
**T. S. Eliot's Lamentations over the Hypocrisies of Modern Life: an Insight into
*The Waste Land***

Muntaha Jahan Khan Kalmy1, Postal Address: Panchagarh, 5000

Corresponding Author: **Md. Faisal Haque**, Associate Professor, Department of English, Hajee Mohammad Danesh Science and Technology University, Dinajpur.

Affiliation: Department of English, Hajee Mohammad Danesh Science and Technology University, Dinajpur.

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Abstract

The aim of this study is to show the futility of modern life that has given birth to the obnoxious hypocrisies prevailing in the minds of modern people and indicate the outcome of modern life as well as modern literature. The paper represents lamentations, which are considered to be one of the major themes of modern literature and are also found in modern society, where the degradation of human behavior and feelings is prominent. The methodology of extracting some elements of Victorian literature has been applied to ensure the effect of the Victorian age on the Modern age and society. Another strategy is applied, showing the poor spiritual conditions of modern people that come from the breakdown of romantic spirits and disappointment followed by the rise of materialistic achievements after the post-industrialization period, which resulted in the cry of deportation and disinterest in the human soul that is prevailing in modern life. Finally, this paper talks about ideas such as falsehood, deception, vanity, disillusion, and failure as the outcome of modern life through some of Eliot's poems while focusing on *The Waste Land*. The goal of this paper is to focus on the prominent hypothesis of the modern age, search for the reasons behind these, and draw out a way of salvation from those hypocrisies.

Keywords: Degeneration, Desolation, Salvation, Futility, Hypocrisy, Lamentations.

1. Introduction

The word 'hypocrisy' has been derived from the Greek word 'hypocrisies,' which means 'jealousy,' 'play-acting,' 'acting out,' 'cowardice,' or 'dissembling,' but

with the flow of time, the meaning of hypocrisy has been innovated and changed. The person who claims or pretends to be what he is not, for example, pretending to be a pious or virtuous person, but in reality, he/ she is not what he/she pretends, is called a 'hypocrite.' Modern age is mostly wrapped with disillusionment, and as a poet of this age, T.S. Eliot is often considered as a depressed poet experiencing the practices of severe hypocrisies of his society throughout this age. Although by measuring his education and heritage, he considers himself a misfit and unworthy of the modern age, he has always been a traditionalist in his life: "A great poet, in writing of himself," stated Eliot shows that this pronouncement of Eliot is equally applicable for him. All the spheres of political, social, economic, and literary tendencies of his age had a poignant influence on him. The social unrest and milieu in which he was born reflect the tone of his period vividly. He studies the sophisticated city dwellers as well as their habits, manners, and behaviors. In this case, Eliot is excellent in depicting the intense impact of modern practices on the souls of modern individuals. It is a recognized fact that Eliot's *The Waste Land* is somehow an epic of modern life that reveals a transparent and resplendent panorama of anarchy prevailing in the so-called contemporary modern civilization. Showing the profound world panorama of anarchy and futilities of modern civilization, he is damn successful in presenting the complete nakedness accompanied by contemporary diseases and decompositions, boredom and exhaustion, dishonesty with selfishness, disharmony, and discord. As stated by Elizabeth

Drew in her —T.S. Eliot: A Design of His Poetry Paperback (1949): There is the impact on the senses of all the ugliness and squalor of the common urban scene; the slights of the broken blinds and chimney pots, of vacant lots with their grimy scraps of newspaper, etc. Above all there are smells, of steak in passageways, of stale beer, of cocktails and cigarettes, of dusty paper flowers, of females in shuttered rooms. The paper consists of five chapters. The first chapter gives a glimpse of the introduction. The second chapter illustrates the literature review, and the third one discusses Eliot's Lamentations of the Hypocrisies and Futilities of Modern Life Discussed in

In several Parts of the Poem, chapter four points out the findings, and chapter five recommends the salvation of the spiritual decays.

