

Poetry
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T S Eliot - 2

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T S Eliot (1888-1965)

- *The Waste Land*
- Selected Passages from III, IV and V
- Analysis
- Polyphonic Voices
- Holy Grail Myth
- Brooks's Reading



Hello. Now Let us continue with the second part of our lecture on T S Eliot's poem, The Waste Land. As we gave an outline of the context in the previous lecture, we will straightaway go to the poem now with three sections we have; section 3, section 4 and section 5.

We will analyse the poem linguistically and rhetorically, offer some readings with reference to the voices in the poem, because we have many voices, multiple voices, we call them polyphonic voices. The key feature of this poem is Holy Grail Myth which gives some kind of unity to the poem. We have a critical reading from Cleanth Brooks which is interesting for us to look at.

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The Waste Land



- I. The Burial of the Dead
- II. A Game of Chess
- III. The Fire Sermon
- IV. Death by Water
- V. What the Thunder Said



The wasteland has 5 sections: The Burial of the Dead, A Game of Chess, we have already seen this. Now, we will go to the 3 sections - The Fire Sermon, Death by Water and What the Thunder Said.

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III. The Fire Sermon - 1

At the violet hour, when the eyes and back 215
Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting.
I, *Tiresias*, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that strives 220
Homeward, and brings the sailor home from sea,
The typist home at teatime, clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun's last rays, 225
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.



Let us begin with the Fire Sermon. As we saw earlier, we will have some extracts, not the whole poem. For the whole poem, we have to go to the Norton Anthology of Poetry or Poetry Foundation. Let us read some selections from The Fire Sermon now.

“At the violet hour, when the eyes and back

215

Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting,
I, Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that strives 220
Homeward, and brings the sailor home from sea,
The typist home at tea time, clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her dying combination touched by the sun's last rays, 225
On the divan are piled (at night her bed)
Stockings, slippers, camisoles and stays."

It gives the picture of a modern life in an evening where a woman has come home from her office, and another man also follows her for their evening pleasures without much understanding, without much meaning, why they are doing? Why they are meeting? They have no idea.

We have a key point in this passage, that is Tiresias. This Tiresias is a Greek prophet, a seer. He could foresee the future. He has a myth of his own. He was a man transformed into a woman and then again transformed into a man, but blind. One who can predict the future. This is the kind of Tiresias that we have and TS Eliot and many other critics have said that this Tiresias is a centre of consciousness in this poem. Whatever happens in the poem we see through the eyes of Tiresias. The scene, urban scene is presented through Tiresias, through the blind man.

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III. The Fire Sermon - 2

He, the young man carbuncular, arrives,
A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire.
The time is now propitious, as he guesses, 235
The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence; 240
His vanity requires no response,
And makes a welcome of indifference.
Bestows one final patronising kiss, 247
And gropes his way, finding the stairs unlit . . .



The scene is further described to us:

“He, the young man carbuncular, arrives,

A small house agent’s clerk, with one bold stare,

One of the low on whom assurance sits

As a silk hat on a Bradford millionaire.

The Time is now propitious, as he guesses, 235

The meal is ended, she is bored and tired,

Endeavours to engage her in caresses

Which still are unreproved, if undesired.

Flushes and decided, he assaults at once;

Exploring hands encounter no defence; 240

His vanity requires no response,

And makes a welcome of indifference. ...


Bestows one final patronising kiss, 247

And gropes his way, finding the stairs unlit. ...

Here are the man and woman, they are meeting and they are meeting for some kind of physical contact with each other, but then, they do not know why they are meeting each other physically in this way.

There is no sense of meaning, there is no sense of love and affection, there is no sense of relationship between the two, but still, they are participating in the act of sex, without giving attention to each other, without understanding each other, without any relationship between each other. This is the kind of alienated modern life, meaningless life that T S Eliot was worried about.

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IV. Death By Water

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the **profit and loss**.

