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FAILURE OF LOVE IN T.S. ELIOT'S POEMS:

"LOVE SONG OF J. ALFRED PRUFROCK"

"PORTRAIT OF A LADY"

"LA FIGLIA CHE PIANGE"

THE WASTE LAND

A Thesis Submitted to the Faculty of Letters and
the Institute of Economics and Social Sciences of
Bilkent University in Partial Fulfillment of
the Requirements for the Degree of Master of Arts
in English Language and Literature

BY

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February , 1994

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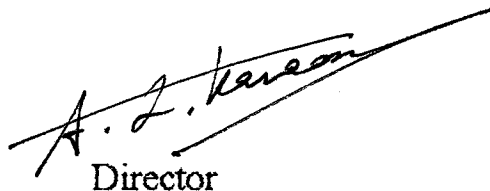
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ACKNOWLEDGMENTS

I should like to record my gratitude to Professor Sam Baskett who guided my reading of Eliot and encouraged me more than I can easily define. I am grateful to Professor Hamit Çalışkan for his valuable help in making final revisions.

Thanks to Meltem and Yücel for their generous encouragement, suggestions and support.

Thanks a lot Eliot!

You deepened my understanding of life!

You made me feel better!

ÖZET

"T.S. Eliot'ın 'Love Song of J. Alfred Prufrock', 'Portrait of A Lady', 'La Figlia Che Piange' ve *The Waste Land* Şiirlerinde Aşkın Başarısızlığı"

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Şubat , 1994

Bu tez, T. S. Eliot'ın yukarıda adı geçen şiirlerinde aşkın başarısızlığa uğraması temasını incelemektedir. 20. yüzyıl İngiliz Modernist Şiiri'nde önemli bir yeri olan Eliot'ın şiir anlayışı ve bu anlayışı oluşturan tarihsel-sosyal nedenler giriş bölümünde anlatılmakta. Birinci Dünya Savaşı'nın ve sanayileşmenin beraberinde getirdiği insanların birbirlerine ve kendilerine yabancılaşması, varolan inançlara, geleneksel düşüncelere kuşkuyla yaklaşması olgularının ışığında aşkın başarısızlığı gerçeğinin, Eliot'ın bu Şiirlerinde nasıl ortaya çıktığı incelenmektedir. Sonuç bölümündeysen, Eliot'ın karakterlerinin kendi iç dünyalarına hapsedilmiş, konuşma ve iletişim kurma yeteneklerini yitirmiş , artık varolmayan aşkı sessizce ve umutsuzlukla arayıp duran karakterler olduğu anlatılmaktadır.

ABSTRACT

"Failure of love in T.S. Eliot's Poems: 'Love Song of O. Alfred Prufrock', 'Portrait of A Lady', 'La Figlia che Piange' and *The Waste Land*"

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February, 1994

This dissertation aims at pursuing the failure of love theme in T.S. Eliot's above mentioned poems. In the Introduction, poetry of Eliot, who is one of the most outstanding figures of Modernist Poetry, and the historical-social facts which influenced his poetry are discussed. In the light of the phenomena, which appeared during the First World War and the industrialization, such as human isolation, lack of communication, disbelief in traditional beliefs and thoughts, how Eliot revealed the failure of love theme in his poems is studied. In the Conclusion, It is pointed out that Eliot's characters, each in his/her prison, are unable to speak and communicate; these silent characters hopelessly look for love which does not exist any more.

CONTEXT

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INTRODUCTION

Thomas Stearns Eliot is probably the most outstanding poet of the century whose works have always been a matter of discussion in terms of style and content. As one of the most important figures of the modernist poetry, Eliot opened a new era in the history of English poetry in accordance with the scientific and social changes and novelties in the first half of the twentieth century, which forced the artists to define the universe in a new way. In order to underline the characteristics of his poetry, we should take the time in which he lived into consideration; because modernism was the culmination of response over a century of changes brought about by the theories of, especially, Darwin, Freud and Einstein. Darwin's rejection of God and suggestion of a totally different origin bewildered the conventional mind. In addition to Darwin's theory, Einstein's relativity theory also caused the collapse of all the conventional beliefs about the "truth" : There was no absolute truth any more. Everything became subjective. Truth is true, -even in terms of morality- only in relation to another truth. Bergsonian concept of time and Max Plank's theory of indeterminism, which claimed that objects move irrationally in space and there is no order, and Freud's ideas, suggesting the fact that a person's character and ideas cannot be understood in any way, were all new and revolutionary. These new ideas broke with the conventional perception of the world and universe and made people incapable of understanding the world in a system. There was no longer a community of thoughts and feelings which all people shared and the novelties displayed the fragmentation.

Moreover, the Great War itself was the final cut over the traditional values and life style and, of course, over the traditional literature, because even the traditional way of fighting was altered. The military historian John Keegan wrote about the changes after the war in his book called *The Face of Battle*,

What almost all the soldiers of the First World War testify to is their sense of littleness, almost of nothingness, of their abandonment in a physical wilderness dominated by vast impersonal forces . . . The dimensions of the battlefield, completely depopulated of civilians and extending far beyond the boundaries of the individual's perception, the event supervening upon it- endless artillery bombardments, Sudden and shatteringly powerful aerial bombings, mass irruptions of armoured vehicles - reduced his subjective role, objectively vital though it was, to that of a mere victim. (Stead ,92)

The Great War and the new way of fighting and new tricks to kill the enemy were, in a way, the result of industrialization and unconventional; so was the Modernist Movement which appeared after the First World War.

In the Victorian age, a special diction had appeared to mystify warfare. A horse then was called "a steed", war casualties were "the fallen", battle was "strife" and a soldier was "a warrior"; however the cruelties of war and

damages of technology could not be conveyed by such a polite and objective language. The language should be changed then. As Siegfried Sassoon, one of the War Poets, wrote in his poem:

Rapture and pale enchantment and Romance . . .
Went home because they couldn't stand the din.

In short, war spawned new terms and usages which were more convenient to reveal the sordidness of the contemporary world. Therefore Modernists made use of natural and spoken, even vulgar language and slang. This freedom of language was the exact way for Eliot who intended to convey his thoughts and feelings about the degeneration of the contemporary morality and the collapse of conventions.

As a result of cruelties of war on the individual's identity, there is no single or personal speaker in Modernist poetry. Instead of this speaker or single voice, it is the places and things, rather images that utter themselves. The lack of personal voice in poetry also enables the reader to put a distance and judge his/her existence in this huge, modern, yet immoral and cruel society.

In Eliot's poetry, his personal voice as a poet is replaced by the persona who reflects disengaged personality or impersonality. For instance, in "The Love Song of J. Alfred Prufrock", the "I" is not Eliot himself, but a character, named "Prufrock". In "The Waste Land", again, Eliot makes a "self-

sacrifice" -which according to him is what an artist should do- and puts various characters / personae to express the mood.

As he explains in his essay "Tradition and The Individual Talent", the poet should surrender himself and says: "It's in this depersonalization that art may be said to approach the condition of science." (Hazard, 784)

It can be said that Modernist poetry fell under the influences of Imagism and French Symbolism. Romantic poets had to reflect the poet and his imagination as sacred forces at odds with the daily commercial world. Then symbolism proceeded to the extreme point that only the poet is able to see the inner reality of the world. For them, concrete objects were only symbols of this reality. Symbolist poetry rejected the theory that art and literature should provide social good and deal with social problems in a rationalist way. According to them, poetry should convey its meaning by sound or gesture just like music and dance, in this respect Eliot's "La Figlia Che Piange" can be seen as a perfect symbolist poem.

In Modernist poetry, as in the Symbolist poetry, language is suggestive and multi-functional. For Eliot and other modernist poets, in external landscape different things exist side by side, so do the juxtaposition of various things and experiences in psychological landscape. In "The Waste Land", these elements are obvious and the juxtapositions add to the musicality of the poem. The poem is also very suggestive thanks to the historical and

mythological allusions in it. In Modernism, especially in Eliot's poems, use of intertextuality is striking. Eliot inserts allusions from the works of previous, so that the reader becomes aware of the textuality of the poem. As a result, the reader does not lose himself / herself in the poem or his / her objective point of view; since for Eliot, poetry is not just to make people feel, but also think, he believes that poetry is the "emotional equivalent of thought". By means of these allusions, Eliot also draws parallels and contrasts between the past and the present. In his opinion, a poet should have a historical sense including "not only of the pastness of the past, but of its presence" and should develop the consciousness of the past through his career. (Hazard, 785) Therefore, in his poems he reminds us of the various characters from the past literature, like Hamlet, Cleopatra, Dido and the 'La Figlia Che Piange' the weeping girl, mentioned on an ancient stele.

In terms of style and language in Eliot's poetry, Imagist influence is certain. Pound and other imagists wanted to use the language of common speech and wanted to create new rhythms. Eliot claimed that an image is that which presents an intellectual and emotional complex in an instant of time.

Eliot gained the idea of absolute freedom in the choice of words and sentence structure from imagists. Using an elliptical style, he changes the whole order of structure. He forces the reader to take part in the poem. In 'Prufrock', 'The Waste Land' and in "Portrait of Lady", and in "Dans Le

Restaurant", there is no continuity, no logical development, no clarity in the descriptions.

The reader cannot understand the setting or the time easily, nor can he / she distinguish the person speaking in the poem. Through this style and free verse, Eliot reflects the loss of order and meaning. In other words, he is deliberately obscure, as he believes that this world is not knowable; neither is a human being. He sees that modern man is living a collective death in life, so he wants to disturb the reader and to prevent him / her from reading in a conventional and simple way.

