

**Chapter 1 : Themes & Symbols in the Poem "The Waste Land" | Pen and the Pad**

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Writing[ edit ] Eliot probably worked on the text that became *The Waste Land* for several years preceding its first publication in . In a May letter to New York lawyer and patron of modernism John Quinn , Eliot wrote that he had "a long poem in mind and partly on paper which I am wishful to finish". He and his first wife, Vivienne Haigh-Wood Eliot , travelled to the coastal resort of Margate, Kent , for a period of convalescence. While there, Eliot worked on the poem, and possibly showed an early version to Ezra Pound when, after a brief return to London, the Eliots travelled to Paris in November and stayed with him. Eliot was en route to Lausanne , Switzerland , for treatment by Doctor Roger Vittoz, who had been recommended to him by Ottoline Morrell ; Vivienne was to stay at a sanatorium just outside Paris. Luce where Hotel Elite stands since in Lausanne, Eliot produced a page version of the poem. Pound then made detailed editorial comments and significant cuts to the manuscript. Eliot later dedicated the poem to Pound. In she sold them privately to the New York Public Library. The full poem prior to the Pound editorial changes is contained in the facsimile.

Editing[ edit ] The drafts of the poem reveal that it originally contained almost twice as much material as the final published version. The first page of the typescript contained 54 lines in the sort of street voice that we hear again at the end of the second section, *A Game of Chess*. This page appears to have been lightly crossed out in pencil by Eliot himself. Although there are several signs of similar adjustments made by Eliot, and a number of significant comments by Vivienne, the most significant editorial input is clearly that of Pound, who recommended many cuts to the poem. In the end, the regularity of the four-line stanzas was abandoned. It described one lady Fresca who appeared in the earlier poem "*Gerontion*". Leaving the bubbling beverage to cool, Fresca slips softly to the needful stool, Where the pathetic tale of Richardson Eases her labour till the deed is done Where the crabs have eat the lids This section is apparently based on their marital life, and she may have felt these lines too revealing. However, the "ivory men" line may have meant something to Eliot: How did the printed Infancies result From Nuptials thus doubly difficult? If you must needs enquire Know diligent Reader.

## Chapter 2 : The Waste Land - Wikipedia

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Posted by interestingliterature A critical reading of a landmark modernist poem The Waste Land, first published in 1922, is arguably the most important poem of the whole twentieth century. It arguably remains a timely poem, even though its origins were very specifically the post-war Europe of 1922; nevertheless, the poem takes on a new significance in the age of Brexit. Eliot, who was then beginning to make a name for himself following the publication and modest success of his first two volumes of poetry, The Waste Land has given rise to more critical analysis and scholarly interpretation than just about any other poem. Critics and readers are still arguing over what it means. In this post, we plan to give a brief introduction to, and analysis of, The Waste Land in terms of its key themes and features. We will then zoom in and look at the individual five sections of the poem more closely in separate posts. Poetry was mostly focused on nature imagery and rural settings. The world of the early twentieth century is a world of motorcars, omnibuses, commuters on the London Underground, typists going to work in an office all day and then going home to canned food and gramophone records. The problem people like Eliot had with such poetry “especially as an outsider who had grown up in America” was that it had lost its ability to arrest us, to make us see the thing being described in a new way. Images and metaphors, when overused, lose their force and vividness. It was something that a small number of poets in England had also started to address “poets such as T. S. Eliot. So how could Eliot find out how to move poetry forward? He would soon find his answer, while still an undergraduate, when he encountered the work of a number of nineteenth-century French poets, chiefly Charles Baudelaire and Jules Laforgue. In the city a poet could find a whole host of new images, a completely new language for poetry. Somebody like Baudelaire found poetry in the everyday world of the city-dweller. A good place to start with an analysis of The Waste Land is to examine the importance of literary allusion. He probably borrowed this idea from James Joyce, who had used it in his novel Ulysses, which was published in book form in 1922, the same year as The Waste Land, but which had been appearing in instalments in the Little Review for several years prior to that. Only the arrival of a pure-hearted stranger “the stranger” permits the land to become fertile again. This is the modern world: Even the living seem to be suffering from some kind of spiritual wound. But how can we fix this society? By regaining spiritual and psychological enlightenment and making peace with our demons. The literary allusions raise all sorts of questions about The Waste Land as a work of poetry itself. How should we interpret these? Good poetry, for Eliot, is impersonal: Eliot also argues in that essay that a new poet joins the poetic tradition by both being different from what has gone before, but also by suggesting a sense of continuum with the past. How can we analyse The Waste Land and discover its true meaning? Is there a true meaning? Eliot was often notoriously unhelpful at providing clarification or elucidation to his poems. His notes to The Waste Land “added as an afterthought to the original poem” tend to confuse the reader as much as they assist. When Eliot invites us in one of the notes to see the entire poem as focalised through the figure of Tiresias a man who is a mess of contradictions: Or is this Eliot trying to suggest coherence and unity to a very fragmented poem, after the fact? So one thing to bear in mind is this: In short, there can be no clear-cut and straightforward interpretation or analysis of The Waste Land that declares: Ellie Koczela , Wikimedia Commons.

**Chapter 3 : THE WASTE LAND BY ELIOT: Dr. HARESHWAR ROY**

*Dr Oliver Tearle, an English lecturer at Loughborough University, discusses the key themes within The Waste Land, the most prominent of which is the breakdown - the breakdown of marriages and.*