A current under sea 315

Picked his bones in whispers. As he **rose and fell**
He passed the stages of his **age and youth**
Entering the whirlpool. (imagery)
Gentile or Jew

O you who turn the wheel and look to windward, 320
Consider Phlebas, who was once handsome and tall as you



We move to the next section; this is the shortest section in the poem; we have just 10 lines called Death by Water.

“Phlebas the Phoenician, a fortnight dead,

Forgot the cry of gulls, and the deep sea swell

And the **profit and loss**.

A current under sea 315

Picked his bones in whispers. As he **rose and fell**,

He passed the stages of his **age and youth**

Entering the whirlpool. **(imagery)**

Gentile and Jew.

O you who turn the wheel and look to windward, 320

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

This is considered to be a very important passage because it deals with the theme of death and also life. And also, it points to some of the contradictions that we have in life. We do many things but finally, everything is meaningless because death cannot understand. After death, we have only forgetfulness, we cannot recall, we cannot remember anything, death does not differentiate between profit and loss. It does not differentiate between rising and falling, it does not differentiate between age and youth or Gentile or Jew, that is Christians or non-Christians or belonging to various regions or religions, languages, death does not differentiate, understand. That is what Eliot was trying to convey his understanding of life through this poem.

Phlebas, again, the Phoenician is a story, one who drowned in the sea and then when his body was floating in the water, this consciousness, after death, the consciousness of the dead man is presented to us. “A current under sea picked his bones in whispers, as he rose and fell He passed the stages of his age and youth.” Some kind of recalling, remembering of whatever happened, finally, entering the whirlpool, nothing is there. The whirlpool of time, the whirlpool of death, the whirlpool of history that is what we have in this poem.

(Refer Slide Time: 06:40)

V. What the Thunder said - 1

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying 325
Prison and palace and reverberation
Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience 330



We move onto the last section of the poem, ‘What the Thunder Said’ referring to the element of sky.

“After the torchlight red on sweaty faces,

After the frosty silence in the gardens,

After the agony in stony places,

The shouting and the crying 325

Prison and palace and reverberation

Of thunder of spring over distant mountains.

He who was living is now dead,

We who were living are now dying

With a little patience.” 330

It has lot of resonance with Christianity, the kind of temptations, the kind of sufferings, Jesus went through in many contexts. The agony in stony places, the shouting and crying, all that; suffering is inevitable.

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V. What the Thunder said - 2

If there were water

And no rock

If there were rock

And also water

And water

A spring

350

A pool among the rock

If there were the sound of water only

Not the cicada

And dry grass singing

But sound of water over a rock

355

...

But there is no water



“What the Thunder Said, second part or we have a second extract from this poem.

“If there were water,

And no rock

If there were rock

And also water

And water

A spring

350

A pool among the rock

If there were the sound of water only

Not the cicada and dry grass singing

But sound of water over a rock

355

...

But there is no water. “

There is a search for water, there is search for renewal of life, but there is nothing.

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V. What the Thunder said - 3



What is that sound high in the air

Murmur of maternal lamentation

Who are those hooded hordes swarming

Over endless plains, stumbling in cracked earth

Ringed by the flat horizon only 370

What is the city over the mountains

Cracks and reforms and bursts in the violet air

Falling towers

Jerusalem Athens Alexandria

Vienna London 375

Unreal



“What is the sound high in the air,

Murmur of maternal lamentation

Who are those hooded hordes swarming

Over endless plains, stumbling in cracked earth,

Ringed by the flat horizon only 370

What is the city over the mountains

Cracks and reforms and bursts in the violet air

Falling towers,

Jerusalem Athens Alexandria

Vienna London 375

Unreal.”

Nothing is real, all kinds of sounds probably referring to the kind of bombings that happened in Europe at the time. These are all important cities, from various points of view, from political, religious points of view, from intellectual point of view. These cities are very important, but these are unreal.