For Eliot, a poem is not mere self expression and it should be apart from the poet himself. He sees the poem as a set of experiences which can be recreated in other minds, by means of what he calls "objective correlative". He rejects the subjective poetry; for Eliot if there is an emotion, this emotion should be expressed through "a set of objects, a situation, a chain of events which shall be the formula of that particular emotion." So he employs the persona and generalizes various experiences, in this way, certain experience is stripped of its "accidental historical impudence" and gains universality. In this freedom of style and content, Eliot chose to be the poet of moral nature or the history of man, not of physical nature or beauty or only subjective life. Eliot shows his attitude towards poetry in *The Sacred Wood*, which is his collection of essays published in 1920:

The contemplation of the horrid or sordid or disgusting by an artist is the necessary and negative aspect of the impulse toward the pursuit of beauty . . . The negative is the more importunate. (Williamson, 14)

This attitude is reflected in his poetry. He portrayed the ugly aspects of the city and the moral and intellectual collapse of urban people. In "Rhapsody On A Windy Night", the ugliness of the industrial city is striking. The speaker in the poem describes the moon and implies that the moon is no longer a goddess, but she is an old prostitute with small pox on her face and very cheap perfume. In Prufrock too, the evening is sick like a patient, the fog is so yellow that it looks horrible, the windows lick the dirt. *The Waste Land's* setting is also sterile and filthy as suggested in its title. Eliot's setting is never pleasant or peaceful as it was in Romantic poetry.

On the whole, Eliot tried to draw the picture of the fragmented experience of the modern individual in a mental hell which is no longer a hell considered as a place gradated by degrees of vice. Eliot considers the modern urban land "unreal" and horrible because of industrialization. In his poetry, the individual is portrayed in a pessimistic way, he /she has no faith in anything and is all alone in this chaotic world: reality is knowable in pieces, not totally. In this modern society which lacks order and common belief, the individual is unable to communicate with other individuals, as he / she cannot trust anyone or anything. Eliot's protagonists,

reflecting the modern individual are -almost without any difference- locked in a private world of their own; and each in a prison, are incapable of sharing feelings and thoughts with others. They are suffering from the lack of love and when they attempt to attain love, they fail.

The theme of "failure of love" is one of the most striking subject matters of Eliot and it brings all the other themes together, because any failure in the modern world is caused by this lack of love. The reason why Eliot put so much emphasis on the failure of love and why he always portrayed unhappy and confused lovers in his poems -like Prufrock, the typist, Lil, the hyacinth girl, the young man in the "Portrait of A Lady"- and why love affairs are always unsatisfactory in his poetry, why he imagined a desperate love story out of the "La Figlia Che Piange" stele may be his own unhappy marriage and his own failure in love. In 1915, Eliot married Vivien Haigh-Wood who was a very beautiful and intellectual young lady. Shortly after their marriage, Vivien suffered from mental illness and it became obvious that their marriage was to be an unhappy one. Eliot also suffered from anxiety and depression during this marriage and his illness was described as "nervous breakdown" in 1921.

As Vivien's health deteriorated, their marriage began to be intolerable; in 1933 they separated. Of course, the details of his personal life are not very significant, especially when we consider the fact that he wrote "Prufrock" and the "Portrait of A Lady" around 1910-11 and *The Waste Land* in 1922.

He may also have been influenced by Dante's idea of higher love, as it is certain that Dante had a strong influence on Eliot. When an interviewer asked Eliot in 1949 what his favourite period in Italian literature was, Eliot replied: "Dante, and then Dante, and then Dante" and he said there was one poet who impressed him at the age of twenty two and one poet who remained the amazement of his age. Dante's higher love for Beatrice lasted for years and lost nothing in degree. Maybe, this ideal love impressed Eliot and he also idealized such a love, but he could not find it and wanted to express this feeling of loss in his poetry.

Nevertheless, Eliot was also a modern man who tried to cope with the alienation and sordidness of the city, the cruelties of War and industrialization. Naturally, he reflected the features of the century and society he lived in. Whatever the reason may be for his emphasis on the theme, what is important is how he worked out this theme in his poems which is the subject matter of this study . . .

"PRUFROCK'S FAILURE IN LOVE"

In "The Love Song of J. Alfred Prufrock" the ironical, imaginary love song of a timid and indecisive, middle-aged bachelor is told. Right at the beginning, the romantic expression "love song" contrasts with "the prosaic name" J. Alfred Prufrock; Angus Calder claims it is a "jokey" name, "a facetious naming" the first syllable, "pru", implying prudishness and "frock" primness.(94) Both prudishness and primness make a contrast to an exuberant lover singing his love song. This irony is expanded throughout the poem by the picturing of Prufrock's failure to express his feelings. Hugh Kenner's idea regarding the character's name is also interesting. "Prufrock", "came from a St. Louis furniture house. 'You bring the girl' said the sign on a window full of bridal suites, Prufrock does the rest." (1985, 123)

The feeling in the poem, however cannot be compared to the lively and encouraging tone of a self-confident, self-assertive man in this advertisement. Unlike the man or the voice in the advertisement Prufrock is too inactive, shy and hesitant to act decisively.

When Kenner's comment is taken in to consideration, there is the echo of two different worlds in the title, first the world of pre-marriage rituals, buying furniture for the house in which two loving people will live; then the world of a middle-aged man with his thin hair and legs who cannot even

dare, to talk with a woman, let alone propose marriage .According to Martin Scofield,

"Prufrock" too is a love song, though in a different key; the time is somnolent evening rather than that of bracing morning and the sky is "like a patient etherised" rather than a striking shaft of light. (25)

Prufrock begins his song by a suggestion to act, to go instead of staying . He begins confidently,

Let us go then, you and I .

...

Let us go, through certain half deserted streets,

...

Let us go and make our visit.

The first line of the poem introduces a second object or subject apart from Prufrock. There is no clear explanation to the "you" in the poem. But, one may guess that "you" is the other aspect of Prufrock and symbolizes the individual struggling to restore the balance between his spiritual and physical aspects, the duality of Soul and Body. For Scofield, "you" and "I" echo the division of the personality "between the public self and the trivial and the would be heroic ". (87)

After Prufrock's brave initial invitation comes a strange image, which sets the general negative and gloomy mood of the poem,

When the evening is spread out against the sky
Like a patient etherised upon a table.

This unusual description of evening and "the streets that follow like a tedious argument of insidious intent" is the objective correlative which reflect futility, loneliness, anxiety and sickness Prufrock feels and sees. This sordid image of the evening in the city suggest the sickness of love and loneliness of the people. Prufrock mentions "one-night cheap hotels and sawdust restaurants," a yellow fog "lingering upon the pools that stand in drains." The effect of these images is shocking; they alert the reader to an atmosphere of disease, numbness and unconsciousness undermining the expected love song. The etherization bring to mind inaction, somnolence and release from pain, but also absence of consciousness. Then, Prufrock portrays a different scene,

In the room, the women come and go,
Talking of Michelangelo.

This image, which comes out of Prufrock's stream of consciousness suggests an irony and contrast between the nobility of Michelangelo's art and the triviality of these women who talk about him casually; coming

and going, without any seriousness. In this juxtaposition, Eliot implies the conflict between the meaningful works of ancient time but which are now held in cheap appreciation. In addition to baseness, there is also inactivity, according to Austin Warren,

The background of the drawing room, the women talking of Michelangelo, represents the art-chatter of the cultivated who talk of the art of the past, who are not creative. They and Prufrock represent an effete and decadent, and decayed world in which women -and men- talk instead of acting and loving.

(291)

Prufrock, feeling himself sleepy in a yellow fog and being weak to start to do something, takes refuge in postponement. He repeats the sentence: "there will be time " which reminds us of the line in Andrew Marvell's "To His Coy Mistress" : "Had we but world enough and time" . This remembrance draws a contrast between the love and desire of the lover in Marvell's poem who is eager to be with his lover and the absence of love and desire in "Prufrock" . Unlike the lover in Marvell's poem, who wishes to seize the time with avidity, time for Prufrock is to be endured, to be passed in numbness filled with his indecisions, cowardice, hesitations and avoidance of the "overwhelming question". As opposed to the romanticism of the lover, who fights against time, Prufrock is essentially counter romantic with his need to escape from emotion.

Eliot represents Prufrock's experience by juxtaposing the important and trivial issues; the rare and ordinary, mundane acts:

There will be time, there will be time
 To prepare a face to meet the faces that you meet,
 And time for all the works and days of hands
 That lift and drop a question on your plate;
 Time for you and time for me,
 And time yet for a hundred indecisions,
 And for a hundred visions and revisions
 Before the taking of a toast and tea.

To murder and to create, to revise, to undertake the activities indicated by the reference to Hesiod's *Works and Days* all require both courage and ability to implement, but Prufrock only contemplates these possibilities. He thinks that before "toast and tea", he will fulfill all these acts. These indecisions and revisions reflect his complicated mind and his hesitation: "do I dare? " He cannot dare to act, to make his visit and to talk with his lover. So he delays his action. For Eric Sigg,

The poem conveys a sense that human relations remain unsatisfying and inadequate. Why is Prufrock a failure? Because his two selves cancel one another, so he cannot act, a casualty of self-inflicted irony.(102)

As he imagines that he can do everything; decide, revise, murder and create in a short time, he suddenly interrupts himself several times by reference to the "overwhelming question": "Do I dare?" He does not think that he can dare to be together with the other people, especially with the woman to whom he thinks of proposing a kind of special relationship:

With a bald spot in the middle of my hair
 (They will say: 'How his hair is growing thin!')
 My morning coat, my collar mounting firmly to the chin
 My necktie rich and modest, but asserted by a simple pin
 (They will say: 'But how his arms and legs are thin')

Prufrock tries to look at himself from outside with the eyes of the people around him. On the one hand, he feels self-confident and finds himself elegant, thinks that people will realize the richness and modesty of his necktie and a detail, "a simple pin", on it. His coat and firmness of his collar give him a kind of confidence related to his physical appearance. On the other hand, he remembers "the bald spot" in the middle of his hair and the weakness of his arms and legs. And these make him pessimistic right at the moment when he thinks about the attitude of the woman towards him. He believes, or rather knows, that in order to attract a woman, one should be handsome having beautiful hair, a healthy body and be physically powerful, having strong arms and legs, and elegant. Since he perceives his emotional failure to love and to be loved and as he is aware of his need to

defend himself spiritually by preparing a social mask, " a face to meet the faces ", he wishes not to be deprived of, at least, physical strength and attraction. In this respect, Grover Smith says,

He daren't risk the disappointment of seeking actual love, if he found it and had energy for it, still could not satisfy him...Failing to abandon the illusion or to be content without physical love he despairs of love. His tragedy remains that of a man for whom love is beyond achievement but still within desire. (17)

When he asks himself if he dares "disturb the universe" in a hopeless tone, he begins to feel that he knows everything: evenings, afternoons, voices and eyes. In a way, he forces himself to be an all-knowing and wise, experienced person without any fear. However, the eyes remind him of a feeling of dread,

The eyes that fix you in a formulated phrase.
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin.