2. LITERATURE REVIEW

2.1. Introduction:

Eliot pinpoints the distortion of values in the modern age to a great extent and the sorrowful rise of severe anxiety in his poems. —Nothing else truly reflects the age and redeems it. F. R. Leavis, Mat Thiessen, and Cleanth Brooks, the distinguished critics of the present age, have penetrated into *The Waste Land* and

have the opinion that *The Waste Land* is a highly condensed epic of the modern age. In her research paper, namely —The Embodiment of Anxiety in the Early Poetry of T.S. Eliot (1910-1917), Anna Mukammal has shown transparent anxiety as a consequence of the futilities of the modern age. She has illustrated that the global and individual anxiety of pre-Waste Land traces back to the 19th century, the philosophical inquiry by which Eliot was likely encouraged. Kierkegaard's idea of global anxiety and Nietzsche's — Man of Resentment continued two central theories of the modern

persons' intellectual and psycho-physiological predicament.

Many critics have also commented differently and showed their views on *The Waste Land*. According to critic F.R. Leavis, in *The Waste Land*, the development of impersonality that Gerontion shows in comparison with Prufrock reaches an extreme limit: it would be difficult to imagine a complete transcendence of individual self, a complete protection of awareness. Mr. Leavis also opines that *The Waste Land* remains a great positive achievement. In it, a mind fully alive to the age compels a poetic triumph out of the peculiar difficulties facing a poet in the age. Even if *The Waste Land* had been, as used to be said, a dead end for Eliot, it would still have been a new start for English poetry.

Hellen Williams thinks, In *The Waste Land*, such a breakdown of the tyranny of linear historical time and the logic of cause and effect was perhaps Eliot's great contribution to structure in the twenties.

Critic Cleanth Brooks opines that in *The Waste Land*, the poet works in terms of surface parallelisms, which in reality make ironic contrasts, and in terms of surface contrast, which in reality constitutes parallelisms. The two aspects taken together give the effect of chaotic experience ordered into a new whole, though the realistic surface of experience is faithfully retained. Cleanth Brooks also opines that *The Waste Land* is built on a major contrast device, which is a favorite of Eliot's and is to be found in many of his poems, particularly in his later poems. The contrast is between two kinds of life and two kinds of Death. A life devoid of the meaning of Death; sacrifice, even the sacrificial Death, maybe life-giving, an awakening of life. The poem occupies itself to a great extent with this paradox and with a number of variations upon it.

2.2. Techniques Extracted By Eliot to Depict Hypocrisies of the Modern Age in *The Waste Land*

2.2.1. Symbolism:

Symbolism was a literary movement that began in France early in the 20th century. By Symbolism, we mean that every physical and natural object may represent an intellectual or moral idea.

For example, the rock, which is strong and steadfast, becomes a symbol of God, or Church, or Love. The rock can also symbolize something different. For example, a rock can break under pressure or under the heat of the sun, which may stand for barrenness and disintegration that may occur as a result of hypocrisy.

2.2.2. Imagism:

Eliot's images are intended to shock and startle the readers. Sometimes the images that are used are ironic though contrast. For example, I have measured out my life with coffee spoons. Similarity, there is irony of situation in *The Waste Land* where a girl engages in sexual relationship as a routine of mechanical recreation where lovely woman stoops to folly and puts a record on the gramophone . Such ironic images have heightened the sense of spiritual drought, barrenness and decay.

2.2.3. Note of Revolt

Generally, modern poets react sharply to the romantic preoccupation with nature, real situations, and ordinary characters. They also disliked a colorful, expensive, and decorative poetic style. Moreover, the impact of industrial civilization and revolutionary discoveries provided a fund of floating knowledge to the average readers. Our complex civilization refined the sensibilities of both the readers and the poets. Therefore, modern poets have become much different from their predecessors. T.S. Eliot writes in this connection: — Our civilization comprehends great variety and complexity, and this variety and complexity, playing on a refined sensibility, must produce various complex results. The poet must become more and more comprehensive, more allusive, more indirect, doing violence to the syntax, in order to force, to dislocate, if necessary, language into his meaning —.