Louis, Missouri , [4] [7] to establish a Unitarian Christian church there. His mother, Charlotte Champe Stearns "â€", wrote poetry and was a social worker , a new profession in the early 20th century. Eliot was the last of six surviving children; his parents were both 44 years old when he was born. Known to family and friends as Tom, he was the namesake of his maternal grandfather, Thomas Stearns. Firstly, he had to overcome physical limitations as a child. Struggling from a congenital double inguinal hernia , he could not participate in many physical activities and thus was prevented from socializing with his peers. As he was often isolated, his love for literature developed. Louis affected me more deeply than any other environment has ever done. I consider myself fortunate to have been born here, rather than in Boston, or New York, or London. He said the results were gloomy and despairing and he destroyed them. Louis, Missouri for the first sixteen years of his life at the house on Locust St. After going away to school in , he only returned to St. Louis for vacations and visits. Despite moving away from the city, Eliot wrote to a friend that the "Missouri and the Mississippi have made a deeper impression on me than any other part of the world. He recovered and persisted, attaining a B. After working as a philosophy assistant at Harvard from to , Eliot moved to Paris where, from to , he studied philosophy at the Sorbonne. He first visited Marburg , Germany, where he planned to take a summer programme, but when the First World War broke out he went to Oxford instead. At the time so many American students attended Merton that the Junior Common Room proposed a motion "that this society abhors the Americanization of Oxford". It was defeated by two votes, after Eliot reminded the students how much they owed American culture. This city had a monumental and life-altering effect on Eliot for several reasons, the most significant of which was his introduction to the influential American literary figure Ezra Pound. Thus, according to biographer John Worthen, during his time in England Eliot "was seeing as little of Oxford as possible". He was instead spending long periods of time in London, in the company of Ezra Pound and "some of the modern artists whom the war has so far spared It was Pound who helped most, introducing him everywhere. In he taught English at Birkbeck, University of London. By , he had completed a doctoral dissertation for Harvard on "Knowledge and Experience in the Philosophy of F. Bradley ", but he failed to return for the viva voce exam. In a letter to Aiken late in December , Eliot, aged 26, wrote, "I am very dependent upon women I mean female society. They were married at Hampstead Register Office on 26 June. The philosopher Bertrand Russell took an interest in Vivienne while the newlyweds stayed in his flat. Some scholars have suggested that she and Russell had an affair, but the allegations were never confirmed. In a letter addressed to Ezra Pound, she covers an extensive list of her symptoms, which included a habitually high temperature, fatigue , insomnia , migraines , and colitis. In a private paper written in his sixties, Eliot confessed: And she persuaded herself also under the influence of [Ezra] Pound that she would save the poet by keeping him in England. To her, the marriage brought no happiness. To me, it brought the state of mind out of which came The Waste Land. To earn extra money, he wrote book reviews and lectured at evening extension courses at the University College London, and Oxford. In , he took a position at Lloyds Bank in London, working on foreign accounts. Charles Whibley recommended T. Eliot to Geoffrey Faber. Auden , Stephen Spender , and Ted Hughes. On 29 June , Eliot converted to Anglicanism from Unitarianism , and in November that year he took British citizenship. But secondly, it attached Eliot to the English community and English culture. When Harvard offered him the Charles Eliot Norton professorship for the "â€" academic year, he accepted and left Vivienne in England. Upon his return, he arranged for a formal separation from her, avoiding all but one meeting with her between his leaving for America in and her death in Vivienne was committed to the Northumberland House mental hospital, Stoke Newington , in , and remained there until she died. Although Eliot was still legally her husband, he never visited her. In contrast to his first marriage, Eliot knew Fletcher well, as she had been his secretary at Faber and Faber since August They kept their wedding secret; the ceremony was held in a church at 6: Eliot had no children with either of his wives. In the early s, by then in

failing health, Eliot worked as an editor for the Wesleyan University Press, seeking new poets in Europe for publication. Eliot and a facsimile of the draft of *The Waste Land*. In my end is my beginning. He was aware of this even early in his career. He wrote to J. Woods, one of his former Harvard professors, "My reputation in London is built upon one small volume of verse, and is kept up by printing two or three more poems in a year. The only thing that matters is that these should be perfect in their kind, so that each should be an event. His first collection was *Prufrock and Other Observations*. These had the same poems in a different order except that "Ode" in the British edition was replaced with "Hysteria" in the American edition. From then on, he updated this work as *Collected Poems*. Poems "â€", material Eliot never intended to have published, which appeared posthumously in *But in its sources, in its emotional springs, it comes from America*. From the Sanskrit ending of *The Waste Land* to the "What Krishna meant" section of *Four Quartets* shows how much Indic religions and more specifically Hinduism made up his philosophical basic for his thought process. He himself wrote in his essay on *W. Alfred Prufrock* Main article: *The Love Song of J. Its now-famous opening lines, comparing the evening sky to "a patient etherised upon a table", were considered shocking and offensive, especially at a time when Georgian Poetry was hailed for its derivations of the nineteenth century Romantic Poets. Critical opinion is divided as to whether the narrator leaves his residence during the course of the narration. The locations described can be interpreted either as actual physical experiences, mental recollections, or as symbolic images from the unconscious mind, as, for example, in the refrain "In the room the women come and go". Eliot is surely of the very smallest importance to anyone, even to himself. They certainly have no relation to poetry. The poem is often read as a representation of the disillusionment of the post-war generation. On 15 November, he wrote to Richard Aldington, saying, "As for *The Waste Land*, that is a thing of the past so far as I am concerned and I am now feeling toward a new form and style. The Sanskrit mantra ends the poem. The *Hollow Men* Main articles: For the critic Edmund Wilson, it marked "The nadir of the phase of despair and desolation given such effective expression in *The Waste Land*. This is the way the world ends Not with a bang but a whimper. *Ash Wednesday* poem *Ash-Wednesday* is the first long poem written by Eliot after his conversion to Anglicanism. Published in, it deals with the struggle that ensues when one who has lacked faith acquires it. His style became less ironic, and the poems were no longer populated by multiple characters in dialogue. Edwin Muir maintained that it is one of the most moving poems Eliot wrote, and perhaps the "most perfect", though it was not well received by everyone. This first edition had an illustration of the author on the cover. In, the composer Alan Rawsthorne set six of the poems for speaker and orchestra in a work titled *Practical Cats*. *Four Quartets* Eliot regarded *Four Quartets* as his masterpiece, and it is the work that led to his being awarded the Nobel Prize in Literature. Each has five sections. Although they resist easy characterisation, each poem includes meditations on the nature of time in some important respectâ€" theological, historical, physicalâ€"and its relation to the human condition. Each poem is associated with one of the four classical elements, respectively: *Burnt Norton* is a meditative poem that begins with the narrator trying to focus on the present moment while walking through a garden, focusing on images and sounds like the bird, the roses, clouds, and an empty pool. In the final section, the narrator contemplates the arts "Words" and "music" as they relate to time. Out of darkness, Eliot offers a solution: It strives to contain opposites: From this background, the *Quartets* end with an affirmation of Julian of Norwich: Eliot draws upon the theology, art, symbolism and language of such figures as Dante, and mystics St. John of the Cross and Julian of Norwich. In a lecture he said "Every poet would like, I fancy, to be able to think that he had some direct social utility. He would like to be something of a popular entertainer, and be able to think his own thoughts behind a tragic or a comic mask. He would like to convey the pleasures of poetry, not only to a larger audience, but to larger groups of people collectively; and the theatre is the best place in which to do it. One project he had in mind was writing a play in verse, using some of the rhythms of early jazz. The play featured "Sweeney", a character who had appeared in a number of his poems. Although Eliot did not finish the play, he did publish two scenes from the piece.*