His outburst of feelings, which is expressed through a kind of megalomania: "I have known the arms already, known them all-/Arms that are braceleted and white and bare/ (But in a lamplight, downed with light brown hair)"

actually indicates his nervousness about sex. Because after manifesting his hesitation and spiritual weakness; despite his own claims it seems highly unlikely that " he has known the arms already , known them all " or even "restless nights in one-night cheap hotels ", because he does not even know what to say in order to impress the woman who may reject him.

By means of trying to believe that he knows what to do and that it is easy to talk with the woman whose behavior he can visualize easily as he is an experienced man, he consoles himself and tries to relieve his spiritual pain and inferiority complex. He still has sexual drive and needs love, yet he is inhibited because of his shyness and passivity.

Then in an image of fragmentation, he wants to be a "pair of ragged claws / Scuttling across the floors of silent seas". Here it is implied that he does not want to be in a human setting where looks and the existence of women threaten him , where the presence of love troubles him, as he is bound to fail. In order not to be attracted by a woman and not to feel the pain of love, he prefers to be a "pair of ragged claws" in the silent seas where a woman can never challenge him or make him feel weak and insufficient. He wishes to be in "silent seas" , thus evocating the realization that he is unlike successful lovers. In addition, illustrating his desire to be alone and mentally relieved, the image of the claws also suggests a kind of violence, which Prufrock is afraid of and with which he wants to defend himself or

take revenge. So, instead of being threatened by the claws of a woman, he chooses to be the figure to harm and threaten. Prufrock reflects his emotional anxiety imagining that if he was a pair of claws, he would not experience the failure of love, and of course, of his unity. However, being a man, he does not feel peaceful, "after tea and cakes and ices" with the woman, he does not think that he will "have the strength to force the moment to its crisis." He confesses that he was afraid.

Having realized his weakness by this point, he trivializes the issue saying: "Would it have been worth it, after all?" and tries to escape from "the overwhelming question". The reference to such a momentous experience as that of Lazarus rising from the dead is trivialized by being not "worth while".

Similar to his emotional failure, his rhetoric fails too. According to Eric Sigg, as Prufrock's unity fails, language also shows "the loss"(102). He is unable to communicate with the woman as he imagines her response and goes on to conclude,

"That is not what I meant at all.

It is impossible to say just what I mean.

Then Prufrock confesses that he is not Hamlet, who is brave and clever enough to be a hero. He thinks that he can never be a hero; he can only be

the "attendant lord" to advise the prince and enact almost the role of "Fool" around him. After perceiving once again the impossibility of being a courageous man, a hero, he remembers that he is growing old. As he is not young any more, his dress and his hair will not be attractive,

I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?

Then Prufrock hears the mermaids singing which reflect his state of mind. He has no hope they will ever sing to him, Prufrock admits that they are just singing each to each. This is a negative image of music, as the unsung love song of the title.

The romantic picture of the mermaids "combing the white hair of the waves" and singing is immediately modified in the following lines which end the poem on a deeper level of failure. Prufrock is wreathed by sea girls "with seaweed red and brown", not the ideal colors for such an atmosphere like white or blue. It is indicated that he will suffer death by water, when the romantic strangeness is divided by human voices. The mermaids and the sea girls, in some ambiguous way, express Prufrock's essential failure: he fails to love and to be loved, no one sings to him, he is doomed to death by water in search of someone to sing to him, and in short in search of love which will end his pain and loneliness.

" PORTRAIT OF A LADY "

"Portrait of A Lady" , like "Prufrock", shows the persona's conflict between the passions of the heart and the analysis of the intellect. However, the portrait is not that of the lady suggested in the title; instead, the persona himself portrays his own hesitation and complicated mind, and manners of the lady from his point of view. The title of the poem echoes Henry James' novel *The Portrait of A Lady*, and by the help of this allusion, Eliot draws a contrast. As Manju Jain states,

Extremes and opposites are here being played off against each other the urbanity and sophistication of the Jamesian title against the brutality of the dramatic context of the epigraph: "lady" with its implication of class, against the rudeness and directness of "wench".(82)

As in 'Prufrock', the poem conveys the dilemma of an individual who is incapable of surrendering to experience / intimacy and feels threatened. The tone of the persona is intricate and he has a subtle language, and the lady's speech is mannered which recalls the Jamesian character, Isabel Archer, who is naturally polite and attractive. Eliot also puts an epigraph which alludes to Marlowe's *The Jew of Malta* in which the character, Barabas, is really self-possessed and decisive unlike the persona in this poem. The young

man in the poem just tries to keep his self-confidence, as he is likely to lose it. Making use of these allusions, Eliot caricaturizes both the young man and the lady. Moreover he puts a distance between the experience in the poem and the reader in order to reveal his story objectively.

The affair in the poem which seems to be a love affair, runs through a year and the seasons are significant to the gradual development of the poem's tone and theme. The poem opens with the season December, with its "smoke and fog " symbolizing the death of nature. This gloomy atmosphere determines the tone of the poem and prepares the reader for the banality and the disturbing effect of the relationship.

The lady in the poem is not visualized, but characterized by her speech : "I have saved this afternoon for you. " The persona tells us about the room and the lady,

And four wax candles in the darkened room,
Four rings of light upon the ceiling overhead,
An atmosphere of Juliet's tomb
Prepared for all the things to be said, or left unsaid.

The use of candles, the dimness in the room and the name "Juliet" recall a romantic setting. Eliot ironically makes a comparison between the lady's room and Juliet's tomb, through this comparison, he reminds us of the

spontaneous and passionate love affair between Romeo and Juliet. Referring to this higher love for which both Romeo and Juliet could sacrifice themselves, Eliot mocks this too cautious and artificial relationship of the lady and the young man. Unlike Juliet, the lady is old and has a lot of experiences about love, because she knows how to arrange the room appropriately to attract a man, she is not as innocent as Juliet: instead, she is careful about everything she says and does.

Juliet was completely unaware of these artificialities as she was able to love and attract her lover being absolutely instinctive. Similarly, the young man, unlike Romeo, lacks passion and confidence, besides he is very reluctant to talk or act. He just pretends to be a noble and intellectual man; however he fails, as he is not sure of his feelings.

In accordance with the differences in the lovers' characters, the so-called love affair is also different; the love of the lady and the young man is not so high and natural, as the lady "prepared" the room's romantic atmosphere with a conscious artfulness in order to direct the conversation to "that" point so that she establishes a deeper relationship. However, the man can only visualize a tomb out of this artificially organized setting, and he is not willing to meet the lady's need for intimacy. The repressed bachelor here resembles Prufrock in his hesitations and conflicts. Prufrock momentarily fancies that he is very decisive, but then he confesses: "I'm not Prince Hamlet / nor was meant to be . "The young man's manners and speech

suggest that he is Prufrock's alter-ego implying: "I'm not the lover Romeo / nor was meant to be." As a result, in complete contrast to the expected mood, for lovers, we are face to face with a morbid and sullen air echoing not the life of, but the death of Juliet. The composition of the room inviting romance is a cage of entrapment for the man-just like a tomb. He feels as if he is in a cage; being alone, unable to move or speak. The lady, then, mentions about her youth and calls those years " my buried life ", ironically for the young man, there is no point in indicating this buried life, because his mental entrapment already makes him feel that her life is buried in this very room.

In order to escape from the forced romance, the persona compells himself to enter into a conversation about art, Chopin's music. He is too cautious to act and select his words:

So intimate, this Chopin, that I think his soul
Should be resurrected only among friends
Some two or three, who will not touch the bloom
That is rubbed and questioned in the concert room

The young man thinks that the crowd in the concert room may spoil the noble air of Chopin's music; so Chopin should only be mentioned among polite people like "him". Eliot here gives a critique of romanticism; music is used ironically in the poem to undercut the romantic

associations. When the young man talks about Chopin, inside his brain "a dull tom-tom" begins, "absurdly hammering a prelude of its own". The "tom-tom" is monotonous and compared to a false note. In this polite setting, which is also indicated by the "lady", the "tom-tom" creates a contrast and implies that the man is trying hard to suppress his primitive feelings which may spoil his cultivated appearance.

The young man's public self and his inner world create a conflict between his two identities: he wants to believe that he is self-assertive; on the other hand, he is unsure of himself and does not know if he is vulnerable or not. Being overwhelmed with these thoughts, he wants to ignore the contradiction: " Let us take the air, in a tobacco trance". By saying "us", maybe he implies the lady and himself or two conflicting aspects of his character. Whatever this "us" may be, it is obvious that he really wants to get rid of the tiring question and the heavy air in the room. In order to achieve this and regain his confidence he attempts to talk about the monuments and the latest events:

Let us take the air, in a tobacco trance
Admire the monuments,
Discuss the latest events.
Correct our watches by the public clocks.
Then sit for half an hour and drink our bocks.

The man attains his calmness in "public" in which he is comfortable playing the role of the casual man. He wants to dull awareness in a "tobacco trance" and escape the lady's emotional demands through his routine: sitting and drinking his bock, reading a newspaper, and then walking in the park. As a result, "among the winding of the violins", he feels the obligation of correcting himself and wants to be as ordinary as the other people.

The second part of the poem opens with a flower imagery: "Now lilacs are in bloom". A bowl of lilacs in the lady's hand echoes the romanticism and innocence as opposed to the modern, corrupted and artificial world. They are reminders of intimacy, emotion and sexual feelings all of which the young man resists. "Slowly twisting the lilac stalks", the lady thinks about being young, she thinks that youth is cruel and has "no remorse".

Then, all of a sudden, the lady accuses the young man of having no Achilles' heel and looks down on the man patronizingly. However, the young man knows very well that he is not Achilles and never considers the lady an ideal lover as Juliet. Eliot here satirizes the lack of meaning and vitality in their relationship. The allusions to Romeo and Juliet and to Achilles not only criticize the present-day characters, but the contemporary society as a whole. It can be said that Eliot broadens the level of his criticism; he neither blames the young man nor the lady. What he satirizes and mocks is the entire age and in this way he reveals the present pathetic love affair rather objectively,

You can say: at this point many a one has failed
But what have I, but what have I, my friend,
To give you, what can you receive from me?
Only the friendship and the sympathy
Of one about to reach her journey's end.