2.2.4. Allusiveness

It is said about the metaphysical that one of their important aims of writing was the display of their scholarship. This made them incorporate in their poetry the way allusions, anecdotes, and references were learned. Today, learning has become universal, and therefore, the modern poet's references to mythology, philosophy, and ancient philosophy offer no difficulty to educated readers.

2.2.5. Indirectness

Modern poetry is indirect and dramatic, where images and symbols heighten the power of the language. Moreover, literary devices, like puns, paradoxes, irony, mock-heroic, and juxtaposition, have made poetry subtle, complex, and indirect. Moreover, some poets have used dramatic monologues that reveal the inner work of the mind and its conflict. This also made their poems difficult to understand. Besides, these symbols and images, along with their diverse meanings and economy of phrases, rendered the readers bewildered.

2.2.6. Realism

Modern poets, discarding the decadence of romantic tradition, look up realism as the raw material of their poems. He is very much tickled by the squalor and dirtiness of the industrial civilization. Moreover, the habit caused by the First World War has led to a reflection on the meaning and purpose of life. Even science and new forms of government are held suspect. The hectic activities of urban life and commercial exploitation that are rampant in modern society make the poet search for a new system. There is a great disillusionment about the so-called comfort and progress provided by science. The stark reality of life- shortage of housing, food staff, and other necessities of life, makes the poet utter almost a cry of despair. *The Waste Land* of T.S. Eliot is a clear example of the tragic gloom in which the modern world finds itself. In fact, the modern life has become a series of tension and miseries. Eliot has searched for a refuge from the unbearable burden of life.

2.2.7. Objective Co-relative

Eliot has used myths as objective correlative, which means a set of objects, solutions, and chain of events that will be a formula for some particular motion of the poet so that when the external facts are given, the emotions are immediately evoked. For example, *The Waste Land*, when viewed through mythical *Waste Lands*, produces a series of emotions that arise in the poet's mind as he looks at human life in the present and the past. Similarly, the ancient customs and rituals evoke certain emotions and ideas in the poet's mind.

2.2.8. Method of Contrast

In this connection, Matthiessen says, there is a —basic resemblance between the vegetation myths of the rebirth of the year, the fertility myths of the rebirth of the potency of man, the Christian story of the Resurrection, and the Grail legend of purification.¶ Through the device of contrast, Eliot highlights the squalor and ugliness of the present in relation to the past. The events of the past are brought in close juxtaposition with the events of the present. For example, the love of Queen Elizabeth and Earl of Leicester is not different from the affair between the typist girl and the male clerk. Eliot's London is not different from the Baudelaires' Paris and Dante's *Limbo*. According to Eliot, the same ills and corruption prevail in the regions. The idea is that there is a similarity in the problems in spite of distance in time and space.

2.3. A Brief Comparison of Hypocrisies in Eliot's *The Waste Land* with Other Modern Literary Pieces

William Butler Yeats uses a combination of technique and style to express meaningful ideas and revolutionary types. Style and content throughout all his poems. His style helps to understand the complexities of modern life. He

demonstrates how he is automatically unique through his innovative utilization of style and contents in case of degradation of human values in the modern age and how it brings depression in modern society. In his famous religious poem, *The Second Coming*, Yeats demonstrates that, as a result of man's indifference to God's call, things are disintegrating. The center, therefore, cannot hold its position, and the forces of disorder now become eruptive dominant: "Things fall apart, the center cannot hold." The poet sees a widening gyre, which is at the top speed, and its controller cannot control it. This is compared to the falcon, which is not controlled by its master because of the distance of the two. The result is an all-round convulsion in which the finer values of life are lost; anarchy is let loose upon the world. The poet's mind is stuffed with the anarchy and the blood-dimmed tide of the modern world:

" The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned :
The best lack all conviction, while the worst
Are full of passionate intensity."

(L. 4-6: *The Second Coming*)

As a result of these wrongdoings, Yeats got depressed and thought that Jesus Christ should incarnate once more to eradicate these wrongdoings.