**Chapter 4 : T. S. Eliot's Personal Waste Land: Exorcism of the Demons By James E. Miller Jr.**

*T.S. Eliot was no stranger to classical literature. Early on in his life, due to a congenital illness, he found his refuge in books and stories, and this is where the classics-studded poem *The Waste Land* stems from.*

Dilip Barad Department of English, Introduction: It is written by T. It is a poem written in the epic mold. It presents messages for our turbulent times. His use of complex symbols and imagery adds richness and variety to the texture of the poem. It is full with allusions to myth, ritual, religion, history-both past and present. We can see a wide range of socio-cultural, religious and secular experiences common to both an individual life and the collective life of western society. It is a truly remarkable poem that broke new ground in English poetry. There are so many themes in this poem so I would like to discuss them one by one. The themes are like death, rebirth, the seasons, love, lust, water, history etc. There is complicate matter like death can mean life as in other words by dying a human being can pave the way for new lives. The poet asks his friend: The doubtful part of the poem is between life and death allusions to Dante, and especially in the limbo-like vision of the men flowing across London Bridge and through the modern city. This theme is like the living death of the modern Waste Landers. Man has lost of vitality of spiritual and vitality of emotional. The life in modern waste land is a life-in-death, a living death. Modern man has lost his sense of good and evil, and this keeps him from being alive. In the modern land the people are dead. They merely exist like dead things. They work as machine. They are to be compared to such dead things as a stick, a gutter, a pipe. A life of complete inactivity is listlessness and apathy. That is why winter is welcome to them and April is the crudest of months. The waste land lays fallow and the fisher king is powerless. The new beginning is that they needed something. Here we can take help of water, for one water can bring about that rebirth but it can also destroy. The poet turns the waste land in heaven with the climatic exchange with the skies: Hence the strength of grail can restore life and wipe the slate clean Eliot refers frequently to baptisms and to rivers in either spiritual or physical ways. As a paradox it informs the rest of the poem to a great degree. The life brings also death. It brings the seasons fluctuate from one state to another. They maintain some sort of stat is not everything changes like history. We can see some aspects of seasons in the life-in-death, a life of complete inactivity, listlessness and apathy. That is why winter is welcome to them and April is the cruelest of months. It reminds them of the stirring of life and, they dislike to be roused from their death-in-life. Today is not with hope but fear and apprehension. In this poem Eliot represents the scene as something similar to a rape. This chance sexual encounter carries with it mythological luggage the violated Philomela, the blind man Tiresias who lived for a time as a woman. There are seven deadly sins in Christianity and lust may be a sin. There is action is still is sex that produces life, that restores-sex. In needed is sex that is not sterile. Spiritual sterility is the central motif of all these myths of the past. Besides this there is an emphasis the sanctity of sex. There is decay and spiritual degeneracy whenever the sexual function is perverted. The purpose of the sexual function is procreation and it is sanctified only in marriage. When the sexual act is separated from procreation, there is spiritual degeneracy. In modern society there is perversion of sex and hence its degeneracy. Sex has been separated from love, marriage and procreation. The sex-act has become beastly or mere animal copulation and thus there is decay and spiritual degeneracy. Sexual sins, perversion of sex, have always led to degeneration and decay. The sexual sins of the king fisher and his soldiers laid waste his kingdom, and ancient Thebes was laid waste because its king was guilty of the sin of incest. Sexual violence has always been there. Philomela was raped and her tongue was severed so that she may not reveal the crime. Reference to Elizabeth and Leicester in the song of the daughters of the Thames shows that sex relationship in the past also has been equally futile and meaningless. It is often destructive. The correlative love of life is found in this poem. This is an intense love that I interpret this to be more for the love of life than for love of the girl. The interest in the girl simply allows him to see the beauty of life. Joe even tries to commit suicide at one point, but he still seems to lack a real fear of death. However, Joe is the only one who begins to love his life. During the time of T. Eliot the people too young to come to terms with any real fear of death those people living during this time they did fear and thus their love for life was enriched. The Changing nature of gender roles: Eliot reflects

those changes in his work. In the repressive Victorian era of the nineteenth century, women were confined to the domestic sphere, sexuality, was not discussed or publicly explored. People felt both increasingly alienated from one another and empowered to break social mores. English women began agitating in earnest for the right to vote in 1918. Women were allowed to attend school, and women who could afford it continued their education at those universities that began accepting women in the early twentieth century. Eliot simultaneously lauded the end of the Victorian era and expressed concern about the freedoms inherent in the modern age. With her Eliot creates a character that embodies wholeness, represented by the two genders coming together in one body. They are very helpful to understand the whole poem very easily. There are some important aspects remain in themes so themes can be important to study any other texts.

