have heard the key  
Turn in the door once and turn once only  
We think of the key, each in his prison  
Thinking of the key, each confirms a prison* (l. 412-415)

From Dante's *Inferno*: "ed io sentii chiavar l'uscio di sotto all'orribile torre." ("And I heard the door be (un)locked under the terrible tower.") They are part of the story told to Dante, in one of the innermost of Hell, by the traitor of Count Ugolino of Pisa, who with archbishop Ruggieri, with his four sons, and starved to death. Dante finds the Count in Hell gnawing upon the head of the traitorous Archbishop. This

incident is a type of self imprisonment. Eliot: "Also F. H. Bradley, *Appearance and Reality*, p. 346: 'My external sensations are no less private to myself than are my thoughts or my feelings. In either case my experience falls within my own circle, a circle closed on the outside; and, with all its elements alike, every sphere is opaque to the others, which surround it.... In brief, regarded as an existence, which appears in a soul, the whole world for each is peculiar and private to that soul.'"

Then the passage tells about how the protagonist has become.

*a broken Coriolanus* (l. 417)

It refers to Gnaeus Marcius Coriolanus (fifth century BC) it also refers to Shakespeare's play *Coriolanus*, followed the legendary account in Plutarch's *Lives*, in which the tragic hero Coriolanus dies. During a disturbance by the starving plebeians, this patrician leader was exiled for proposing that the poor be fed from the public Roman store only in return of the dissolution of their tribunate. In exile he became a great leader of the Volscians, but they executed him when he spared Rome, his native city. Of obvious interest to Eliot as he wrote 2 poems named Coriolan and refers to him in his poem *A Cooking Egg*:

"And have talk with Coriolanus  
And other heroes of that kidney."  
(Eliot: *A Cooking Egg*, ll. 11-12)

Coriolanus here becomes another type of self-pride and self-interest told under the admonishment of "sympathize".

The third is "Damyata" which means to control. The statement follows the logical condition for control, sympathy.

*The boat responded*

*Gaily, to the hand expert with sail and oar  
The sea was calm, your heart would have responded* (ll. 419-421)

The figure of the boat catches up the figure of control already given in "Death by Water"—"O you who turn the wheel and look to windward"—and from "The Burial of The Dead" the figure of happy love in which the ship rushes on with a fair wind behind it: *Frisch weht der Wind...*

The passage then moves to the understanding of the protagonist about everything that he has done. The protagonist sits alone upon the shore.

*Fishing, with the arid plain behind me* (l. 424)

Eliot: "Weston, *From Ritual to Romance*, chapter on the Fisher King." There is a symbolic relation between the fish, water, and fertility. The fish also became an early Christian symbol in which the fish is a life force and indicates fertility and birth. In Greek, the letters of the Greek ichthys (fish) were the initial letters of the Greek words for "Jesus Christ, of God the Son, Saviour." Cf. "fishing in the dull canal" (l. 189).

*Shall I at least set my lands in order?* (l. 426)

Isaiah 38: 1: "Thus saith the Lord, Set thine house in order: for thou shalt die, and not live." This passage is followed by the song that also represents the breaking up of the civilization: "London Bridge is falling down falling down falling down". This makes a responsibility of the protagonist to set his life in order but he still has the doubt to do so it seems that everything has breaking apart in front of him. Then he prays.

*Poi s'assose nel foco che gli affina* (l. 428)

From Dante's *Purgatorio* XXVI: 148:

"Ara vos prec per aquella valor  
'que vos guida al som de l'escalina,  
'sovegna vos a temps de ma dolor.'  
Poi s'ascose nel foco che gli affina."  
("I pray ye by the worth  
that guides ye up unto the summit of the scale,  
in time Remember ye my sufferings.'  
With such words he disappeared in the refining flame.")  
(Dante: *Purgatorio*, XXVI: 148)

Here, Arnaut Daniel, a Provençal poet who has sinned in lust, asks Dante to remember his pain when he ascends the stairway leading to Paradise. Then says Dante, 'he disappeared into the refining flame.' The refining flame is another symbol in this part that supports the theme of this poem.