W.H. Auden's poetry unfolds two wings of his mind. The first of them is the pressure of his time, which he was unable to bear, and the second effect is the urge to integrate theory, such as love or faith. Much of Auden's poetry is concerned with moral issues and evidence and strong social, political, and psychological content. In *Shield of Achilles*, Auden compares the values of old age and modern age and shows his depression for the degradation of human feelings.

In the Homeric shield, there were carved scenes of religious rituals, but in the modern age, the religious rituals are gradually decaying, as people put much concentration on camps where the pale prisoners of the wars are tied to the stake and brutally shot dead: "Girls are raped, two boys knife the third.

Were axioms to him"

(*The Shield of Achilles*)

Franz Kafka's *The Metamorphosis*, Gustave Flaubert's *Madame Bovary*, and Virginia Woolf's *Mrs. Dalloway* also portrays the hypocrisies of the modern age. In Kafka's *The Metamorphosis*, it is found that the central character of the novella Gregor Samsa, is depicted as a working machine who has been pressurized to work and work only. But one day, after his transformation into a gigantic insect, Gregor finds that his family members are not behaving well with him. In Flaubert's *Madame Bovary*, it is noticeable that the central character, Emma Bovary, is not satisfied with

the French bourgeoisie life she leads. She yearns for a more sophisticated life than her social class could provide:

" She at last felt the wondrous passion, till then, like a Great bird
with rose-colored wings, hung in the
The splendor of the skies of poesy, and now she could not
Think that the calm in which she lived was the
Happiness she had dreamed".

(Chapter 6, *Madame Bovary*)

As a result of her high ambitions, one day, she eloped with another rich person. In Virginia Woolf's *Mrs. Dalloway*, we find that the central character, Clarissa Dalloway, was in love with Peter Walsh in her girlhood. But at last, she preferred to marry Richard Dalloway as she loved material glamour, power, and pelf, as well as the sophisticated artificial modern life enormously.

So it is found that modern literature is the lamentation of lost souls, and souls are found to be disintegrated from their bodies. As a result, modern people are also socially disintegrated.

3. Eliot's Lamentations of the Hypocrisies and Futilities of Modern Life Discussed in Several Parts of the Poem

3.1. The Burial of the Dead

The modern wasteland is completely barren and desolate, where nothing can grow. There is no fertile soil except stones and garbage, and it is always surrounded by the heat of the sun. So people are to take shelter under the red rocks. This type of protection is completely different from the shadow (of Death) that is behind them in the morning (early life) and which rises again to meet them in the evening of life (old age). Although man is mortal, he lives in a constant fear of Death.

Eliot uses another term, which is —empty and desolate the seal, by which he means guilty love. This is illustrated by the Hyacinth girl, where the lover wept after illicit sex and could not speak anything as he could not understand the truth. Eliot writes, "Yet when we came back, late from hyacinth garden, Your arms full, and your hair wet, I could not Speak, and my eyes failed."

(L. 35-37: *The Burial of the Dead, The Waste Land*)

3.2. A Game of Chess

Tiresias begins this poem by describing the luxurious dressing table and bedroom of a rich, fashionable lady who belongs to the higher class society. Her mirror and glowing table were reflecting the bright light that was falling on them from a branched cradle stand holding seven candles that made the brightness double. After sometime when, the lady had sex with her sex and told her lover that she was feeling bad that night as her nerves were bad. Then she asked him what he was

thinking and the lover replied that they lived in a lane which was surrounded by rats who could eat away the bones of a dead man as they were huge in number. This focuses on the futility of modern people. Then, a sound was heard. When the lady asked about it, the lover replied that he could remember a line from William Shakespeare's *The Tempest*: —those are the pearls that were his eyes. Then, the lady asked him angrily whether he was alive or not. Eliot writes,

“I remember

Those are pearls that were his eyes

Are you alive or not? Is there nothing in your head?"