**Chapter 5 : Reading T. S. Eliot's The Waste Land in the Age of Brexit | Interesting Literature**

*And no more can't I, I said, and think of poor Albert, He's been in the army four years, he wants a good time, And if you don't give it him, there's others will, I said.*

About its theme various interpretations and contradictory opinions have been expressed. No two critics agree completely on its meaning. Here Eliot mourns the death of Europe. Some regards that It is a poetic and social document of the age. But the fact is that The Waste Land is a bitter criticism of the hollow and rootless modern civilization. The ravages caused by the World Wars form the basic theme of this poem. It is often read as a representation of futility, anarchy, disorder, disintegration, agony, despair, frustration and the disillusionment of the post-war generation. Its theme can be studied under different heads as the lack of faith, lack of communication, fear of life and death and corruption in the modern world. The modern world has lost its faith. In The Waste Land Eliot illustrates this at several points. There are no connections and no meaning in her life. Unfortunately, the people in the waste land have lost the ancient belief that water is sacred and life-giving. They have corrupted the life symbol. For example, the Phoenician sailor dies by drowning. Water certainly does not represent life to him. Since the protagonist does not have faith and so water means death to him. Porter and her daughter wash their feet in soda water. The people in the waste land have problems with communication. This is first illustrated in the Hyacinth girl scene. She indicates that she is unable to speak. She feels the need to communicate but does not know how. The response to the command Dayadhvam sympathize also shows that the people cannot communicate. The inhabitants of the waste land are too afraid of death. The opening lines of the poem describe the feelings of the protagonist. The scene of planting of the corpse is an example of fear of life. The protagonist asks if the corpse sprouts what will happen. This draught arises from the perversion of sex. When sex is exercised for the sake of momentary pleasure and monetary benefit, it becomes a source of degeneration and corruption. It then represents the primacy of the flesh over the spirit. Such perversion results in disillusionment, hopelessness and the spiritual decay and death. This perversion has been described in The Game of Chess. The entire Europe is burning with lust and sexuality. The feelings of the society are that lust should be satisfied no matter what the consequences may be. Love in modern society is not really love. It is merely the fulfillment of instinctive desires. In short, Eliot is the greatest poet of the 20th century. No other English poet of the 20th century has shown such versatility and originality. His influence has been immense on English poetry. It suggests that regeneration is possible. DA - Datta give , Dayadhvam sympathize and Damayata control are the keys to new life for the waste land. They are the antithesis of modern problems. If people learn to give, sex will gain new meaning. If they sympathize they will be able to communicate. Finally, if they develop self-control, their faith will return.

**Chapter 6 : Dabhi Ashvin's Assignments: Major Themes in "The Waste Land"**

*The Waste Land* is a long poem by T. S. Eliot, widely regarded as one of the most important poems of the 20th century and a central work of modernist poetry. Published in , the line poem first appeared in the United Kingdom in the October issue of Eliot's *The Criterion* and in the United States in the November issue of *The Dial*.

They now pictured to themselves the growth and decay of vegetation, the birth and death of living creatures, as effects of the waxing or waning strength of divine beings, of gods and goddesses, who were born and died, who married and begot children, on the pattern of human life. Thus the old magical theory of the seasons was displaced, or rather supplemented, by a religious theory. For although men now attributed the annual cycle of change primarily to corresponding changes in their deities, they still thought that by performing certain magical rites they could aid the god, who was the principle of life, in his struggle with the opposing principle of death. It has often been regarded as a kind of miracle play , which makes use of Christian symbols, although it has long been recognized that Wagner also used legends from the Buddhist tradition. The article draws on ideas about primitive religion and kingship developed by Sir James Frazer, a pioneer of anthropology, and Jessie L. Weston. In particular, that of the relationship between the king of the Grail and the community and lands over which he rules. On the way, this article will summarise the development of the Grail romances in the analysis made by Jessie L. Weston. The Old King common feature of kingship in primitive societies is the intimate association of the king with the land. The king is often regarded as the temporary incarnation of a god whose youth, vigour and virility are essential to the kingdom: Frazer, *The Golden Bough*. In the most extreme cases, the term is one year, so that the death of the old king coincides with the passing of the old year. Frazer noted that such annual regicide seems to have been common in Western Asia and particularly in Phrygia, where the king-priest was slain in the character of Attis , a god of vegetation. I almost agree with Frederick the Great who, on being presented with a copy of Wolfram, told the publisher not to bother him with such stuff! So Wagner read around the subject of the Grail and in much other literature of the same period. From the Grail romances he selected certain elements that he thought might be combined to make a story. One such element is that of an extremely old king, a character who is mentioned in several of the Grail romances, in which this old and usually unseen king is served by the Grail. There is also a Grail king, one who serves the Grail rather than being served by it. The extremely old king became Titurel , who lies in a tomb and is kept alive by an occasional glimpse of the Grail. He is the unseen king who is served by the Grail. The more visible king is variously known to students of literature as the Maimed King or the Fisher King. The Maimed King Jessie L. Weston distinguished between the Maimed King and the Fisher King , in her analysis of the Grail legend and its possible ritual origin: Students of the Grail cycle will hardly need to be reminded that the identity of the Maimed King is a hopeless puzzle. He may have been wounded in battle, or accidentally, or wilfully, or by supernatural means, as the punishment of too close an approach to the spiritual mysteries. Probably the characters of the Maimed King and the Fisher King were originally distinct, the Maimed King representing, as we have suggested, the god, in whose honour the rites were performed; the Fisher King , who, whether maimed or not, invariably acts as host, representing the Priest. Weston, *The Grail and the Rites of Adonis*. It was on account of the death of this knight that misfortune had fallen upon the land. In all of the Perceval versions, however, it was the king who had been wounded or, in the case of the Didot Perceval only, grown old and this was the cause of the wasting of the land. To achieve the quest and revive the land, either the king had to be healed, or restored to youth and vigour, or a young and vigorous successor had to undertake the burden of kingship. In place of asking a Question , the destined successor has to fulfil a quest through which the symbols of cup and lance are reunited, and the Maimed King is both healed and succeeded. Like Weston, Wagner realised that the king who serves the Grail also has a priestly role and he replaced the hidden castle with a hidden temple, in which his Amfortas serves both as king and as priest. When the company of the Grail are starving, Bron is told to catch a fish, which feeds them in a ritual meal. After this, Bron is known as the Rich Fisher. Joseph, the original Winner of the Grail , and his brother Bron can be regarded as one form of the double-king element found in later versions of the story. The fisherman element is found in all of the Perceval