If there were a real affection, the man could feel comfortable and naturally self-possessed, on the contrary he is always in need of controlling himself. When he hears the song played by a street piano, he loses himself. The mechanical, worn-out and ordinary tune of the street piano does not evoke the lyrical and the romantic anymore. It just "reiterates" a cliched song which was once a manifestation of passion and love. The song has also the remembrance of the hyacinth garden recalling the enthusiasm in the past love affairs . However, it is now something quite ordinary that can be heard walking in the street, like the noise of traffic or a broadcast on the radio or a siren of an ambulance. This image indicates that love is not real anymore, it is only mentioned in songs mechanically. Thoughts about this romantic decadence disturb the young man and he asks himself if it is right or wrong to recall such an ancient feeling, then he attempts to forget about love and comforts himself being an ordinary modern man, walking in the park, reading the comics and the sporting page and the daily news.

In the third part, his anxiety increases and his emotional frustration is at peak. He feels himself "ill at ease" , compares himself to a crawling animal:

I mount the stairs and turn the handle of the door
And feel as if I had mounted on my hands and knees.

The man has a sense of disintegrated and tormented self and he feels that he has to borrow the imitative actions of animals. As the lady forces him to think about their relationship and asks why they did not develop into intimate friends / lovers, the man remembers the physical aspect of love and in a way feels himself as if he is an animal. This baseness damages the image of a cultivated and noble man he is trying to create, so, again he makes a suggestion to restore himself: "Let us take the air in a tobacco trance".

The bestial imagery portrays the young man as a dumb creature who is unable to communicate as other human beings are. The man feels himself as a multi-faced animal who can dance like a "bear", "cry like a parrot ", and "chatter like an ape ", but tragically who cannot talk or love. He prepares faces and thinks that he must "borrow every changing shapes", he acts in a superficial way. He feels that life is a play and all relationships are mask to mask, not face to face.

The lady creates a casual melancholy out of the matter of separation; the man is going abroad. She'll be all alone even without a letter from him. The man thinks of the lady's death all of a sudden, as the lady's words bore him and he feels frustrated. He feels a bit comfortable considering this

alternative, but this time he is "doubtful" not knowing what to feel if she dies one day. He is not Romeo to commit suicide after his lover's death, nor is he "courageous" enough to show his real face and smile after her death. After all, he thinks that only by "lady's" death, he can satisfy his public self pretending to be very sad and in this way identifying himself with Romeo. Most strikingly, only the thought of her death makes him smile; yet he still wonders if it is right to smile.



" LA FIGLIA CHE PIANGE "

The poem "La Figlia Che Piange" may be taken as a summary of Eliot's view of love. The poem describes a parting between lovers. In the poem, there are three personages: the man (lover), the girl and the poet. The poet imagines a failed love and puts the details of the failure. Eliot, as a painter, depicts how the man leaves the girl and how the girl feels. The portrait is not a pleasant one. According to Grover Smith, his failure to see the stele which he searched in Italy, is very important in terms of the general feeling in the poem. Smith mentions Eliot's visit to Italy and connects this with the poem's title. "When Eliot was traveling in Europe in 1911, he visited a museum in Northern Italy. His friend suggested that he take a look at a stele called "La Figlia Che Piange"(23) meaning "the young girl weeping" . For some reason, when he searched for this tablet, he was unable to find it. Most probably, failing to see "The young girl weeping" , he imagines the stele and the cause of her weeping. Then he mentally arranges the scene of a departure between two lovers, the portrait of failure which is Eliot's favorite subject.

In the poem, although the lovers do not talk, the atmosphere of their departure is reinforced by movements and physical attitudes. Imagining the girl, who is going to be left alone, "standing on the highest pavement of the stair", Eliot implies the physical isolation of lovers who are not standing side

by side. In addition, the top of the stair indicates the end of the road where there are no more stairs to go up.

Symbolically , the lovers are separated and both they and their love come to an end. Then the poet imagines the girl leaning on a garden urn and in a commanding tone says, "Weave, weave the sunlight in your hair". The elements in the first stanza, "sunlight", "garden urn" , "flowers" actually, create lyricism and beautiful, romantic setting where one tends to think of a successful love. This remembrance of happy love creates an irony. The girl, then, flings the flowers to the ground and turns with a "fugitive resentment" in her eyes, in the poet's imagination. The poet makes the girl fling the flowers indicating the girl's giving up of beauties and departure from blissful romanticism recalled by the flowers which she picked up from the garden urn. However, with "a fugitive resentment in her eyes", it is implied that actually the girl does not want to give up and turn. She is resentful about being left alone by her lover and she has no inclination to show this resentment openly. Maybe, she knows the fact that even if she looks sadly to show her resentment, it is impossible to regain the lost feelings and the lost happiness. Because looking into the eyes for long enough is to push the lover and, in a way, to suggest a derisive rejection, so it is fugitive in poet's imagination. At that point when a leave taking occurs, looks and gestures cannot save their relationship anymore.

In the second stanza, the poet continues to contemplate on the failure and pain of love. He does not put an end to the pain and, this time, puts the lover figure in this portrait of imaginary failure. The tone of the poem suggests that there was not such an event actually and the poet is imagining a departure;

So I would have had him leave,
So I would have had her stand and grieve

He imagines the lover's farewell at this moment and instead of a sad, silent and still leaving, he prefers a cruel and destructive one. The poet makes a comparison between the departure of two lovers and the departure of the soul from the body and then the mind from the body. He draws a parallel between the man and the soul / the mind, the girl becomes the body which is "torn and bruised" and "used", left, deserted by the soul.

In the poet's scenario, the lover deserts the girl, he goes away, but the girl remains to be there in grief and dismembered. In this picture, love is unsuccessful, but only the girl is in despair. The man seems to be neutral, he just leaves the girl indifferently. According to Lyndall Gordon's observation, in early years, "Eliot does dismiss some women as animals and pity others as victims of male lust." (14). In "La Figlia", the girl, even if it is a failure for both of the lovers, is just a victim being used and torn by the man, so she weeps, as there is nothing more to do for her.

After fulfilling the description of the departure between lovers, the poet, then, feels the obligation to lighten this sad and heavy atmosphere, because he sees that the scene is very pessimistic,

I should find
Some way incomparably light and deft.
Some way we both should understand.

The poet tries to find a way which is not so pathetic both for the girl and himself, because the picture he draws is not the one that he wishes to see. Eliot explains love in "New English Weekly" in 1935,

I mean the turning away of the soul from desire of drugged pleasures, of power, or of happiness. I mean 'love' in the sense in which 'love' is the opposite of what we ordinarily mean by 'love'. (To desire, to possess and to dominate or to be dominated by.) (Gordon, 16)

He imagines a relationship between a man and woman, then he comes up with an unhappy, grief-stricken and cruel departing. The man leaves in a "simple and faithless" manner "as a smile and shake of the hand ". The moment should be very significant and desolate, yet the manner of the man is quite ordinary as if he is performing a daily routine. In his essay on Dante, Eliot states his idea of love which is just the contrary of the one in this

picture: "The love of man and woman is only explained and made reasonable by the higher love or else is simply the coupling of animals."(Gordon,16)

In the third stanza, the poet talks about the girl again and confesses that the weeping girl "compelled (his) imagination many days, many days and many hours. " and still tries to find out " how they should have been together!". However, he cannot find the way ;

Sometimes these cogitations still amaze
The troubled midnight and the noon's repose.

To find a way to create a happy and successful relationship between man and woman becomes a trouble and overwhelms his mind, because the poet feels that there is not happy and higher love anymore.

THE WASTE LAND
" BURIAL OF THE DEAD "

Throughout *The Waste Land* , there are many characters who have a wide range of experiences in various places. But they all have one theme in common: that is, the failure of love. Somewhat in the manner of modern painters, Eliot forces " multi-perspectivism " upon his readers. For instance, modernist painters, like Braque and Picasso, juxtapose several fragments on canvas, each having different perspectives. Eliot similarly juxtaposes many perspectives of the same idea or object. In this way, he forces his reader to be aware of the limits of every perspective and of the desirability of many perspectives. *The Waste Land* is a good example of this multi-perspectivist technique exhibited in modernist art. In the poem the main theme, failure of love and failure in general is revealed by the use of this technique. As Brooker and Bentley observed,

The female portrait at the center of *The Waste Land* is a cubist portrait, comprehending facets of Cleopatra, a nervous contemporary woman at her dressing table, a pub gossip and many others.(95)

Eliot exposes this main theme through portraits of doomed female characters from art, history, myth and contemporary life to indicate their

failed love relationships in the waste land, rather the waste lands; for not only London, but also Jerusalem, Athens, Alexandria and Vienna are sterile and " unreal ". This point is illustrated at the very beginning, in the epigraph. As George Williamson observed,

The epigraph is never to be ignored in Eliot, for while it is not an essential part of the poem, it conveys hints of the significance or even genesis of the poem. Together with the title, it prepares the reader for the experience of the poem.(57)

The epigraph is a quotation from Petronius' *Satyricon* , depicting Sibyl of Cumae , the prophetess who has been blessed with eternal life by Apollo.(*1)

For, with my own eyes I saw the Cumaean Sibyl suspended in a bottle and when the boys asked her, " Sibyl, what do you want ?", she replied " I want to die. " (Schwarz, 104).

It can be said that the whole experience in the poem is anticipated by this epigraph. According to Elizabeth Drew, " the quotation reflects both the scornful attitude of the contemporary world towards 'tradition' and the despairing personal death-wish." (68), which is one aspect of the poem's emotional pattern. The first " failure " occurs in the opening passage of "The Burial of the Dead. "

Summer surprised us, coming over the Starnbergersee

. . . .

And when we were children, staying at the arch-duke's,

My cousin's, he took me on a sled,

And I was frightened. He said, Marie,

Marie, hold on tight. And down we went.

In the mountains, there you feel free.