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V. What the Thunder said - 4



In this decayed hole among the mountains 385
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings,
Dry bones can harm no one. 390
Only a cock stood on the roof-tree
Co co rico co co rico
In a flash of lightning. Then a damp gust
Bringing rain



One more –

“In this decayed hole among the mountains 385

In the faint moonlight, the grass is singing

Over the tumbled graves, about the chapel

There is an empty chapel, only the wind's home.

It has no windows, and the door swings,

Dry bones can harm no one. 390

Only a cock stood on the roof-tree,

Co co rico co co rico.

In a flash of lightning. Then a damp gust

Bringing rain.”

This is a kind of biblical reference we have with reference to Jesus Christ being betrayed by Peter.

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V. What the Thunder said - 5

I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order? 425
London Bridge is falling down falling down falling down
Poi s'ascose nel foco che gli affina
Quando fiam uti chelidon—O swallow swallow
Le Prince d'Aquitaine à la tour abolie
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe. 430
Datta. Dayadhvam. Damyata.
Shantih shantih shantih



We have the last extract from this poem.

“I sat upon the shore

Fishing, with the arid plain behind me.

Shall I at least set my lands in order?

London Bridge is falling down falling down falling down.

Then we have some quotations from Latin, we will not read them.

These fragments I have shored against my ruins

Why then Ile fit you. Hieronymo's mad againe.

Datta. Dayadhvam. Damyata.

Shantih shantih shantih

That is how the poem ends.

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Montage of the Concluding Lines



- 424: The Fisher King from Weston's *From Ritual to Romance*
- 425: Prophet Isaiah's words on setting his house in order
- 426: a nursery rhyme about the London Bridge
- 427: *Purgatory*: Then he himself in the fire that refines them
- 428: "When shall I be like the swallow?" from a Latin poem
- 429: "The Prince of Aquitaine of the ruined tower;" 2nd line of Gerard de Nevard's sonnet *The Dispossessed*."
- 431: "Hieronymo is mad again" from *The Spanish Tragedy*
- 432: GSC: *Brahadaranyaka Upanishad*
- 433: The Hindu chant of peace



We have the last section of the poem here again for us to understand better.

Line number 424 refers to the fisher king from Weston's book *From Ritual to Romance*, from which he took this myth of Holy Grail.

425 refers to Prophet Isaiah's words on setting his house in order.

Then 426 is about the nursery rhyme about the London Bridge.

427 is a quotation from Dante's *Purgatory*. Here, we have this meaning - then he himself in the fire that refines them.

Then line number 428 when shall I be like the swallow? From a Latin poem this is an anonymous poem actually.

Then 429, we have *The Prince of Aquitaine of the ruined tower*, this is the 2nd line from a poet Nevard, whose sonnet *The Dispossessed* is a source.

Then line number 431 - Hieronymo is mad again from Thomas Kyd's *The Spanish Tragedy*, a renaissance play.

Then lastly, we have in line number 432, GSC means Give, Sympathize and Control from *Brahadaranyaka Upanishad*, from the Hindu tradition

And lastly, the chanting of shantih, shantih, shantih is also from the Hindu tradition, looking for peace or it is a prayer of peace.

Eliot was not happy with the Christianity because it did not give him much meaning. And that is why he explored alternative meanings. Pound also explored, similarly Yeats also explored. Many modernist poets were trying to find meaning, peace, order. Some sense of living in different traditions. We have given these kinds of explanations in this slide because every line in Eliot's poem will be required to be annotated like this. We need to read the whole poem with lot of time, with lot of additional help from different sources.