romances. It may be significant that the Grail castle is always located close to water and in at least two cases, on an island. The fish is a traditional fertility symbol, perhaps as a result of its fecundity, a characteristic that it shares with another Grail symbol, the dove. This has been seen as evidence that fertility is an underlying theme of the myth. In the first of them, the hero was Gawain or the Welsh Gwalchmai and the land had been wasted as a consequence of the mysterious death of an unnamed knight. In this form of the legend, the body of the dead knight lies on a scarlet cloth upon a bier in the Grail castle. Another feature specific to the Gawain version is that the Grail-bearer weeps piteously. But the dwellers in Castle Corbenic, so far from being in torment, have all that heart can desire, and, moreover, the honour of being guardians of the here sacred and most Christian relic, the Holy Grail. It appears to be based on an independent story, added to the poem by an unknown editor in order to make an ending. Gawain fails to ask about the Grail by which he would have restored the Waste Land but he does ask about the spear, which brings about a partial restoration. We should note, incidentally, that in this and other romances, the spear is seen at the Grail castle, where it is one of the objects hallowed of the ritual. After Gawain has asked the Question, removing the enchantment from the Waste Land, we are told that the king and his attendants were in fact dead, but held in semblance of life until the task was completed. Weston pointed to a distinctive feature common to the otherwise differing Perceval versions: This wasting of the land is found in three Gawain Grail stories: Thus, briefly, the object of the Rites is the restoration of Vegetation, connected with the revival of the god; the object of the Quest is the same, but connected with the restoration to health of the king. Like Perlesvaus, it is a revenge story. This tension points to at least two distinct, original sources: As we review some of the findings of the previous chapters, we perceive that there were not only two main themes which tended to combine in bewildering associations, but several subordinate disharmonies contributed to the mystification of both the authors and their readers. There was a wounded king for the hero to cure; there was a slain king for him to avenge. Yet they seemed to bear somewhat the same name. The task of healing required the hero to ask a spell-breaking Question; the task of vengeance required him to unite the fragments of a broken sword. Galahad Galaad in the final stage, the themes of vengeance and healing, together with such elements as the wasting of the land and the Question, have disappeared and what remains is a spiritual quest. As in Perlesvaus, the story is dominated by moralising and Christian allegory. The hero is now Galahad, son of Lancelot. In *The Quest of the Holy Grail*, there are two wounded kings at the Grail castle, and the title of Fisher King is variously applied to both of them. The virgin Galahad, who was born at the Grail castle, has never failed and achieves the quest in fulfilment of his destiny. Sir Galahad, by G. Let us note first, that whatever else changes in the story, the essential framework remains the same. Always the castle is found by chance; always the hero beholds marvels he does not comprehend; always he fails to fulfil the test which would have qualified him to receive the explanation of those marvels; always he recognises his fault too late, when the opportunity has passed beyond recall; and only after long trial is it again granted to him. Let us clear our minds once and for all from the delusion that the Grail story is primarily the story of a quest; it is that secondarily. In its primary form it is the romance of a lost opportunity; for always, and in every instance, the first visit connotes failure; it is to redress that failure that the quest is undertaken. So essential is this part of the story that it survives even in the Galahad version; that immaculate and uninteresting hero does not fail, of course; but neither does he come to the Grail castle for the first time when he presides at the solemn and symbolic feast; he was brought up there, but has left it before the Quest begins; like his predecessors, Gawain and Perceval, he goes forth from the castle in order to return. Not only the title, but the plan and a good deal of the incidental symbolism of the poem were suggested by Miss Jessie L. From *Ritual to Romance* To another work of anthropology I am indebted in general, one which has influenced our generation profoundly; I mean *The Golden Bough*; I have used especially the two volumes *Adonis, Attis, Osiris*. Anyone who is acquainted with these works will immediately recognise in the poem certain references to vegetation ceremonies. Dumuzi is a Sumerian deity of the marshes. His name means "quickener of the young in the mother womb of the deep". His sister, Geshtinanna, is the power in the grape, and his female consort is Inanna, who in the earliest period symbolizes the "storehouse of dates. In a pantheon containing thousands of deities, these serve as examples of the reigning symbolism of fertility. As the god of the harvest, Dumuzi was required, like Osiris of Egypt, to conquer death by emerging from the Underworld.

The surviving Sumerian and Akkadian texts contain many lamentations for Dumuzi, who left the surface of the earth once a year, with disastrous consequences for animal and vegetable life. Dumuzi-Tammuz appears to have been more than a seasonal god, however; he was believed to participate in the reproductive activities of all forms of life. Attis the Phrygian cult of Attis may be as old as that of Dumuzi-Tammuz and both may have derived from the worship of a common predecessor. Or, despite their common features, they may have developed independently: The annual death and revival of vegetation is a conception which readily presents itself to men in every stage of savagery and civilisation: It is no wonder that a phenomenon so important, so striking, and so universal should, by suggesting similar ideas, have given rise to similar rites in many lands. Attis was said to have been a fair young shepherd or herdsman beloved by Cybele, the Mother of the Gods. There are two different accounts of his death: This version may have been invented to explain the self-castration of his priests. In the other, he was, like Adonis, killed by a wild boar, and hence his followers abstained from pork. He was subsequently changed into a pine-tree and therefore such a tree, decorated with violets, was venerated during the spring festival. O you who turn the wheel and look to windward, Consider Phlebas, who was once handsome and tall as you. O, weep for Adonais! The intercession of Aphrodite persuaded Zeus to allow Adonis to return from the underworld for a portion of the year. The dispute between Aphrodite and Persephone for possession of Adonis is a curious parallel to that between Ishtar and Ereshkigal for Tammuz. It is possible that the Phrygian Adonis was originally a river-god; the river Nahr Ibrahim, which reaches the sea just south of Byblus, bore in antiquity the name Adonis and there is a complex of temples to Astarte around the gorge of the river. The spring rain colours the river red with clay washed from the hills; this is still referred to as the blood of Adonis. His rites usually ended with the effigy of the god being cast into the sea or a river; this is still echoed in vernal folk-customs in many lands. An Arabic writer of the tenth century recorded: The women bewail him, because his lord slew him so cruelly, ground his bones in a mill, and then scattered them to the wind. This propitiation of the corn-god who might be called Tammuz, Attis, Adonis or Osiris may be ultimately derived from an older, primitive belief that the spirits of animals and vegetation had to be appeased by those who ate them. Another point is worth noting: Like Tammuz and Attis, Adonis goes down into the underworld but returns each year. The women weep for Adonis so that he can be reborn. The Golden Bough the Cumaean Sibyl was the most famous of the Sibyls, the prophetic old women of Greek mythology; she guided Aeneas through Hades in the Aeneid with the help of a golden bough.