This passage in which Marie remembers the happy days in her childhood gives us the clue that Marie wants to escape from the center of the city to the mountains in order to "feel free ". The crowd and industrialization in the city - conditions which intensify the lack of communication and love - make it difficult and almost impossible for the individual to be happy and satisfied. Marie's escape to mountains may be interpreted as a search for a romantic atmosphere in which one experiences nature more intensely. She can find a permanent, if not perpetual, happiness and freedom by escaping from " the stony rubbish " out of which nothing, including human relationships and love, can grow. But actually, what makes Marie happy is only her childhood memories, in a way, she yearns for the romance of the past. As Christopher Gillie says: "Eliot passes from nature to the smart cosmopolitan woman, for whom the change of season is merely an excuse for another form of expensive holiday.(157)"

In fact, it is not really an excuse for the adult Marie; it is only the somewhat pathetic attempt to seize the opportunity to relive a happy moment of the past, an exaltation symbolized by the mountains. For Marie, as for many moderns, it is only possible to meet nature on vacations. Marie remembers the happy relationship with her cousin, however, today she can only find refuge in the mountains; her ineffectual substitute for love and joy of life.

Having moved from a classical reference of Sibyl of Cumae to the plight of a late 19th century Australian nobility who is also failed in love, the poem next alludes to the medieval love story of Tristan and Isolde. Evoking specifically the romantic concept of love, this fragment adds to the portrait of the "failure of love". Tristan thinks of Isolde romantically, asking where she is tarrying, as he longs for her appearance. There is a strong tie between Tristan and Isolde; he considers her "Mein Irich Kind". Yet, this tie is only a yearning, because they are separated physically. It is obvious that there is a potential of a surpassing love in their relationship. At least, they are so much in love that they forget all else. The strength of the attraction between them is reinforced by the imagery: even nature - the wind - seems to wish to reunite them,

Fresh blows the wind
to the homeland;

This song makes clear that Eliot takes Wagner's version of the story for the poem.(*2) In Wagner's story, Tristan keeps himself aloof from Isolde, despite his love for her, because he remains true to his uncle. But Isolde, angry at his inattention, asks her maid to bring her a vial of poison and prepare a cup of peace from which she and Tristan are to drink. The maid substitutes a love potion; so when they drink of it, they fall in love passionately. This passage follows the disturbing and threatening line,

I'll show you fear in a handful of dust.

The line suggests fear of death and horror, in other words portrays an ugly and disagreeable world. The sudden shift to the Tristan and Isolde passage underlines the romanticism and beauty in their relationship. It is more striking and remarkable, after the fear of death to feel their love, and its failure is thus further emphasized.

In the following lines, there is another couple, the hyacinth girl and her lover. He remembers their passionate encounter in the garden a year ago. However, their passion also ends in failure. Brooker and Bentley suggest,

The memory after consummation in the garden is ultimately a far more spectacular experience than anything Wagner provides. If love has failed it has failed in an awesome way . . . (76)

In addition, it is more striking that the failure occurs at the very same place and immediately after the ecstatic moment between the lovers. This happy moment is followed by the lover's silence and inability to speak. He cannot even look at her. Through his silence and by the piercing effect of the word "yet" , the negative aspect of the experience is seen to be predominant; the lover cannot satisfy his soul, nor hers. He is unable to let his happiness continue. Of this failure, Carol Christ observes that;

Speech and vision fail him and he ends the passage
by borrowing the articulation of another poem, a
ventriloquized voice that is not his own (32).

In this section, Eliot implies that a lover, either modern or of the past cannot avoid failure and cannot help being disaffected. The scene about the hyacinth girl starts with happiness. As Lyndall Gordon states. "Looking into the heart of light, the hyacinth girl prompts a non-waste-land moment" (10) Romantic love exists only for a short time, but is followed by romantic desolation. Isolde cannot see Tristan; the lover of the hyacinth girl cannot speak. Isolde's ship does not appear; the watchman mournfully reports that the sea is desolate and deserted. The man says, "empty and barren is the sea" . The line is sung by Tristan who lies dying and the sea proves a traitor. Love ends with desolation. The hyacinth girl passage, placed between the two quotations, is also a story of frustrated love. Elizabeth Drew points out,

The Hyacinth Girl passage brings the reminder of a fertility festival; the picture of the girl that of spring and abundance and an exquisite promise. But the conclusion is the torture of a vision seen and felt (70).

Thus, there is a parallel between the Tristan and Isolde story and the hyacinth garden experience. The structure seems radically altered, and it requires the reader to contrive a mode of interpretation, which will mediate between the two loving couples.

Both couples reveal the stress of love. Tristan and Isolde are not able to meet; and the other couple cannot be as happy as they were momentarily. The mythic lovers fail in a glorious outburst of tragic passion in their titanic love-death, whereas the contemporary lovers, as Carol Christ points out, "...merely sputter into paralysis and silence." (35) Although there are some differences in the form of failure, the nature of their relationship is quite the same: love does not prevail.

As the title of the first section, "The Burial of The Dead", suggests love is dead due to the inability of people to love. The result of this failure is decadence indicated by people's attitude towards a fortune teller, Madame Sosostriis, who became the most famous and wisest woman in Europe. Since love fails, people experience fear and desperately seek the help of a fortune teller. But Madame Sosostriis, if she is successful in reading

the future, can only see dangers for the lovers and failure of love. Both the people and the city are " unreal ", as there is no real love.



" A GAME OF CHESS "

The title of the second section of *The Waste Land* refers to Thomas Middleton's play *Women Beware Women*. In the play, a mother is playing chess, but she is unaware at that very moment that her daughter in-law is being seduced. As Elizabeth Drew has noted,

The whole play is nothing but a battle of sexual intrigue, where piece after piece falls to manoeuvres of the opponents until finally death checkmates all. (78)

This part of *The Waste Land* evokes the idea that life is a kind of game and that meaning is limited within the confines of the rules of the game. Actually, the game suggests the game of love; because the focus in " A Game of Chess " is primarily on the relationship between men and women. Eliot juxtaposes different relationships and places the everyday world of failed marriages at the center. He takes various couples and creates the other part of his cubist portrait which he depicted in "Burial of The Dead ". So, the connotations of the title give the idea that the relationships or incidents conveyed in this part can be compared to the incident which takes place in Middleton's play and the relationships are as doomed as those in *Women Beware Women*. " A Game of Chess " begins with an allusion to Shakespeare's *Antony and Cleopatra*, " The chair she sat in like a

burnished throne. " This line is the altered form of Enobarbus' description of Cleopatra,

The barge she sat in, like a burnished throne,
 Burned on the water. The poop was beaten gold;

 The water which they beat to follow faster,
 As amorous of their strokes. (2.2. 191-192)

In the poem, it is not a barge, but a chair in which the woman sits; by this alteration Eliot not only indicates the relatively mundane setting, but also the contrast between a passionate love and an encounter without emotion. Enobarbus goes on speaking of Cleopatra,

Her passions are made of nothing
 But the finest part of pure love.

 Age cannot wither her nor custom stale
 Her infinite variety. (2.2. 236-237)

With this echo of Shakespeare's character, the passage continues with a description of the dressing table and the room of an invisible woman. In the description, the details of this room are mentioned, but the woman remains unvisualized. For Elizabeth Drew, the sensual imagery in this passage

creates the memory of Cleopatra and Dido, ". . . the queens who chose death rather than life without love. " (81) The reason for this choice is that they experience failure; they try to cope with life with the absence of a love which once they experienced in the past. The reference which is to Dido is seen in the lines,

. . . .
 In fattening the prolonged candle-flames,
 Flung their smoke into the laquearia,
 Stirring the pattern on the coffered ceiling.

These lines send us to Virgil's *Aeneid*, to the description of a feast given by Dido, the Queen of Carthage, in honor of Aeneas.(*3) While describing the chamber of the woman, Eliot inserts another mythic allusion to failed love,

As though a window gave upon the sylvan scene.

The " sylvan scene " echoes Milton's description of Eden, a place of innocent and pure love between Adam and Eve. Having disobeyed God's command, their love disintegrates into carnality and they are driven by the Archangel from Paradise. This quick remembrance of *Paradise Lost* is followed by the introduction of the myth of Philomel.(*4)

The change of Philomel, by the barbarous king
So rudely forced;

The sudden shift from Adam and Eve to Philomel suggests that the rape of Philomel can be compared to the relationship between Adam and Eve. In other words, Philomel stands for the Satanic vision of love; love degenerates into lust like the one Adam and Eve experienced. Like Cleopatra and Dido, Philomel and Procne are also destroyed. Tereus causes the collapse of his marriage and family and the mutilation of Philomel. Here, there is another portrait of failure: a marriage fails in a tawdry way. However this violence is not just a sad memory which remained in the past. Philomel, having been transformed to a nightingale, still cries with her "inviolable voice". She fills the air with her "jug jug to dirty ears".

Although a nightingale's voice is considered to fill people with tranquility and happiness, in an oblique way, its voice implies violence and obscenity and vicious deeds which cannot be seen easily as they are hidden under the name of "love".

Philomel's voice is inviolable and in a way her principal function is to remind people of the possibility of failure; the existence of violence, which is due to lack of love.

The second part of "A Game of Chess" turns to a lower level of contemporary surroundings in contrast to the upper class life in the first passage. It opens with the woman's complaint, "My nerves are bad tonight." The couple feels alienation deeply both to themselves and to each other. They are alone in a room. They try to communicate, but their dialogue is meaningless. They can just talk. This is another portrayal of failure. The woman needs the help of the man, wants to talk to him; but he remains silent. However, he ceaselessly thinks and responds mentally, if not orally. She asks,

Do you see nothing? Do you remember nothing?

He thinks,

I remember,

Those are pearls that were his eyes.

So, they cannot experience communion or transcendence of any kind. They are entirely isolated and imprisoned in their own heads. She asks something, he says something else which is not an answer. But, ironically what he says takes us back to Ariel's sweet music which leads Ferdinand to Miranda or which brings on a happy encounter followed by a happy marriage. He just consoles himself by remembering happy memories which do not belong to him in anyway. Her plea, "Stay with me," implies her fear that the man will leave her. There is no confidence, no comfort, no security

in their love. They are not secure, at least they do not feel that they are; she suspiciously asks,

What is that noise?