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Thematic Contrast


- Sterility and Fertility
- Individual and Social
- Sin and Redemption
- Profit and Loss
- Age and Youth
- Destruction and Preservation
- Death and Life
- Death-in-life and Life-in-death
- Betrayal and Loyalty
- Disorder and Order
- War and Peace



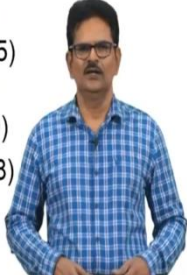
After reading the poem, we can now pay attention to the thematic contrast we have between sterility and fertility, between the individual and the social, between sin and redemption, profit and loss, age and youth, destruction and preservation, death and life, death-in-life and life-in-death, betrayal and loyalty, disorder and order, and finally, war and peace, war, First World War, all kinds of conflicts, for various reasons. What we need finally, what we long for finally is peace in personal life, in professional life, in social life, in political life, everywhere, for everybody. That is why, various systems we have created in the form of religion, in the form of marriage, in the form of education, in the form of administration, governance, everything, but when these systems scramble, where will the individuals go to understand where he stands or where she stands? This is the agony of the modern man from T S Eliot.

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Poetic Devices



- **Simile:** when the human engine waits
Like a taxi throbbing waiting (216-217)
- **Alliteration:** Stockings, slippers, camisoles, and stays.
(227)
- **Simile/Metaphor:**
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire. (233-234)
- **Irony:** The time is now propitious, as he guesses, (235)
- **Metaphor:** Flushed and decided, he assaults at once;
Exploring hands encounter no defence; (239-240)
- **Personification:** The river sweats/ Oil and tar (267-268)
- **Symbol:** Fish for life



TS Eliot is a great poet no doubt about it. He has used a lot of poetic devices. Simile - one of the best similes we can have. This is a typical modernist simile: “when the human engine waits like a taxi throbbing waiting.” Throbbing and waiting, throbbing also refers to Tiresias’ heart throbbing as well. Alliteration: Stockings, slippers, camisoles, and stays. ‘S’ stands for this alliteration. All objects used by the lady typist.

We have simile and metaphor in this: “One of the low on whom assurance sits as a silk hat on Bradford millionaire.” Hat sitting on the head of somebody, referring to a millionaire, but this man is an ordinary man, the agent. Irony, we have in this line, “the time is now propitious, as he guesses.” The young man, carbuncular man feels that time is propitious, propitious is a Latin word used in the context of religion, but here, this man is going to meet the lady for sex and Eliot is using the word propitious, ironically.

We have a metaphor in flushed and decided, he assaults at once; exploring hands encounter no defence. The impact of war is so much even in the physical intimacy between people, ordinary people like typist and this agent. The military metaphor is used in this context. We have the personification in “the river sweats/ Oil and tar,” of course, ironically. Then we have the symbol in fish which symbolizes life.

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Poetic Devices

- **Anaphora:** After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the **agony in stony places** (321-323)
- **Chiasmus:** Here is no water but only rock
Rock and no water and the sandy road (331-332)
- **Alliteration:** But red sullen faces sneer and snarl (344)
Dead mountain mouth of carious teeth that cannot spit (339)
- **Onomatopoeia:** Drip drop drip drop drop drop drop (357)
- **Onomatopoeia and Alliteration:**
Murmur of maternal lamentation
Who are those hooded hordes swarming (367-368)
- **Personification:** The grass is singing (386)
- **Onomatopoeia:** Co co rico co co rico (392)



We have more poetic devices. One anaphora here,

“After the torchlight red on sweaty faces,

After the frosty silence in the gardens,

After the agony in stony places.” (321-323)

‘After’ is repeated at the beginning of every line here. Then we have chiasmus in

“Here is no water but only rock,

Rock and no water and the sandy road.” (331-332)

No water but only rock that is reversed, rock and no water. Alliteration we have in these lines- “But red sullen faces sneer and snarl, Dead mountain mouth of carious teeth that cannot spit. Onomatopoeia, one example we have, “drip drop drip drop drop drop drop.” We have onomatopoeia and alliteration together in these lines, “murmur of maternal lamentation,” ma-ma-ma-ma, murmur of maternal lamentation. Then we have “who are those hooded horded swarming, hoo hoo.” Ha sound and also oo sound. Both are mingled here in this case. Again,

we have this personification in ‘the grass is singing,’ one more onomatopoeia we have “Co co rico co co rico.”