*Quando fiam uti chelidon* (l. 429)  
(When shall I be like the swallow)

From the poem *Pervigilium Veneris*:

Latin: "Quando fiam uti chelidon, ut tacere desinam?  
Perdidi Musam tacendo, nec me Phoebus respicit.  
Sic Amyclas, cum tacerent, perdidit silentium."  
(*Pervigilium Veneris*)

*Pervigilium Veneris* means "Nights of Venus" in which all nature celebrates the time of love. The nightingale (symbol of betrayed beauty and likewise the voiceless artist) cries: "when shall I be as the swallow and cease to be voiceless?" This allusion also connects with the Philomel symbol. Again, the symbol is the major symbol of the poem.

*O swallow, swallow* (l. 429)

From Tennyson's poem *O Swallow, Swallow*:

"O Swallow, Swallow, flying, flying South,



Fly to her, and fall upon her gilded eaves,  
 And tell her, tell her what I tell to thee.  
 O tell her, Swallow, thou that knowest each,  
 That bright and fierce auld fickle is the South,  
 And dark and true and tender is the North.  
 O Swallow, Swallow, if I could follow, and light  
 Upon her lattice, I would pipe and trill,  
 And cheep and twitter twenty million loves.  
 O were I thou that she might take me in,  
 And lay me on her bosom, and her heart  
 Would rock the snowy cradle till I died.  
 Why lingereth she to clothe her heart with love,  
 Delaying as the tender ash delays  
 To clothe herself, when all the woods are green?  
 O tell her, Swallow, that thy brood is flown:  
 Say to her, I do but wanton in the South,  
 But in the North long since my nest is made.  
 O tell her, brief is life but love is long,  
 And brief the sun of summer in the North,  
 And brief the moon of beauty in the South.  
 O Swallow, flying from the golden woods,  
 Fly to her, and pipe and woo her, and make her mine  
 And tell her, tell her, that I follow thee."  
 (Tennyson: *O Swallow, Swallow*)

The protagonist is asking for therefore when shall the spring, the time of love return,  
 but also when will he be reborn out of the sufferings.

*Le Prince d'Aquitaine a la tour abolie* (l. 430)  
 (Prince Aquitaine at the ruined tower)

From Gerard de Nerval's Sonnet *El Desdichado* [The Disinherited] an author who  
 strongly identified with the Grail legend:

"Je suis le Ténébreux, - le Veuf, - l'Inconsolé,  
 Le Prince d'Aquitaine à la Tour abolie:  
 Ma seule Etoile est morte, - et mon luth constellé  
 Porte le Soleil noir de la Mélancolie."  
 (Nerval: *El Desdichado*)

This poem represents the speaker as "shadow shrouded, the widower, the  
 inconsolable." This condition may refer to the to the protagonist that he has been



disinherited, robbed by the civilization. The ruined tower is perhaps the Perilous Chapel and also the whole civilization in decay. The protagonist resolves to claim his civilization and rehabilitate it. He would become Hieronymo, with a great need to make a better life, although he will be considered as a mad person.

*Why then Ile fit you. Hieronymo's mad againe.* (l. 432)

Hieronymo is principal character in Thomas Kyd's *Spanish Tragedy*, one of the most violent Elizabethan tragedies in the Senecan tradition, who goes mad with grief on finding his son dead—Symbolic of the termination of re-birth. "Ile fit you" is a line spoken by Hieronymo in the play and used in this poem to refit order to the fragments shored against the ruins. Also an appeal to the reader to understand and see the fit of the poem's meaning. Finally, a pun on the remainder of Hieronymo's line ("say no more") which Eliot literally doesn't even say and which signifies the imminent end to the poem:

"BALTHAZAR:

'It pleased you, at the entertainment of the ambassador,  
To grace the king so much as with a show.  
Now were your study so well furnished,  
As, for the passing of the first night's sport,  
To entertain my father with the like,  
Or any suchlike pleasing motion,  
Assure yourself, it would content them well.'