(L. 125-126: A Game of Chess, The Waste Land)

3.3. The Fire Sermon

The hypothesis of the modern age is much more clearly found in this section. Tiresias, or the poet, was fishing behind the gashouse in the dull canal and suddenly heard the sound of creeping. He thought it was the creeping of his brother King Fisher, who was creeping for his father's Death. But Tiresias noticed that it was the sound of the noise produced by the horns of motors, cars carrying Sweeney, a lustful person to Mrs. Porter, a characterless woman who, accompanied by her daughters, wash their feet with soda water to look fairer so that they can attract more customers. Eliot writes,

“O moon shone bright on Mrs. Porter

And on her daughter

They wash their feet in soda water."

(L.198-200, The Fire Sermon, The Waste Land)

3.4. Death by Water

Phlebas, a Phoenician sailor of ancient times, was famous for his navigation skills. But now, he is almost forgotten with all of his materialistic activities. His bones are caught by the current of the deep sea. According to Eliot, it is a lesson for us whether we are believers or nonbelievers. He writes,

“O you who turn the wheel and look To windward,

Consider Phlebas, who was once handsome and tall as you”.

(L. 318-20: Death by Water, The Waste Land)

FINDINGS

4. Activities Responsible for the Hypocrisies in Modern Society

4.1. Industrial Revolution and Class Conflict

The Industrial Revolution took place in England somewhere between the late 1700s and early 1800s. During that period, Victorian England experienced many aspects of child exploitation (they were seen to work in the factories and mines as they were too small as well as nimble and cheap; many of which children were just

ripped off from various orphanages). The adverse consequence of the Industrial Revolution in the Victorian age also has awful social effects: tremendous poverty, massive overcrowded dwellings, child labor, sexual harassment, dirt, and drunkenness. It had successfully converted Merry England into a sooty and squalid England. Values of money were prevailing as a result of the increased materialism of that period. Utilitarianism and laissez-faire became the most popular philosophy at that time. Utilitarianism emphasized the spiritual requirements of humans, and a large number of workers migrated to towns where they built up a new working class. In the industries and factories, the workers were experiencing numerous injustices, including harsh working conditions, ruthless child labor with smoke, and pollution. Kellow Chesney had described that terrible situation in the following manner: "Hideous slums, some of them acres wide, some no more than crannies of obscure misery, make up a substantial part of the metropolis..... In big, once handsome houses, thirty or more people of all ages may inhabit a single room." 7

At that time, the street children were mostly orphans without any caregivers. Charles Dickens portrayed the miserable conditions of those wretched children in his eminent novel *Oliver Twist*. In this novel, Dickens condemns the bitter outcomes of industrialization in 19th-century England. He shows how various contemporary social wrongdoings, including the poor's residences and their working places, child labor, and the process of making children criminals, took place due to industrialization. Mrs. Gaskell also raised her voice against industrialization and class conflict. She wonderfully depicts the victims of rapid industrialization with sympathy but shows her fear that one day, these working-class people will throw out this cruel economic system. In her eminent novel, *Mary Barton* depicts the sufferings of poor working-class people. She also portrays the conflict between the rich and poor due to belonging to two different classes.

4.2. Decline of Religion

The decline of religion is found in the modern period, and its effect is present in the literature of the modern period. During the modern age, people remain aloof from religious activities and suggest that churches should be demolished. Perhaps, the decline of religion is also a reason for modern people's depression, as their souls are far away from the proximity of God.

4.3. Obsession for Money

One of the most common characteristics of the Modern age is 'money obsession.' To modern people, the view of money is somewhat different from ours. For example, most families prefer to spend the lion's share of their resources on food- one of the facts that makes it difficult to calculate the exact equivalencies between money in their time and our own. In the high money-obsessed society of

the Victorian period, money provides an opportunity for some, while its absence prevents others from fulfilling their dreams. Money and the attainment of high social status are perceived as the greatest of all aspirations, as one's worth seems to rise along with one's economic situation. So, money is the means of social prestige for middle-class people, and its absence in Victorian society creates a social prison, incarcerating the poor in the lowest level of life. As a result of this money obsession, an invisible wall is created between the rich class and lower class, which results in separation, and the aftermath of this separation brings about depression in the lower-class people who were unable to attain a higher status due to the absence of money.