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Rhyme, Rhythm, and Meter

- **Assonance:** young man carbuncular (231)
And the deep sea swell (313)
- **Song:** Weialala leia (290)
- **Repetition:** words, images, tones, themes
(Connect Nothing, 301-305)
- **Frequent end rhymes:** song, long; hear, ear (183-186);
lives, see, strives, sea (219-221); rest, guest (229-230);
all, bed, wall, dead (243-246); glass, lover, pass, over,
and, alone, hand, gramophone (249-256), etc.
- **Rhythm:** Common speech pattern
- **Meter:** Polymetrical



Now, let us come to this rhyme, rhythm and meter in this poem. We continue with some assonance and song and repetition and then look at some rhymes and rhythm and meter. “Young man carbuncular” (231) has the example of assonance and also, we have another line “and the deep-sea swell.” (313) ‘e’ the vowel represents assonance. Then, we have song, Weialala leia. (290) We have not quoted that and there are many quotations from various sources, songs, poems, drama, opera, history, so many things we have in religion, religious texts. We have many sources in this poem. We have repetition in words, images, tones, themes. Here, we have this example of ‘connect nothing’ with nothing.

We have some end rhymes, of course: song, long; hear, ear in line 183-186, lives, see, strives, sea in lines 219 and 221, rest, guest in 229 and 230; All, bed, wall, dead in line numbers 243 and 246; glass, lover, pass, over, and, alone, hand, gramophone in lines 249 and 256. We have listed them to indicate that Eliot has used end rhymes also in spite of this poem being written in free words.

As we said earlier in the first lecture, the rhythm of common speech is found in this poem because various kinds of people speak in this poem, not just one kind of person or one section of people speaking in this poem. As we further said again, polymetrical is the correct word to

describe the meter in this poem. No specific meter is used; all kinds of variations are there. Probably, to indicate the disorder we have in modern life.

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Overall Impression

- “The Fire Sermon” of the Buddha and St Augustine preaches that the sexual desire be burnt down and controlled.
- “Death by Water” emphasizes that death is a precondition for renewal of life.
- Lack of water or life converts earth into a wasteland. It is possible to bring rain by recognizing the divine in us and around us through “What the Thunder Said.”
- The discipline of giving by gods, sympathizing by human beings and controlling by demons can create and sustain a compassionate world.
- The experiences of life are fragmentary which can be brought together through the Hindu philosophy of understanding each one’s nature and acting accordingly for **peace** in the world.



To give an overall impression, let us see. “The Fire Sermon” of the Buddha and St. Augustine preaches that the sexual desire be burnt down and controlled, self control is one kind of philosophy taught by religion from the West and also from the East. “Death by Water” emphasizes that death is a precondition for renewal of life. Death is a greatest teacher, death may be called the leverer, but death is a teacher which puts us down to the proper place where we are. We have no control over death, death will come at any time, Let us remember that. We are perishable, we are mortal. We do not have to worry too much about profit and loss. Not to worry about age and youth.

Then we have lack of water or life converts earth into a wasteland. The earth is a wasteland because there is no water. It is possible to bring rain by recognizing the divine in us and around us through the section “What the Thunder Said.” The discipline of giving by gods, the discipline, that is the practice, the control, self-control, the discipline of giving by gods, sympathizing by human beings and controlling by demons can create and sustain a compassionate world.

When we do not have nobody to give us, when we do not have anybody to sympathize with us, when we do not have anybody to control themselves on or ourselves, the world is full of chaos. The experiences of life are fragmentary which can be brought together through the

Hindu philosophy of understanding each one's nature and acting accordingly for peace in the world. Self-understanding is the best understanding for peace in the world.