HIERONYMO: 'Is this all?'

BALTHAZAR: 'Ay, this is all.'

HIERONYMO: 'Why then, I'll fit you; say no more.'"

(Kyd: *Spanish Tragedy*)

"Hieronymo's mad againe" was an early sub-title to Kyd's *Spanish Tragedy*. Hieronymo is asked by the king to perform a play. Seeking revenge for the murder of his son, he says to the king: "Why then, ile fit you"—i.e. he will do the play and revenge himself

at the same time. He then does it but killed himself during the performance. Earlier, he has bitten off his tongue to avoid confessing, an incident which recalls the theme of nightingale, Philomel, referred to the lines about the swallow, above. Hieronymo, like Shakespeare's Hamlet, confounded his adversaries with feigned madness though there was actually skill, method and design in the apparent madness. As Polonius said in Hamlet: "Though this be madness, yet there is method in it". Eliot seems to wish to convey this same sentiment to the reader of this poem in this line: though the poem at first reading may seem like an amorphous mass of crazy images, especially if the reader is unaware of all the literary references, there is in fact great form, meaning and purpose to the structure and content of the whole poem.

Then, the statement of the thunder is repeated one more time followed by

*Shantih shantih shantih* (l. 434)

This is a Formal alliterative ending to an Upanishad (Hindu holy poem), loosely meaning "The Peace that passeth all understanding". The Upanishads are the treatises on theology, part of the Vedas, the ancient Hindu sacred literature. Eliot's translation of the Sanskrit *shantih* recalls various benedictions and salutations of Paul in his Epistles, particularly: "And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus." (Philippians 4: 7) The ending gives the interpretation that the understanding of the protagonist about everything will make a purified, peaceful life.

The reference from *Spanish Tragedy*, the condition of the thunder that hasn't bring the rain, and the question whether the protagonist shall to set his land in order seem to conclude that the purified life is still far away from reachable. The rain will

fall when the people on the waste land understand and belief that what is needed to fill the emptiness of their life is a better belief.

## B. Theme Analysis

From the analysis above, there are many symbols but the position is taken by the four natural elements—earth, fire, water and air, and the human symbol; Philomel. They become the central symbols in every part.

The central symbol of Part I: The Burial of the Dead is the earth as the first element in four natural elements. The earth is representing the waste land as the dust that Sybil had to hold, which may also symbolizes the death, the dead land, the dry stone, and Unreal City. The symbols are supported by the symbols of fertility, represented by water, Sirius, the dead sound in The Saint Mary Woolnoth church; and symbols of failure in prophecy, represented by the Tarot cards and Madame Sosostriis.

From the main symbol above (the earth), it concludes the theme of this part that is the dead life of the people living in the waste land. The people, Marie, representing the woman, and Stetson, representing the man, live in tragic lives. Marie is living in a solitude and lonely life in contrast with the happy life in the past. Stetson lives in a life haunted by the past, the war that kills a lot of people. Marie's loneliness is then compared with the loneliness of Tristan when he waits for Isolde to come. They try to find love in the waste land but what they find is only "the silence" (l. 41). This means that love cannot exist in the waste land. This theme is supported especially with the symbols of the dead land as in the beginning of this part. The

references from the Bible and Donne's *Devotions* make the emptiness of the protagonist seem to be religious. The protagonist is living an empty life and searching for something to fill the emptiness. He searches for a religion but also searches for love as the story of Marie and Tristan. Life in the waste land is lack of beauty in similarity with the condition of Sybil in the epigraph. She is living forever but she is not beautiful. This contrast theme is also stated in the next part.