4.4. Vanity

In the modern period, vanity was practiced enormously since the societies were divided into two different classes- the upper class and the working class and there was no gray area at all. In this culture, having vanity was one of the norms. Women of the higher class were expected to wear very expensive fabrics, and their dresses contained much more elaborate hemlines than the dresses of the working-class women. On the other hand, women of the lower class used to wear garments made of cheap cotton, considering the durability of the clothes rather than the elegance of it. This is why vanity plays an important role in modern society, and as a result of this, in order to get respect from others, people need to be painful as much as possible. To distinguish between the people of the upper class and lower class, vanity plays a big role as a result of which draws out the division between the two classes of people. The lower-class people became the worst victims of it as they got alienated from the upper-class people, which ultimately resulted in depression among them because of being unable to practice vanity.

4.5. Snobbery

Snobbery, very close to the superiority complex, was also a vivid element of the modern era that influenced the degradation of human behavior that ultimately resulted in depression. Snobbery or snobbishness is also an outcome of class conflict between the upper class and lower class, where snobbery was mostly practiced by the upper-class people. Due to being snobs, the members of the upper class were too proud of their aristocracy and superiority, which triggered them to keep themselves aloof from the lower class. Being too snobby, the aristocratic people used to mock their appearance, especially the attire of the lower class people, which also became the cause of getting depressed of the lower class people.

5. Eliot's Recommendations of the Salvation of Spiritual Decay

Eliot's treatment of the central idea of the poem *The Waste Land* can be considered as a strong defender of moral imagination, having roots in religious insights and in the continuity of this civilization. The poem gives us references to the

wastelands of King Oedipus, Fisher King, and the Biblical wasteland. The soldiers of Fisher King have ravished the holy nuns of the Chapel Perilous, who were supposed to contain the Holy Grail. As a result, the king became impotent, and his lands suffered a huge famine. So the king was expecting that one day, a mighty knight would come who could rescue him by washing his sins.

King Oedipus killed his own father without being informed that his father was his own father and married his own mother. Because of this sinful sexual crime, his lands also suffered from a great epidemic and famine. After that, it was suggested that he show penance for his inner self-purification. After his penance, his country flourished and became prosperous.

It's mentioned in the Holy Bible that the Land of Ammaus became sterile and faced a massive drought due to the idolatry of the inhabitants. Prophet Ezekiel told them to worship only God and to leave idolatry so that the lands get fertile again. Because of the sexual sins and lusts, hatred, and evils of material civilization, and lack of faith, respect, and devotion, this modern world has also become a wasteland, and the modern wasteland dwellers have already become barren and spiritually dead, which urges Eliot to describe their spiritual rebirth by the reference of ancient Indian history. When India was passing through a massive crisis, drought and famine were victimizing them, they were compelled to worship God for blessing with divine help. God spoke to them in thunder and uttered the holy words *Da Da Da*, which indicated the threefold ways of spiritual salvation and deliverance.

The first *Da* is *Datta*, which means to give. It does not denote charity or money for helping people. Rather, it indicates giving oneself to a spiritual way of life or surrendering oneself for a high purpose. It is only possible with profound dedication to give oneself over to some noble cause by which humanity will progress. Those who were martyred for noble causes are not often remembered in obituaries or epitaphs that are covered with spider webs or in the will of the great and rich. Such martyrs are rare now because, unfortunately, they are not getting their proper tribute in the modern age. Such unforgettable martyrs may not get worldly rewards, names and fame, wealth, and a prosperous life, but their dedication can bring spiritual rebirth. Eliot writes,

“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
Or under seals broken by the lean solicitor
In our empty rooms”.