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- ### Polyphonic Voices
- **Form:** Dramatic monologue with many voices
 - **Myth:** Fisher King and Christ
 - **Organization:** Mythical/ Musical (Assonance, Alliteration, Onomatopoeia, Repetition, Rhyme, Rhythm)
 - Old and young, Wise and ignorant, Ancient and modern, domestic and commercial,
 - Kings and queens, lords and ladies, fortune tellers, priests, and plebeians
 - Saints, disciples, merchants, typists, clerks,
 - Gods, Devils, Men, women, boys, girls, children
 - Working people, common people, soldiers
 - Birds and animals: nightingale, swallow, hawk
 - Non-human sounds: turning of the key, wind, musical recording, water, thunder



Some special attention is required for the multiple voices we have in this poem, under the section polyphonic voices. The form of this poem is dramatic monologue. This is a poem with multiple speakers. The whole poem is based on this myth of the Fisher King, which has a reference to Christ. Fisher King is a symbol for Christ. Christ is also referred to, in the poem as son of man, that is where we find different layers, all coming together in this poem. The whole poem is organised mythically and musically. When it comes to music, we can see the number of assonance, alliteration, onomatopoeia, repetition, rhyme and rhythm that we have looked into this poem.

Now, let us see the voices of different kinds of people: old and young, wise and ignorant, ancient and modern, domestic and commercial; all kinds of people from different areas of life; then kings and queens, lords and ladies, fortune tellers, priests and plebeians, that is common people. Then, we have saints, disciples, merchants, typists, clerks. We have Gods, devils, men, women, boys, girls, children, everybody we have; Working people, common people, soldiers. We also have the animal world, birds and animals. We have 3 examples, nightingale, swallow and hawk. We also have much more than these human and animal voices. Non-human sounds are also heard in this poem: turning of the key, the sound of the wind, the musical recording- gramophone, the sound of water, and also thunder. All these voices put together make up the world of the wasteland.

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Holy Grail Myth



- **Source:** J. L. Weston's *From Ritual to Romance* (1920)
- **Prototype:** the Waste Land, the Fisher King, the Hidden Castle with its solemn Feast, and mysterious Feeding Vessel, the bleeding Lance and Cup
- **The Church may repress the Pre-Christian myths.**
- The Grail is a living force, it will never die.
- It may disappear for a while but it returns.
- It is a theme of vital inspiration.
- Tennyson and Wagner gave a new life after Malory.
- It enacts contact with the unseen Spiritual forces of Life.



The myth of Holy Grail is central to understanding this poem. In fact, this is the myth that gives unity to the poem according to T S Eliot. So, the source is J. L. Weston's *From Ritual to Romance* published in 1920. There are certain prototypes for this myth. The Waste land is a prototype, the Fisher King, the Hidden Castle with its solemn Feast and mysterious Feeding Vessel, the bleeding Lance and Cup.

A king in search of the Holy Grail to bring life back to people, this is a common myth in many cultures, but the Church, the Christian Church represses this Pre-Christian myth, because it wants to propagate only Christian myth. But T S Eliot and many others have shown that the Grail is a living force, it will never die. It may disappear for a while, but it returns again and again, as a theme of vital inspiration for poets like Tennyson and Wagner and earlier, Malory. It enacts contact with the unseen Spiritual forces of Life. This myth is required because we need to have this contact with the spiritual force of life. When we lose contact, we are dead. That is what the poem tries to show us.

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Cleanth Brooks's Analysis

- Eliot's poetry cannot be read as autobiography. (New Critical Principle)
- The basic symbol is the waste land.
- Eliot's method is the ironic contrast of life and death.
- The great paradox is that sacrificial death gives life.
- **Eliot:** Doing evil is better than doing nothing. The meaningless sexual act is an attempt to live through the boredom of life.
- **Sibyl:** I wish to die
- **Eliot:** I wish to live through the death of Christ/ King.



We have a critical reading of this poem by Cleanth Brooks. We have tons and tons of readings, but just for our sake, we have only one reading here. Eliot's poetry cannot be read as an autobiography, this is a New Critical Principle. The basic symbol is the waste land. Eliot's method is the ironic contrast of life and death.