**Chapter 7 : Analysis of The Waste Land by T.S. Eliot**

*n his notes on The Waste Land Eliot informs us: Not only the title, but the plan and a good deal of the incidental symbolism of the poem were suggested by Miss Jessie L. Weston's book on the Grail legend: From Ritual to Romance.*

This is how God addresses Ezekiel, and the use of it in the poem elevates Eliot to a god-like position, and reduces the reader to nothing more than a follower; this could also have been put in as a response to the vast advancements of the time, where science made great leaps of technology, however the spiritual and cultural sectors of the world lay forgotten, according to Eliot. Eliot himself noted that this is from Ecclesiastes 12, a book within the Bible that discuss the meaning of life, and the borne duty of man to appreciate his life. The references to shadows seems to imply that there is something larger and far more greater than the reader skulking along beside the poem, lending it an air of menace and the narrator an air of omnipotence, of being everywhere at once. The German in the middle is from Tristan and Isolde, and it concerns the nature of love – love, like life, is something given by God, and humankind should appreciate it because it so very easily disappears. In Tristan and Isolde, the main idea behind the opera is that while death conquers all and unites grieving lovers, love itself only causes problems in the first place, and therefore it is death that should be celebrated, and not love. Hyacinth was a young Spartan prince who caught the eye of Apollo, and in a tragic accident, Appollo killed him with his discus. Mourning his lover, Apollo turned the drops of blood into flowers, and thus was born the flower Hyacinth. There are twofold reasons for the reference to Hyacinth: However, to continue with the same theme in the poem, the evidence of love will be lost to death, and there will be nothing more existing. Madame Sosostriis, famous clairvoyante, Had a bad cold, nevertheless Is known to be the wisest woman in Europe, With a wicked pack of cards. Here, said she, Is your card, the drowned Phoenician Sailor, Those are pearls that were his eyes. Here is Belladonna, the Lady of the Rocks, The lady of situations. Here is the man with three staves, and here the Wheel, And here is the one-eyed merchant, and this card, Which is blank, is something he carries on his back, Which I am forbidden to see. I do not find The Hanged Man. Fear death by water. I see crowds of people, walking round in a ring. If you see dear Mrs. Equitone, Tell her I bring the horoscope myself: One must be so careful these days. On the surface of the poem the poet reproduces the patter of the charlatan, Madame Sosostriis, and there is the surface irony: But each of the details justified realistically in the palaver of the fortune-teller assumes a new meaning in the general context of the poem. The surface irony is thus reversed and becomes an irony on a deeper level. The items of her speech have only one reference in terms of the context of her speech: But transferred to other contexts they become loaded with special meanings. To sum up, all the central symbols of the poem head up here; but here, in the only section in which they are explicitly bound together, the binding is slight and accidental. The deeper lines of association only emerge in terms of the total context as the poem develops – and this is, of course, exactly the effect which the poet intends. Unreal City, Under the brown fog of a winter dawn, A crowd flowed over London Bridge, so many, I had not thought death had undone so many. Sighs, short and infrequent, were exhaled, And each man fixed his eyes before his feet. There I saw one I knew, and stopped him, crying: Will it bloom this year? Here, Eliot uses it in much the same effect: If he is dug up again, then his spirit will never find rest, and he will never be reborn – here, Eliot, capitalizing on the quote, changes it so that the attempt to disturb rebirth is seen as a good thing. After all, Eliot is implying, who would want to be reborn in a world without culture? The title is taken from two plays by Thomas Middleton, wherein the idea of a game of chess is an exercise in seduction. 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 Another hid his eyes behind his wing Doubled the flames of sevenbranched candelabra Reflecting light upon the table as The glitter of her jewels rose to meet it, From satin cases poured in rich profusion; In vials of ivory and coloured glass Unstoppered, lurked her strange synthetic perfumes, Unguent, powdered, or liquid – troubled, confused And drowned the sense in odours; stirred by the air That freshened from the window, these ascended In fattening the prolonged candle-flames, Flung their smoke into the laquearia, Stirring the pattern on the coffered ceiling. And other withered stumps of time Were told upon the

walls; staring forms Leaned out, leaning, hushing the room enclosed. Footsteps shuffled on the stair, Under the firelight, under the brush, her hair Spread out in fiery points Glowed into words, then would be savagely still. Decadence and pre-war luxury abounds in the first part of this stanza. However, the luxury that is written about seems empty. Even the colours seem muted, and the light seems to be fading throughout the first stanza, shedding light only for a moment; as we read, the extravagance seems to be withering. It can also stand for the violent death of culture, given away to the vapidness of the modern world. There is a sense of altogether failure in this section – the references to Cleopatra, Cupidon, sylvan scenes, and Philomen, are references to failed love, to destruction of the status quo. The description of the woman moves from powerful, and strong – her wealth is her shield – to weak, thereby showing again the difference between pre-war and post-war Europe, specifically pre-war and post-war England. Why do you never speak? What are you thinking of? I never know what you are thinking. As this was written at the height of spiritualism, one could imagine that it is trying to draw an allusion to those grief-maddened mothers and mistresses and lovers who contacted spiritualists and mediums to try and come into contact with their loved ones. Alternatively, one can take it as the embodiment of England, trying to reach out to her dead. Reference to the First World War again – the trenches were notorious for rats, and the use of this imagery further lends the poem a sense of decay and rot. What is the wind doing? Do you see nothing? Do you remember Nothing? Is there nothing in your head? However, it is interesting to note that he mentions Shakespeare again – once more, the reader thinks of the Tempest, a drama set on a little island, beset by ferocious storms. What shall I do? I shall rush out as I am, and walk the street With my hair down, so. What shall we do to-morrow? What shall we ever do? And if it rains, a closed car at four. And we shall play a game of chess, Pressing lidless eyes and waiting for a knock upon the door. The lack of purpose, lack of guidance, can be considered to be one of the causes of madness, and the further descent into fragmentation in the poem. It lends the poem a sense of suspended animation, as it did in the beginning, however here, the guideless manner of the people seems to be loosely defined by very small happenings – their days are structured through moments, rather than planned out. He did, I was there. Oh is there, she said. You ought to be ashamed, I said, to look so antique. And her only thirty-one. You are a proper fool, I said. Good night, ladies, good night, sweet ladies, good night, good night. This seems to be built upon the idea of sex as the ultimate expression of manliness, a theme that Eliot enjoyed exploring in his works. This last part of the stanza seems to show the minutiae of the upperclass in shoddy lighting – with a hard emphasis on the nature of womanhood, and on the trials of womanhood. The wind Crosses the brown land, unheard. The nymphs are departed. Sweet Thames, run softly, till I end my song. The river bears no empty bottles, sandwich papers, Silk handkerchiefs, cardboard boxes, cigarette ends Or other testimony of summer nights. And their friends, the loitering heirs of city directors; Departed, have left no addresses. But at my back in a cold blast I hear The rattle of the bones, and chuckle spread from ear to ear. Here, the water once more represents a loss of life – although there is the sign of human living, there are no humans around. A rat crept softly through the vegetation Dragging its slimy belly on the bank While I was fishing in the dull canal On a winter evening round behind the gashouse. But at my back from time to time I hear The sound of horns and motors, which shall bring Sweeney to Mrs. Porter in the spring. O the moon shone bright on Mrs. There is no reason given, ultimately, for the wreckage of the Waste Land; however, following the idea of the Fisher King, we can assume this – that as the narrator suffers, so too does the world. The world, with the loss of culture, is now a barren continent, and with the onset of wars, has only served to become even more ruined and destroyed. Actaeon spied on Diana in the bath, and Diana cursed him with becoming a stag, who was torn to pieces by his own hounds. Here, Eliot tries again to show the ruin that love and lust can bring to the lofty spirit. It stands in this poem as a criticism of then-contemporary values; of the down-grading of lust.