The wind under the door.

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

The focus is on the lack of communication between the man and woman. The woman speaks to the man who does not seem alive.

The man's mind jumps from *The Tempest* into the refrain of a ragtime music:

The Shakespearean rag-

Most intelligent, very elegant,

That old classical drag

Has the proper stuff, the line " Lady Macduff "

Desdemona was the coloured pet,

Romeo loved his Juliet-

And they were some lovers, you can bet, and yet,

I know if they were here today,

They'd Grizzly Bear in a different way

And you'd hear old Hamlet say,

" To be or not to be "

That Shakespearean rag. (qtd. in Schwarz, 101)

In this passage, Ariel's supernatural and magnificent music modulates into that Shakespearean rag which ridicules Shakespeare's characters: " old Hamlet / that old classical drag ". Robert Schwarz claims that " the four O's, which echo groans of Othello when he hears from Iago that his beloved Desdemona has apparently been unfaithful to him. "(102) The failure of love lurks in this secondary allusion, fitting into the series of failed loves chronicled throughout *The Waste Land*.

While the man meditates on love, she still asks,

"What shall we do tomorrow?

What shall we ever do? "

The hot water at ten.

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.

She asks, although she knows the answer. She is confined to a simple routine. They are going to play a game of chess reinforcing the reference to Middleton's play *A Game at Chesse* , in which a marriage based on political expediency is satirized. The passage conveys a rigid and utterly boring order. There is no difference between the days and this is invariably terrifying and makes them, especially the woman, nervous and because of this routine the man feels as if he is dead. The order in their life is painful,

the same structure is repeated every day. As a result of this order, the man becomes ghostlike and they, as a married couple, experience death in life. They fail both in living and loving.

In the second part of "A Game of Chess", conversation between Lil, a 31 year-old, but prematurely aged, lower class woman, and her friend portrays the concept of love on another social level. According to her friend, Lil looks ugly and old. Her husband, Albert, who is away, since he is a soldier, is expected to come back home soon. Lil's friend gives her some advice to make her aware of her unattractiveness. She tells Lil to look after herself, to improve her appearance,

You have them all out, Lil, and get a nice set,
He said, I swear, I can't bear to look at you.

She also reminds Lil's husband's "cruel admonition" to use Nancy Dawson's term. Actually, this woman, supposedly Lil's friend seems as if she is interested in Albert herself. She implies that Lil may lose her husband since Lil isn't beautiful enough. In fact, she suggests that she herself can "give a good time" to Albert and she says,

Albert's been in the army four years, he wants a
good time
And if you don't give it, there's others will, I said.

Here it is indicated that there is no love between Lil and her husband. Instead of love, physical beauty, desire -lust- determine the course of their relationship. Lil's friend suggests that Albert can easily leave her, as they are deprived of love. Lil remains silent; she is not sad or angry. She has neither love nor enthusiasm. In this respect John Peter says,

The general effect is nevertheless to stress the selfishness and brute carnality into which domestic love can degenerate. He wants a good time, and he is not unwilling to seek good time elsewhere, if his wife cannot provide it. It is a sordid and pitiful glimpse of a marriage. (244).

Throughout this passage, there is the conversation about Lil's unattractiveness and the lack of interest between the husband and the wife; Lil's friend says "If you don't like it, you can get on with it". During their conversation, there is the allusion "Hurry up please, it's time" -the warning that it is time for the pub to close- which refers to Marvell's "To His Coy Mistress" in which the time is limited for the lovers, therefore important and valuable. The lovers in Marvell's poem want to enjoy the day. However, for Lil and Albert time implies nothing. It has been four years since Lil and Albert saw each other, but Lil is not excited. She does not show any sign that she longs for him; nor does she say anything. She just makes a "long face", listening to her friend. Lil is sick and treated as the victim of lust.

The failure of love in this passage is also indicated by the name of Lil, which is "the truncated form of Lily" (Brooker and Bentley, 114), the flower of Easter, of the "cruellest month", of innocence in the Romantic poetry and of love in general. However, just like her truncated name, her love, her ability to love and qualities to be loved are truncated. Lil, worn out after repeated pregnancies, has resorted to abortion. As a result, she looks "antique" to her friend because of the side effects of the pills she has taken "to bring it off". Her friend satirizes her, "What you get married for if you don't want children?"

For this woman, marriage is nothing, but a way of having children. She thinks that people get married to have a family, not because of their love. Stephen Coote summarizes their predicament,

They are downtrodden and joyless in a life of drudgery that can aspire to little more than the philosophy of "What you get married for if you don't want children?" (38)

Lil's repeated abortions reinforce the image of sterility and lovelessness as opposed to fertility. The importance of this ordinary woman coming from a lower class, having no special characteristics, becomes strikingly clear when it is realized that a waste land is -in mythic terms- equivalent to a barren or unhealthy woman. So, Lil is unhealthy and she makes herself barren physically, as she is spiritually. In human life, Christopher Gillie says,

"fertility image is woman, in nature, it is water"(157). In "A Game of Chess" , there are a number of women, like Lil, reduced, frustrated, self-frustrated, and the setting-on whatever social level-is appropriately one of infertility.

Eliot dealt with the ancient fertility rites and cults which center around the union of a mother goddess with a divine, but mortal male. Death and sexual injury -so that some part of the body is useless- caused the Mother Goddess to withdraw from the world and so impose the sterility of a winter waste land. In other words, health and fruitfulness of the land required the unity of male and female. And Eliot uses this pattern in his poem.

There were the fertility gods of the ancient cultures: Adonis (Babylonian and Syrian god); the Roman Attis and Osiris, the Egyptian god. There were also their divine lovers: Ishtar, Cybele or Isis. The fertility of the land was ensured by the union of this goddess with her lover. When they disappear, the world becomes waste, and in the poem similarly, as the love between couples fails and as each love affair ends with desolation and ruin, the land becomes sterile.

Lil is the most striking and important of the characters in the poem to show the parallel between the failure of love and the barrenness of the land. Lil ,a suffering female figure, who is, in a conventional literary sense, "the symbolic earth in a condition of barrenness and ruin. " (Brooker: 1991,46)

"A Game of Chess" ends with an allusion to Ophelia's final words in *Hamlet* before she drowns herself. In *Hamlet* the country is in chaos and deprived of love; infested with Claudius' lust for power and the Queen's lust for Claudius. In *The Waste Land* too, there is chaos and deprivation. Cleanth Brooks claims, "Ophelia, who was very much concerned about love, was in the same position as that of the woman who has been the topic of conversation and her poetry, like Philomel's, had come out of suffering.(96)"

Ophelia's death is also the end of frustrated love which first caused her madness.

The theme of "failure of love" is at the center of "A Game of Chess" by its frequent use through allusions to the past experiences of love. Eliot stresses that all of the theme's varying instances in the poem are the facets of the same despair.

" THE FIRE SERMON "

" The Fire Sermon " starts with a feeling of loss suggested by the broken river tent, an unheard wind, "the last fingers of leaf " and the departed nymphs. After the disappointments of the couples in "A Game of Chess" , we now see an empty and brown land. However this dismal atmosphere is interrupted by an allusion to Spenser's bridal song "Prothalamion",

Sweet Thames, run softly, till I end my song

In this first passage, the description is frequently interrupted by this refrain which contrasts with the happy moment of wedding between lovers and the lifelessness of the present. The beginning of this section portrays a bleak late summer, whereas in the "Prothalamion ", there is the sweet spring of a countryside depicted by Spenser,

Calm was the day and through the trembling ayre
Sweete breathing Zephyrus did softly play

Eliot distorts the original lines and says,

Sweet Thames, run softly, for I speak not loud or long.

The narrator in " The Fire Sermon " sits down and weeps. He sings too, but his song is never like the song celebrating a marriage or another happy day

day or incident. It sounds like a lamentation. This contrast echoes the illicit relationships between the couples in the poem-which are the opposites of marriage. Robert Schwarz suggests that Eliot may have been aware of the word "Leman", "... of Middle English origin, means a sweetheart or mistress with possible overtones of his wife's infidelity, if it occurred." (159)

A reference to Marvell's "To His Coy Mistress" comes immediately after this passage,

Had we but world enough and time
This coyness, lady, were no crime.

...

But at my back, I always hear
Time's winged chariot hurrying near;

Instead of "time's winged chariot", "the rattle of the bones and chuckle spread from ear to ear" are heard in *The Waste Land*. Both time and bones refer to death; but in Marvell's poem, the reference to death by the lover is chosen in order to convince the lady to make love while they are alive. In other words, in Marvell's poem, "time" is used for persuading the lady; on the other hand "the rattle of the bones" refers to death generally in a gloomy tone and the reference has no similar use like the one in Marvell's poem.

Following a wedding song and the echoes of Marvell's lover attempting to convince his "coy mistress " to make love and " the rattle of the bones "may suggest the sounds coming out of the sexual act of the lovers who are reduced to skeletons.

Eliot uses the same reference again,

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.

This time the narrator hears horns and motors. These lines remind us the song of Ariel which brings Ferdinand to Miranda. By means of changing the song into the sound of motors, Eliot may refer to the ironical contrast between the different natures of love, between different couples. Elizabeth Drew says,

Instead of the song luring Ferdinand towards Miranda or the hunting Actaeon to Diana, it is the sound of motors which herald the loves of Sweeney and Mrs. Porter.(79)

The transformation of the song into the mechanical sound of motors indicates the change of the enchanted island filled with magical sound, lyricism and love into the joyless and automatic waste land. In *The Tempest*, Ferdinand, a prince, meets Miranda, a daughter of a king, to find

love. According to Cleanth Brooks, through this love Ferdinand is "to affect the regeneration and deliverance of all the people on the island." (96) The reminiscence of Shakespeare's *The Tempest* at this point, makes us think about the degeneration of love into lust, suggested by the name Mrs. Porter who was a legendary brothel keeper in Cairo. Her occupation indicates that people live in a world where the enthrallment of love takes the form of prostitution. People, have no longer any desire or passion, far from falling in love. They even fail to be carnally passionate; they can be lured by the sounds of the motors and brought to a brothel mechanically, not magically as in Ariel's song. Love, in *The Waste Land*, is thus debased.