(L. 405-10: *The Waste Land*)

The second *Da* is *Dayadhvam*, which means 'to sympathize,' which is an emotional bond of unity among individuals or the bond between the individual and society. Here, — Sympathy means going over to others or building spiritual bonding with others, which is considered essential for spiritual salvation. Modern humanity is too self-centered, where each individual lives within a limited world of his own, being completely isolated from others. People must come out from the prison of self, symbolized by turning the key, and realize their oneness with others. It will only in the night of sleep when we can hear the divine — Ethereal Whispers that is the voice of God speaking to us. That is how people can achieve their spiritual salvation, and only if they can regain their sense of community. According to T.S. Eliot, modern people are just like Shakespeare's — Coriolanus, a boastful and self-centric Roman leader, despairing and heartbroken, but he can be redeemed through sympathy and harmony with other people. When his mother requested him not to destroy the city, he felt sympathy for the city dwellers. Eliot writes,

“Thinking of the key, each confirms a prison
Only at nightfall, ethereal rumors
Revive for a moment a broken Coriolanus.”

(L. 415: *The Waste Land*)

So, the second remedy for the survival of a civilization is considered as the yardstick of fraternity and fellow-feeling.

The third *Da* is *Damayata*, which means — self-control and discipline. Here, discipline does not indicate that people's freedom will be lost; rather, it paves the way for the journey of life to be easier and much smoother. Eliot compares this self-control to the movement of a boat that runs according to the direction of an expert boatman. According to Eliot, the boat of life must run without the fear of wind but with the direction of an expert controlling hand. In the same way, a disciplined heart is like a boat that runs easily and smoothly under an expert guideline of a calm sea. On the other hand, spiritual disciplines maintain control over sensuous desires, and thorn life becomes a delightful adventure. Thus, by controlling one's desires and passions, one can achieve spiritual salvation. Eliot writes,

“*Damayata*: The boat responded
Gaily, to the land expert with snail and oar
The sea was calm; your heart would have responded
Gaily, when invited, is obedient
To controlling hands”.

(L. 417-20: *The Waste Land*)

In the last passage of the poem, entitled *What the Thunder Said*, Eliot writes a personal note and suggests to the spiritually dead humanity how to hope to gain spiritual salvation. He quotes some lines from Dante's *Purgatorial* and some Latin from another poem *Pervigilium Veneris* teaches him that through suffering, man gets self-purification, and beauty is born when the heart is purified only. Eliot has also learned that absolute detachment is essential for spiritual salvation. These are the principles he had — collected, and he becomes expectant to save himself by following these principles in life. In the end, he is a remiss human being of the great teachings of the Holy *Upanishads*. It is in the way that absolute peace — — peace which passeth understanding — can be obtained:

“Datta. Dayadhvam. Damayata.

Shantih shantih shantih.”

(L.433: *The Waste Land*)

This is how Eliot gives his own personal opinion. His prescription of the three remedies (*Da Da Da*) may be seem as a weep of a madman, but this is only the way of obtaining spiritual peace and bliss. So, it is found, the poet believes that man's spiritual salvation is only possible if each individual looks after his own self purification.

Conclusion

Undoubtedly, Eliot has given a crystal clear image of the spiritual drought of modern society after the First World War. However, it may be noted that the decay of any civilization is a part of mankind's history. Eliot presents the present chaos and its relation to similar periods in the history of mankind and draws out a relationship between the past and the present through mythical methods. As modern life has become surrounded by vices, follies, frivolities, and hypotheses of modern people, Eliot gives a solution to It by drawing upon the example of the ancient history of Europe and India, showing how resurrection and rebirth are possible even in modern society. The mythical method of *Prajapati–Da Da Das* suggests an unfailing remedy for the ills and hypotheses of modern life and society. Again, T.S. Eliot's *The Waste The land* has been treated as the epic of the modern age. He remarked, —A great poet in writing of himself writes his age. This utterance of the poet is applicable to himself. He fulfills this dictum when we go through his works. Most of his poems are a panorama of the futilities, hypothesis, and anarchic situation of contemporary civilization, and his poetry can be understood only by understanding his age.

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