*T.S. Eliot (). The Waste Land. The Waste Land. I. THE BURIAL OF THE DEAD. APRIL is the cruellest month, breeding:  
Lilacs out of the dead land, mixing.*

The poem can serve as a window to the modern literature from different points of view and various aspects. Many critics have observed the issue that The Waste Land is the model of modern poetry, while others consider it to be the beginning of modern literature. Aspects of similarities might provide a proof of the matter that The Waste Land can be observed as a concrete representation of the modern literature. The poem has been the result of different modern influences, which count for its being a form of modern poetry. The main features of the poem are those of the modern literary works. It provides a general overview of The Waste Land as an introductory text to the paper. This research work provides an account about the views of the critics on The Waste Land which support the view that The Waste Land is the model of modern literature, through which the modern literary works might be seen and understood in terms of its spirit and style. Some account is provided in this work as a matter of illustration of how the poem has influenced modern criticism. The dominant views and themes in the modern literature are discussed in this work to illustrate how this poem is observed as a window of the modern literary works. Points of similarities count as matters of illustration that proves The Waste Land as a poem serving as a window for modern literature. The research tackles different aspects from different point of view to illustrate how The Waste Land can be observed as a window to the modern literature. The views of the critics, discussed in this research, have in common one concept which is the fact that The Waste Land is a model of modern literature in terms of style and motif, or theme if it might be a more appropriate term. The views of the critics show how the development of modern poetry, in particular and literature in general, has taken place after the publication of this poem. The dominant pessimistic feelings of the age are seen as the spirit of the age; these pessimistic feelings are observed heavily through the poem. Each age is characterized by certain views held by its literary writers, and the modern age, also, has its distinguished views that make it different from the other periods of literature. Among those views, there are common and dominant views which are agreed upon by the writers. Such agreed-upon views are tackled in The Waste Land as in different major and famous works in the modern time and literature. As The Waste Land discusses these dominant views of the age, it might be observed that it, The Waste Land, shows a clear minimized picture of the spirit of modern literature. Historical events have their influence and clear effect on the literary works of their ages; the modern time is, no less, one of those ages in which the historical events play an important role in the themes of its literature. Movements, also, have their influence on the themes of the literary works. The influence of two world wars in the twentieth century is observed heavily in the modern literary works. Such, direct and indirect, consequences of the historical events influencing the themes of the modern literary works can be seen in the major literary works of the age. The Waste Land, as a poem characterized by multiplicity of themes, compromises these modern themes that have the impression of the modern age. Such themes are observed in The Waste Land and a comparison is drawn between this poem and any other modern literary work from the point of view of these themes. Similarities of themes and scenes might be a good illustration of the reason why The Waste Land is considered as a window to the modern literature. Illustrations for this point of view are drawn from different points of view, like: Some other aspects might be observed in any future study on this regard. However, this study focuses on proving The Waste Land as a window to the modern literature from the points of view mentioned above. It is perhaps the most important, most acclaimed and venerated piece of modern verse in the English language. Its author, T S Eliot, is held in equally high regard in the literary world as the poet who most influenced and changed the nature of poetry and literary criticism in the modern world. After much controversy over his poetry in the s his reputation gained ground and his influence firmly asserted its authority in the s. Expressions, turns of phrase, the way the lines of the poem were organised, an appearance that would have seemed prosaic as well as other modes of expression that broke long-held conventions were commonplace in the new poem. Many of these upset the complacency of the society in However, it did not take long for the critics and the audience to