Eliot's note about " the sound of horns " refers us to John Day's " The Parliament of Bees ",

When of the sudden , listening , you shall hear
A noise of horns and hunting which shall bring
Actaeon to Diana in the spring
Where all shall see her naked skin.

Actaeon, seeing the naked body of Diana, the goddess of chastity was turned into a stag. Again we see a contrast between the myth and the couple in Eliot's poem. Diana, the goddess of chastity, who punishes a man for seeing her body is contrasted to Mrs. Porter, certainly not a symbol of chastity, but of promiscuity. Nancy Hargrove compares the relationship of Sweeney and

Mrs. Porter with the mythical relationship, thus clarifies us the allusion in Eliot's poem,

Like Actaeon, Sweeney is hunting, but his object is a prostitute rather than a deer, and while Actaeon stumbled by chance upon the goddess of chastity in her bath, Sweeney is not so innocent, having sought Mrs. Porter for the specific purpose of illicit sex. (163)

Mrs. Porter the extreme opposite of sexual purity and Sweeney, the embodiment of lust figure forth the desecration of love in the waste land. The following lines from Verlaine's poem " Parsifal " give a sound, quite different from that of the horns or motors,

Et O ces voix d'enfants, chantant dans la coupole.
(And O those children's voices singing from the choir)

The children's voices, especially in the religious context, represent innocence, underlining the sordidness of the relationship between Sweeney and Mrs. Porter.

This juxtaposition ends with the voice of a nightingale, again suggesting the "rudely forced" Philomel, the victim of lust. The indecent suggestion of "jug jug" - in the Elizabethan poetry the word is used both for the song of the nightingale and as a vulgar expression for sexual

intercourse-emphasizes the vulgarity imposed on the nightingale. In *The Waste Land* now, even in nature blows the air of degeneration of love: The Thames is not so sweet anymore, or "painted with variable flowers " as Spenser portrays in his poem. Birds do not sing, they cry, manifesting the failed human relationships; the canal is "dull" and polluted. The river is not streaming like silver as in the past. In short, the city is "unreal" with its bleak atmosphere.

In such a waste land, which the description of the ugly aspects of the city evokes, Eliot introduces another failed human relationship. conveyed by Tiresias, an ancient seer. For Eliot, this narrator is very significant as he wrote in the notes to the poem,

Tiresias although a mere spectator not a 'character' is yet the most important personage in the poem, uniting all the rest. Just as the one-eyed merchant, seller of currants, melts into the Phoenician sailor, and the latter is not wholly distinct from Ferdinand, Prince of Naples, so all the women are one woman and two sexes meet in Tiresias . . . (Schwarz, 176)

In the poem, Tiresias stands for any character either man or woman. Failure between the two sexes-failure of love-is then failure of Tiresias as he is both man and woman.(*5)

At the violet air, when the eyes and back
 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,

Here Tiresias describes the atmosphere of a city, where in the evening, tired clerks turn upward from the desk, as the work day ended. Tiresias compares these clerks to the idling engines of waiting taxies, implying the mechanical nature of human beings. Even Tiresias is throbbing "Between his male and female " lives. Although blind, he can see,

At the violet hour
 the evening hour that strives
 Homeward. "

What Tiresias sees is the typist's mundane ritual, arriving home, clearing the dishes left from her hurried breakfast lighting the stove, laying out food in tins for the meal with the expected guest. In this passage, there is the description of a room, even a life style, of a working-class woman. There is no vitality in her mechanical life; even her food is in tins, not natural . Her laundry, "stockings, slippers, camisoles, stays " , are piled on her divan, evidence of the lack of order in her life.

I Tiresias, old man with wrinkled dugs
 Perceived the scene and foretold the rest
 I too awaited the expected guest.

The typist expects "the young man carbuncular" . The man is very self-assured. Although he is only a clerk, he is swaggering like a new millionaire. Tiresias, the " spectator " knows all about them both. For Cleanth Brooks, Tiresias's function is that of a tragic chorus. He is an expert on the relationship between man and woman. His role as a commentator is quite ironic,

In *Oedipus Rex* , it is Tiresias who recognizes that the curse upon the Theban land has been caused by the sinful sexual relationship between Oedipus and Jocasta. But Oedipus' sin has been committed in ignorance, and knowledge of it brings horror and remorse (99).

Oedipus commits the sexual sin and becomes cursed. Similarly, the urban scene in which the typist and the young man carbuncular make love is sterile, mechanical or cursed by their separate recognitions. Their coupling is without love and meaningless. Like Sweeney and Mrs. Porter , this couple has no love. These variations on the theme of meaningless sex as death in life are particularly disturbing in their lack of feeling. This is a world without passion.

Tiresias witnesses the relationship between the typist and the clerk. The irony lies in the fact that, when compared to the coupling of Oedipus and Jocasta; this couple's act is not even a sin, because neither the clerk nor the typist feels remorseful, they do not feel horror, either. Besides, the clerk is not ignorant like Oedipus; he knows what he is going to do, he intentionally does everything, he is aware of everything he does. Cleanth Brooks calls this act " perfectly casual " and " merely the copulation of the beasts "(100).

The clerk thinks that as they have had their dinner, he can now make his advances,

The time is now propitious, as he guesses,
The meal is ended, she is bored and tired,
Endavours to engage her in caresses
Which still are unreproved, if undesired.

The clerk finds the time appropriate; so for him, things should be done one by one. Each action has a time on the scale of preferences. This delay indicates the absence of -not only love , but also- lust between these people whom we cannot call " lovers ", as they have no emotional link in any way. In complete contrast to the lovers in the first two parts of *The Waste Land* , these people feel nothing, expect nothing, resent nothing. John Mayer underlines the mechanization in their relationship:

The typist and the clerk, robots of Metropolis dominated by automatic mechanism - eyes and back involuntarily "turn upward" - at quitting time, automatic breakfast and tea time routines, the clerk's mechanics of assault, the typists final indifference. (1991, 273)

The man "engages her in caresses ", but she gives no response either positive or negative, because she has no feelings, no desire nor lust. Perhaps, the young man chooses the time -after meal- on purpose, as she will be too tired and bored to reprove . Mentioning of boredom is striking here; if what the man does is an assault, normally she should defend herself. Or if we take the action as the sexual relationship between two people, she is expected to give a response expressing her desire. However, she shows none of these actions, she just feels bored. Emotionally, she is dead.

Exploring hands encounter no defense
His vanity requires no response,
And makes a welcome of indifference.

She neither reciprocates his kisses and caresses, nor defends herself. When his sexual goal is accomplished, the man leaves the typist as soon as possible. Appropriate to the nature of their relationship, the stairs are unlit, the corridor is so dark that he "grope" his way, it is understood that nothing special happens after their sexual act and the man leaves her alone

in this gloomy scene. Anyway, she is not fully "aware of her departed lover", because he is hardly her lover. Indifferent to his departure or to his sexual overtures she does not feel sad or happy. Her thought is "half-formed", it is not even fully formed. She just feels depressed and tries to relieve herself, "Well now that's done; and I'm glad it's over."

An allusion to Oliver Goldsmith's song in *The Vicar of Wakefield* follows these words. It is the song of the Vicar's daughter, Olivia. She has been seduced by a nobleman after a mock marriage. Having met her seducer one day, she sings,

When lovely woman stoops to folly,
And find too late that man betray,
What charm can sooth her melancholy,
What art can wash her guilt away?
The only art her guilt to cover,
To hide her shame from every eye,
To give repentance to her lover,
And wring his bosom -is to die. (Schwarz, 179)

Olivia is betrayed; she prefers death to a life of guilt and shame. She thinks that if she dies, her lover will be repentful and feel sorry for her. Quite contrarily, the typist feels no shame and prefers life after the seduction and the departure of her so-called lover. She puts a record on the gramophone

and listens desultorily to music to fill the emptiness. And unlike Olivia, she does not give voice to her thoughts. Instead of singing, she listens to another person singing; and she does not have any thought of dying like Olivia. Maybe as there is already death in life to disable people even from thinking of death. In this respect, what Elizabeth Drew says is illuminating,

The line from Goldsmith again points the meaninglessness of the loss of chastity today, and the record on the gramophone-like the linking of the human heart with the throbbing of the taxi-emphasizes the automatic, mechanical nature of the sexual performance. The music and rhythm of love is degraded to this. (80-81)

The echo of the lines from Goldsmith also gives ironically the break-down of traditional standards; there is no love, no chastity no innocence, or passion or any lamentation after the loss of chastity. There is complete indifference and " the joyless and dreary automatism of contemporary sexuality " as Bolgan points out. (227)

The scene viewed from a modern perspective is a dramatization of the failure of sexual love. The man and his partner -not exactly his lover- fail to create even a temporary satisfactory relationship, even on the physical level. Creating a striking contrast to this debased love relationship -an image that

will culminate in an evocation meaning religion- with the musical overtones, Eliot interlaces the next cluster of mirages,

This music crept by me upon the waters

The echo of Ferdinand's enthrallment by music and his love towards Miranda draws a line between love and lust. The music of the typist and the clerk scene, is mechanical and ordinary which can be listened to anywhere, at any time. Whereas Ferdinand does not know where this music comes from and whether or not it will continue,

Where should this music be? I th' air or th' earth?

It sounds no more: and sure, it waits upon

Some god o'th'island. Sitting on a bank

Weeping again the king my father's wreck,

This music crept by me upon the waters,

Alloying both their fury and my passion

With its sweet air: thence I have followed it.

Or it hath drawn me rather. But 'is gone.

No, it begins again. (1.2. 188-196)

The music of Ariel is full of fury, passion and feeling. The music is described as a person who has the power to rule. On the other hand the music of the waste land is lacking lyricism and power. By means of the

allusion, Eliot compares the empty world of the typist with the magic world of Ariel, or the music of the neutral, every day world with the music of the enchanted island. Tiresias goes on describing the music of the waste land, the unreal city, appropriately which is like crying,

O city city, I can sometimes hear
Beside a public bar in lower Thames Street,
The pleasant whining of mandoline.