The central symbol of Part II: A Game of Chess is the Philomel. This symbol is symbolizing the emptiness in lovemaking, which is also symbolized by the game of chess. The symbol is supported by the symbols of high-class life, represented by the Chair, and lacqueria; symbol of impotency, represented by "the dead men who lost their bones"; and the symbol of the low-class life, represented by the pub where the two cockney women had the conversation.

In accord to the main symbol above (Philomel), it concludes the theme in this part that is the emptiness of love. Like Marie, Philomel lives in an empty life. But she has different emptiness. King Tereus raped her so that she feels guilty. But then the gods helped her so then she became a nightingale. This part then concludes that the women here are "raped" just like Philomel. The women living in higher class and lower class are living an empty "raped" life. This theme is supported also by the references from the Shakespearean plays that tell about the scene when the characters are falling and feeling disappointed about their lives.

The central symbol of Part III: The Fire Sermon is fire, the second natural element. Fire is representing the male persons in this poem. The symbol is represented by The Fisher King as the impotent man; Sweeney, as the symbol of

misguided man; King Tereus, as the man who raped Philomel; Mr. Euginides, as the homosexual man; Tiresias, as the man who lives the life of a woman; Siegfried, as the man who has to give back the “beauty if the river”; Leicester, as the man with the emptiness of love; and St Augustine, as the man who has committed sins. Fire also symbolizes the burning passion of the characters in the poem.

So, in accord to the main symbol above, it concludes that the theme in this part is the life of the men in the waste land. The men here are living in a life full of passion and sins as the reference from the Buddhist Fire Sermon said. The theme is also supported by the reference from Ovid's *Metamorphoses*, the story of Tiresias who lives a life of the two sexes, the reference from Wagner's *Götterdämmerung* (The Twilight of the Gods) whose story has a mix of water and fire imagery and death by spear.

Water, the third natural element, is the central symbol of Part IV: Death by Water, which symbolizes the purifying death or the dead of the sins and guilt. This is supported by the symbol of the man, represented by Phlebas, which may refer to Ferdinand and Mr. Euginides. It is also supported by “the wheel” or The Tarot wheel depicted as responding to two competing forces—Anubis, an Egyptian divinity who conducts and watches over the dead; the Greek Typhon (Typhocus): an all-devouring monster of evil—and thus it symbolizes the nature of man's fate in eternity.

In accord to the main symbol above, it concludes that the theme of this part is the recovery of life. The water as the symbol of the purifier also symbolizes a life giving material that will give the life in the waste land a meaning and fill the emptiness of life.

In Part V: *What The Thunder Said*, air, the fourth natural element, is the central symbol. It symbolizes the divinity that is coming to the waste land after the sins and guilt are purified. The symbol is supported by the symbols of fertility: water, the symbols of Christ: Rock and Fish, the symbol of power that chases evil: cock, and another symbol of purification: the "refining" flame.

So, from the main symbol above, it concludes that the theme of this part is the way to a better life is opening. After the death of the sins in the previous part, the life is becoming a better life with a deep understanding of the life itself. The theme is supported by the references from the Bible (*The journey to Emmaus*), the approach to *Chapel Perilous*, and from *Bhahadaranyaka - Upanishad*.

The themes above—the dead life of the people living in the waste land, the emptiness of love, the life of the men in the waste land, the recovery of life, the way to a better life is opening—support the theme of the main symbol that is reflected by the title *The Waste Land*. The symbol of the emptiness of life is represented there: a barren and empty land without fertility. The fertility itself is symbolized by water. Water here may also symbolize religion that can guide and purify the sins in life. The main symbols represented in the title is supported by the "evidences" that Eliot gives in with the symbols, references, and themes of every parts. They all supported the main theme of the poem that is the emptiness of life. This poem concludes that the way to fill emptiness of life is to have a better understanding about life especially in belief so that people can control their life.

# CHAPTER IV

## CONCLUSION