realize that poetry had changed and that this great poem had in fact set new standards. The use of various forms of free verse, in which the rhythm of speech and thought patterns, rather than measured metre or conventional versification determine the length of lines and the rhythmic movement of the poem, is now commonplace and taken for granted. But Eliot uses it casually in the poem. This is a feature of modernism in poetry. As stated above, *The Waste Land* holds the unique distinction because in it changed the state of poetry. It is known that *The Waste Land* is a line Modernist poem. It has been called "one of the most important poems of the 20th century. Among its famous phrases are "April is the cruellest month" its first line ; "I will show you fear in a handful of dust"; and its last line the mantra in the Sanskrit language "Shantih shantih shantih. Eliot was an American poet who had been living in London for some time. Although he was never formally associated with the Imagist group, his work was admired by Pound, who, in , helped him publish "The Love Song of J. Alfred Prufrock", which brought him to prominence. When Eliot had completed his original draft of a long poem based on both the disintegration of his personal life and mental stability, and the culture around him, he gave the manuscript, provisionally titled "He Do the Police in Different Voices", to Pound for comment. After some heavy editing, "The Waste Land" in the form in which we now know it was published, and Eliot came to be seen as the voice of a generation. The addition of notes to the published poem served to highlight the use of collage as a literary technique, paralleling similar practice by the cubists and other visual artists. From this point on, modernism in English tended towards a poetry form of the fragment that rejected the idea that the poet could present a comfortably coherent view of life. This poem is argued to lack unity, as its author sates that poetry must have the criterion of unity, however, unity is observed in this poem as Eliot states that all the speakers are from the point of view of Tiresias; Dr. Rakesh observes this point stating that "such unity of poetry can be observed through this matter; as Tiresias represents the unification of speakers, themes are unified the same way as they are what he means Tiresias sees". Thus, *The Waste Land* is the model of modern poetry. This part includes issues related to the language of the poem, movements related to it, introductory overview to the themes, and so on. These points were found and discussed before conducting this research paper they are mentioned in this context to show how this idea developed. One of the main reasons for its development is the support of Dr. Rakesh who has drawn different points that suggest the matter that the idea is counted as a significant observation on *The Waste Land*. This poem has marked the line of new English poetry. This poem influenced not only poets but also critics. The New Criticism is an approach of criticism which flourished after the publication of *The Waste Land* as its source of theory. It might be argued, however, that this poem is observed as a window to modern literature. *The Waste Land* as a window to modern English literature is observed through many aspects. From the Point of View of its Style: It might be said that *The Waste Land* is an example of the modern poetry because it makes use of a wide range of metrical patterns and rhyme schemes, as well as techniques for structuring free verse. Like many modernists, Eliot was highly self-conscious about his relationship to literary tradition. In a well-known essay, *Tradition and the Individual Talent* , Eliot described how the modern poet, when truly original, enters into a dialogue with tradition. He claimed that a great poem makes it necessary to understand all earlier poetry of the same tradition in a new light. April is the cruellest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with spring rain. Winter kept us warm, covering Earth in forgetful snow, feeding A little life with dried tubers. The poet lives in a modern waste land, in the aftermath of a great war, in an industrialized society that lacks traditional structures of authority and belief, in soil that may not be conducive to new growth. Even if he could become inspired, however, the poet would have no original materials to work with. The modernist comes to write poetry after a great tradition of poetry has been all but tapped out. Despite this bleakness, however, the poem does present a rebirth of sorts, and the rebirth, while signifying the recovery of European society after the war, also symbolizes the renewal of poetic tradition in modernism, accomplished in part by the mixing of high and low culture and the improvisational quality of the poem as a whole. The opening lines vary between five and nine syllables each. Each of the participles introduces an enjambmentâ€”in which a unit of meaning carries beyond a line-ending into the next line. The poem makes sparing use of end-rhyme, which is associated with completion and closure. Yet the participial verb forms that end five of the first seven lines perform something like the function of rhyme, linking together the various

underground motions of winter and spring: Even as he describes the decay of modern civilization, he seeks power in the primitive resources of the English language. The soil out of which the spring plants grow is composed of the decayed leaves of earlier plants. April is the month of Easter, and Eliot is invoking here both the Christian story of the young god who dies in order to give new life to the rest of us and the many other versions of this myth chronicled by Sir James Frazer in his anthropological work *The Golden Bough* and Jessie Weston in her *From Ritual to Romance*. Frazer and Weston explored the links among the mythology of the ancient near east, the Christ story, fertility rites, folk customs like May Day, and degenerate modern forms of magic such as the Tarot deck. Only the arrival of a pure-hearted stranger Perceval, Gawain, or Galahad in different versions of the Arthurian tales permits the land to become fertile again. This suggests ancient practices of imitative magic, including ritual marriages intended to encourage the plants to grow; Frazer thought that the tradition of the May Queen and King derived from such rites. Much of the symbolism of *The Waste Land* suggests these ancient fertility rites, but always gone awry, particularly in such modern instances as the fortune-teller Madame Sosostris, whom Eliot drew from *Crome Yellow*, a satirical novel by the young Aldous Huxley. Many myths attribute the death of winter and the rebirth of spring to the death and rebirth of a god with human attributes, who in some ancient practices is a man ritually murdered and in others an effigy buried or thrown into the sea to guarantee fertility or to bring rain. In the more immediate past, W. Chaucer drew on this same mythological structure in the *Canterbury Tales*: He emphasizes the role of death and decay in the process of growth, most memorably in the conversation between two veterans who meet near London bridge after the war: Will it bloom this year? History enters the poem not as a subject for direct treatment but through snatches of overheard dialogue. Other quotations or translations come from writers of near-sacred status: Previous poets would have assumed that their readers shared a common culture with themselves and would probably have alluded only to materials from that common culture. Eliot inherits from the symbolists a concern with private, esoteric meanings, but he adds a structure of notes in order to make some of those meanings accessible to his readers. While occasionally quoting his favorite modern French poets, including Baudelaire, he also includes passages of everyday conversation, such as the snippets in lines 8 to 16 from the reminiscences of Countess Marie Larisch, the niece of the former Empress of Austria and a fashionable contemporary of Eliot. The poet seeks to address modern problems—the war, industrialization, abortion, urban life—and at the same time to participate in a literary tradition. His own imagination resembles the decaying land that is the subject of the poem: It parallels the cubist use of collage, calling attention to the linguistic texture of the poem itself and to the materials—literary and popular—out of which it is constructed. An even more important influence was Joyce. Eliot read the early episodes of *Ulysses* that appeared in the *Little Review*; as assistant editor at *The Egoist*, he read the original drafts of five episodes that were published there in. He also read other parts of the novel in manuscript and corresponded with Joyce about it. It might be pointed out here that Eliot was also a close friend of Ezra Pound, another important writer of the modernist movement, who had suggested several changes to *The Waste Land* prior to its publication.

## Chapter 9 : TS Eliot 50 years on “ quiz | Global | The Guardian

*THE WASTE LAND AS A WINDOW TO MODERN LITERATURE* *The Waste Land as a Window to Modern Literature*  
T.S. Eliot's *The Waste Land* can be considered as a window to the modern literature, which is meant to be the literary works written in the modern time starting from the beginning of the twentieth century.