The great paradox that we have in this poem is sacrificial death gives life. The king, the Fisher King has to die to give life for humanity as Christ died for the sake of redeeming humans, human beings. Eliot believes that doing evil is better than doing nothing. The meaningless sexual act is an attempt to live through the boredom of life.

We have this Cumaean's Sibyl who says 'I wish to die.' we have to remember Tithonus myth, you get immortality, but you do not get youth and so, you suffer throughout your life. And to get relief from this life, one has to die. But in contrast, Eliot says, 'I wish to live through the death of Christ and King.' All of us, all human beings, we may wish to die but again we want to get renewal of life.

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Cleanth Brooks's Reading



1. **The Burial of the Dead:** death in life; Tarot cards give unity to *The Waste Land*.
2. **A Game of Chess:** Both upper and lower classes play games; rape
3. **The Fire Sermon:** The fire of lust consumes everything. (The Buddha and St. Augustine)
4. **Death by Water:** Water is a symbol of relief through surrender and humility.
5. **What the Thunder Said:** We give meaning to what we hear, according to our own nature and need.
 - A clear shift from sterility to fertility through water.
 - Give, sympathize, and control: life is meaningful.



Referring to the 5 sections, we have these comments. The Burial of the Dead deals with death in life. Tarot cards give unity to the Waste Land. Different pictures are there like the Phoenician or the one-eyed merchant. These pictures give some kind of unity to the poem. In A Game of Chess, we have all kinds of people, from both upper and lower classes. They play games, specifically, the game of rape - physical contact between men and women, without much understanding, without real love and affection. Then we have the Fire Sermon, as a solution to this human disease, if you want to call it. The fire of lust consumes everything. All kinds of lust including this sexual love can consume us, that means we will be meeting with death. That is by both Buddha and St. Augustine they say control yourself, have some kind of discipline. That is what all kinds of religion tell us. In the section, Death by Water, we see water is a symbol of relief through surrender and humility. Water is a great symbol; we have to learn a lot from water. It never flows up; it always goes down. Surrender and achieve humility. You will be safe.

Then, finally, we come to What the Thunder Said, where we give meaning to what we hear according to our own nature and need. 'Die,' when sound is heard, gods interpreted it in one way, humans interpreted it in another way, and demons understand, die in another way. So, according to our own nature, we understand life, we understand literature, we understand the whole world.

We notice a clear shift from sterility to fertility through water at the end of the poem. The whole poem is meaningful only with reference to these three ideas- give, sympathize, control,

take active part in life. Do not be a machine. Do not be a mechanical object. Actively participate in life and add meaning to life. Achieve meaning in life.

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Summary

- *The Waste Land*
- Selected Passages from III, IV and V
- Analysis
- Polyphonic Voices
- Holy Grail Myth
- Brooks's Reading



To summarize, we have seen the second part of the Waste Land with reference to some passages from section 3, section 4 and section 5. Our analysis showed multiple meanings for us in terms of poetic devices and overall understanding. We paid attention to several voices in this poem, past, present, young, old; everything is there in this poem. The whole poem achieves unity by this Holy Grail Myth, and we also saw this Brook's reading which gives us a new critical perspective on this poem. We can have multiple perspectives on this poem.

(Refer Slide Time: 28:10)

References

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- Mullin, Katherine. 2016. "Sounds in *The Waste Land*: voices, rhythms, music." <https://www.bl.uk/20th-century-literature/articles/the-waste-land-voices-sound-and-music>
- Omoha, Owojecho. 2019. "**Capture Theory**: Battling with Tropes in T. S. Eliot's *The Waste Land*," *Arizona Quarterly*, 75 (3): 87-107.



Here are some more references. I found these two references interesting: one by Brooke in the Second Workshop on 'Computation Linguistics.' They have used computer to analyse different voices in this poem. Connecting it with what we are doing today in digital humanities. And the last one is a new theory called 'Capture Theory: Battling with Tropes in T S Eliot's Waste Land.' Those of you interested in understanding in old and new ways can look for different kinds of resources; just I have mentioned a few here for you.

Thank you.