Eliot then takes us back to the river Thames. Through altering the scene from "Rhine -daughters" who sing "weilala leia" . These are imitations of the cries of Rhine daughters before the sacred gold that they guard is stolen. By the loss of the gold, they are symbolically violated. A ring made of this gold would give the person wearing the ring rule over the world. An ugly dwarf steals the gold and as a result, gods reject them. Rhine maidens each tell their tales in turn.

Then we are introduced to the relationship between Elizabeth and Leicester. As Brooks says, this passage reinforces the contrast between "Elizabethan magnificence and modern sordidness "(100). In the Elizabethan age, love for love's sake had some meaning and therefore some magnificence. But today love has no meaning at all and it is base. The Thames daughters copulate habitually by the river Thames where Elizabeth and Leicester once glided and the scene of the happy marriages celebrated by Spenser's song.

In the past, Elizabeth and Leicester rode upon this river gloriously in the barge of state; but today the Thames daughters ride in "a narrow canoe". The loss of the sacred gold by Rhine daughters in Wagner's opera "Götterdämmerung" draws a line of demarcation between the glorious loves of the past symbolized by "sacred gold" and the degraded experience of Thames daughters with loitering city directors. As the sacredness of the past is lost, love becomes desecrated too.

The refrain of Rhine daughters' song is reduced to only "la la" and then we hear the quotation from St Augustine: "To Carthage then I came". In his *Confessions*, St Augustine follows,

Where a cauldron of unholy loves
Sang all about mine ears.

After a reference to Buddha's "Fire Sermon", "Burning Burning Burning Burning", Eliot again quotes St Augustine: "O Lord Thou pluckest me out of the burning". From a religious point of view, these lines summarize "The Fire Sermon" in which Eliot presents the unholy loves. John Mayer compares the love relationships in this part to the seven deadly sins in Christianity,

The seven deadly encounters are those of Sweeney and Mrs. Porters (sex as brutish and whorish), the rape of Philomel (sex as brutal rape), Mr. Eugenides (sex as commercial and casual), the clerk and typist (sex as mechanical and boring), and the three Thames daughters (sex as trivial and debasement) (1991, 273-274)

In *The Waste Land* , in "stony rubbish ", relationships between human beings are also waste, as a result of people's inability to enter on loving partnerships. Fertility of a land needs man and woman together, when they are departed the land becomes barren. If their departure becomes a spiritual one and if they fail to love, the waste land is inevitably subject to fire.

" DEATH BY WATER " AND " WHAT THE THUNDER SAID "

In the last two parts of *The Waste Land* , Eliot gives a description of the Land in which all the characters he portrayed live. This time, instead of the people; "Thunder", which is part of nature and which watches people from above for ages, speaks and states the despair in an objective way. His statement is very pessimistic,

He who was living is now dead
We who were living are now dying
With a little patience.

The world now is so chaotic that the Thunder can understand nothing. Both Tiresias, who is also very old like the Thunder, and the Thunder see that people are reduced to nothing and they have no hopes. In the last part, the persona is identified with the Thunder and reveals his experience in life to the next generation. And his revelation can be summarized in three words in the ancient Sanskrit language: "Datta", "Dayadhvam", "Damyata". Eliot's choice of these words suggests the continuity of western religious and moral experience, as the words are like a piece of advice; "Datta" means give, "Dayadhvam" sympathize and "Damyata" control.

C.K. Stead comments on Eliot's choice and says,

"At one level they are words we can imagine spoken by the god whose voice primitive and not so primitive men have always imagined the thunder to be . . . and they are more powerfully expressive than any three English words substituted in their place could be, and no other three words whose meaning we know could engage us in the same degree."(117)

The persona is very pessimistic in the beginning of the section and the landscape he describes is waste and dry, because there is no water anywhere and no silence even in the mountains. The rocks and "dry sterile thunder without rain " are the outstanding figures. In this setting, the persona thinks,

"here one can neither stand nor live nor sit"

This landscape is the exact symbol of death and hell. Emotional collapse and failure of love, futility and despair are not only in England, it also overwhelms Jerusalem, Alexandria, Vienna and Athens.

At the end of this section, Thunder is not followed by rain, however Thunder speaks and gives the keywords of happy and peaceful existence.

When Ganga, the symbol of fertility, is sunken and dry leaves waited for rain, there comes a revelation from Thunder,

"Give, sympathize and control."

The poem ends with the Sanskrit word "Shantih" which is the implication of the need for urgent spiritual peace for the contemporary people.

So *The Waste Land* dealing with different aspects of modern life, ends with the need for hope and love. In the poem which is one of the major innovators in the history of literature, Eliot ends the history of modern people with a warning which indicates that people should share their feelings and sympathize, but should also control themselves not to be lustful.

CONCLUSION

As a modernist poet, Eliot's poetry reveals the spiritual problems of the contemporary individuals who feel themselves isolated and all alone. Eliot's characters are unable to perceive and remain psychologically healthy in this modern world. Since they do not understand the way of the world, they can express neither the disorder around them nor the conflicts in their personal lives. Therefore, Eliot's characters are silent; they cannot speak, they are not able to act either. Everything seems meaningless to these tragic characters, besides they do not know what to do, as they usually have contradictory feelings and thoughts. For instance, for Prufrock, "it is impossible to say just what (he) means". Although he wants to sing and talk, in short to express himself, he cannot say anything, he cannot even start singing his love song: in fact, he is unable to love.

Eliot's characters can communicate with and speak only to themselves. As a means of communication with the other people, they just whisper or cry. The young girl in "La Figlia Che Piange", for example, weeps alone, when she is deserted by her lover. Instead of talking, she remains silent and cries. The young man in "Portrait of A Lady" can also be taken as a silent character. Although he talks to the lady, he does not say what he thinks; he wears a mask, calculates his words and then plays his role. He pretends to be an intellectual and noble man to put an emotional distance between the

lady and himself. However, he is very anxious to be recognized with his real voice and real feelings behind the mask. And when the topic comes to love, he feels that he will fail and wants to get rid of his human aspect. He fancies himself being an ape, a parrot and a bear. Like Prufrock, he fails in love and in order to escape the failure, he imagines to change his shape. Likewise, the hyacinth girl and her lover, the typist and the young man carbuncular, in fact all the other characters in *The Waste Land* are incapable of speaking, they cannot even argue.

As Eliot's men and women fail in love, and in communication, they are expressed in terms of drama; rather than words, gestures and poses define these characters. Like a film director on a film set Eliot back from the experience and watches people from a distance, then writes about their failures of love.

Generally, Eliot's characters have a feeling of loss and failure, and all through their lives, they look for the lost feeling. They need to talk, they need to love, but they just ask questions to themselves: "Do I dare?", "Should I have the right to smile?", "How(the lovers) should have been together?", "What shall I do now?" , "Who walks always beside you?" According to John Mayer, Eliot's personae are all questers, "some unconsciously, some reluctantly, and all compulsively" and just like the questing hero of medieval romance ,they have three qualities: "vocation, isolation in experience and bafflement in a mystery".(1989,17) The

characters insist on seeking their lost identity, the meaning, the love of the ancient times, like the one between Antony and Cleopatra or between Romeo and Juliet. however, on their way to love they lose themselves, because it is not easy to find love in the modern world. Every individual is in his / her prison unable to reach another individual.

In his poetry, Eliot expresses an old passion. In a new emotion, in a new situation -like what Dante did, for Eliot- and in a very striking way. In his essay "Tradition and The Individual Talent" , he says: " . . . art never improves, but the material of art is never quite the same" (Hazard, 785). Like the old poets, who wrote about love, Eliot's concern is human beings and their relationship, love, hate or indifference, but he reshapes the material, in accordance with the new mind and new order, mixing it with ancient experiences.

NOTES TO *THE WASTE LAND*

*1. The narrator in *Satyricon* , Trimalchio scoffs at this ancient seer who wished for as many years as grains in a handful of sand. Her wish was granted, but unfortunately she had neglected to ask also for prolonged youth and consequently she withered into a creature shrunk small enough to fit into a large bottle and doomed to perpetual old age.

*2. In the first act of his opera, " Tristan and Isolde ", the song is sung by a happy sailor on Tristan's ship. The sailor is recalling a maiden who he has left back on shore. In Wagner's treatment, the ship, captained by Tristan, is bringing Isolde from Ireland to be the bride of King Marke of Cornwall, who is the uncle of Tristan. She deeply resents this forced marriage to the old King, because she is in love with Tristan. Isolde was the daughter of a line of sorcerers, famed for her power to heal. Tristan, knowing this, had sought her out after having been wounded in duel. In the duel, he had killed Morold, an Irish lord to whom Isolde was betrothed. When she learned whom Tristan had slain, she had vowed to slay him in turn. Instead she was transfixed by his gaze and fell in love with him.

*3. To this feast, Venus sends her son Cupid, who is disguised as the son of Aeneas. So, as soon as Dido embraces this boy , she is smitten with love for Aeneas. Later, when Aeneas leaves her behind him in Carthage, Dido kills herself in grief. In Virgil's epic, love fails, because Aeneas leaves Dido. According to Brooker and Bentley, Cleopatra had been destroyed by Rome after she "had captivated Antony with feminine charm "(85); ironically Dido

is destroyed, this time, by Aeneas, the future founder of Rome, when she fails to captivate him.

*4. Philomel was the daughter of Pandion, king of Athens. Her sister Procne was married to Tereus, king of Thrace. Procne asked her husband to obtain permission from Pandion; Tereus was permitted to take Philomel to Thrace. However, on the way from Athens, he raped her, then cut her tongue so that she could not tell this crime. Tereus left Philomel in a lonely place to die. However, Philomel wove her fate into a tapestry. In this way, she related the act to her sister. In order to take revenge, Procne killed her son and served his flesh to her husband.

*5. As Eliot quoted, from Ovid's *Metamorphoses*, in the notes of *The Waste Land*, Tiresias once struck two mating serpents with a blow of his staff and was turned into a woman. After seven years, he met these serpents and struck them again. This time he was transformed back to a man as he knew the experience of both man and woman, he was asked to comment in the discussion between Zeus and Hera. The subject matter of the discussion was whether the man or the woman derived more pleasure from sex. Tiresias agreed with Zeus that women derive more pleasure Hera got angry with them and as a punishment she blinded Tiresias. In return, Zeus gave him the power to know the future.

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