

A Journey through 'The Wasteland': A Masterpiece of T.S Eliot

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Abbreviations

The Love Song of J. Alfred Prufrock	J.A.P
The Wasteland	W.L
Ash Wednesday	A.W
Burnt Norton	BN
East Coker	EC
Dry Salvages	D.S
Little Gidding	LG

Abstract

This article focuses on the poem 'The Wasteland' by T.S.Eliot. It demonstrates the artistic skill in which Eliot enables the readers to make a journey through this wasteland in the guidance and company of Tiresias. The article throws light on the theme of spiritual bareness prevailing in the modern age through analysis of various literary techniques such as allusions, juxtapositions, images and symbols used in the poem. This journey through the five parts of the poem ends in the optimistic note that through the renunciation of this worldly self the lustful sexuality of the wasteland may some day be redeemed.

'The Wasteland' is a masterpiece of renowned English poet T.S Eliot, which appeared on the scene of English Literature in 1922. It is the modern epic which in its concentrated form takes in it references from ancient Roman and Greek mythologies, and allusions to ancient, Elizabethans, Victorian and modern writers. It has influences of the anthropological works such as 'Ritual and Romance' and 'The Golden Bough' by Jessie. L.Weston and James Frazer respectively. In this poem Eliot depicts his inclusive consciousness, by the inculcation of past, present and future in a unified whole. In this works *dead poets and ancestors assert their immortality most vigorously*, helping Eliot to assert not only *The pastness of the past, but its presence*.(Eliot, 'The Tradition and individual Talent' as quoted in Gardner, 1975, p 21) . *Further through this technique He exhibits spiritual death known in all periods. The bitter reality lies in the fact that whereas in the past there were ways out of it, now they are not.* (Leavis, 1976, p 74).Here with the aid of his protagonist *enlightened ghost of time epitome and observer of mankind's suffering* (Bush, 1984, p 60) Tiresias, Eliot enables us to visit

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the 'The Wasteland' of the modern world. He divides his visit in to five parts and through it reflects the spiritual barrenness of the modern world, which has been resulted from sexual perversion and negation of the sanctity of the institution of marriage. The title is symbolic of the wasted soul.

The epigraph of the poem is taken from *Satyricon* of Petronius, which tells the story of Cumaean Sybil. Apollo awarded her gift of immortality without eternal youth. When in old age miserable and encaged she was asked by the boys *Sibyl what do you want?* She had replied *I want to die*. It manifests the theme of the poem that describes life as death-in-life. Life in the Wasteland is more like a living death. The title of the first part of the poem 'The Burial of the Dead' is borrowed from 'Magistic Anglican Service' in which St. Paul assures *The dead shall be raised incorruptible and we shall be changed*. (Smith, 1965, p 72). This assurance stands in contrast to the rejection of the spiritual rebirth and regeneration by the wastelanders, who chant *April is the cruelest month* (WL Line 1). In opposition to spiritual vitality obtained through the *April sweet showers* in Chaucer's prologue to 'The Canterbury Tales' they have preferences for the spiritual numbness of the winter, and its *forgetful snow* (WL Line 6). Their aspiration for any purification or purgation is dead, which is evident through their dislike of the spring season and *shower of rain* (WL Line9) standing for spiritual rebirth and spiritual purgation. The wastelanders are a rootless and spiritual bankrupt modern generation, who like Marie and her cousin indulge in the meaningless activities of *drinking coffee* and *talking* (WL Line 11) purposelessly. Although they are *frightened* (WL Line 15) of their negation of the Divine and Absolute, but still ignoring it they *feel free* (WL Line17) in descending *down the mountain* (WL Line16,17) in the abyss of spiritual deterioration.

The spiritual aridity of the wasteland is evident through *the roots that clutch* (WL Line19), *the stony rubbish* (WL Line 20). There is spiritual sterility prevailing throughout, as firm foundations of religious, moral and spiritual values have been demolished and turned into *heap of broken images* (WL Line 22) by us as wastelanders. The soul is agonized in this desert of soul where *sun beats, dead tree gives no shelter, the cricket no relief* and *dry stones no sound of water* (WL Line22, 23, 24). There is only horror aroused by the warning *I will show you handful of dust* (WL Line 30), which is taken from 'Meditation IV in Donne's *Devotion*' (Bush ,1984, p 64). One feels the insubstantiality of one's mere physical life which is like a *shadow* (WL Line25). Here Eliot alludes to Bildad's words to Job ...*because our days upon earth are a shadow...so are the path of all that forget God* (Job 8:9,13,16-17) (Smith, 1956, p 13). We hear the echo *Man thou art dust and to dust thou shalt return* (Last Friday Pray) (Leavis,1976, p 70). Besides this arousal of fear the forcefully reverberating voice shows the way to redemption *Come in under the shadow of this red rock* (WL Line 25) which symbolizes the Roman Catholic Church. We hear the echo *Enter in to the rock, and hide thee in the dust, for fear of Lord, and the infirm glory of his majesty* (Isaiah, ii, 10). Thus in the words of poet Hiene Eliot says *Can you hear the ringing of the bell? Kneel down* (Gardner, 1975, p 91). Eliot propagates that painful task of spiritual rebirth, which like

that of knight in 'King Fisher and Grail legend' through one's shelter in religion, can lead him to salvation and absolution.

The modern wastelander is spiritually barren to such an extent that even if he gets the chance of spiritual rebirth he is unable to avail it. When he faces *hyacinth girl* (WL Line 36) symbol of purity and true love, he is unable to *speak* (WL Line 39), *his eyes fail* (WL Line 39) he is dumb *neither living nor dead* (WL Line 40,41) like the *ethrised patient* (J.A.P.Line 3). He is a prey to spiritual inaction thus he *knew nothing, looking into the heart of light, the silence* (WL.Line 41). As a result *this moment of self-transcendence fades*. (Bush, 1984, p 65). He has neither the spirit to face hazards like knight of *myth of King Fisher* nor the spirit of sacrifice like '*Oedipus*' to restore the spiritual fertility to his lands. Even in the ecstatic moment of the spiritual and mystical experience, he fails to recognize the Absolute. Thus he suffers from extreme decadence within, which like Eliot's reference to Wagner's opera '*Tristan and Isolde*' and to their guilty love leaves the *sea empty, waste and void* (WL Line 42). It reflects our *worthlessness and meaninglessness* (Bush, 1984, p 66) in a *restless and pointless world that collapsed during the war* (Kenner, 1965, p136).

The wastelander instead of the hyacinth girl develops attraction for her caricature *Madam Sosostri*s (WL Line 43) an evil witch *famous clairvoyante* (WL Line 43), whose *bad cold* (WL Line 44) symbolizes her dead mind and soul. All the wastelanders *Phoenician Sailor; Belladonna, one eyed merchant* (WL Line 47,49,52) subsequently introduced in later section of the poem are spiritually blind as they consider this fortune teller *the wisest woman in Europe* (WL Line 45). Their estrangement from God, religion and morality leads them to develop belief in *wicked pack of cards* (WL Line 46). These cards are opposite in function to the *tarot pack of cards*, which with its four symbols of *cup, dish, lance, and sword* was used in ancient Egypt to forecast the rise of Nile waters and return of fertility to the land. (Cox, & Hinchliffe, 1992, p 122). Sosostri's cards do not predict spiritual regeneration, which was announced by Ariel in Shakespeare's '*Tempest*' (Act 1, Scene 2, and Line 3981) as *Those are the pearls that were his eyes. Look!*' (WL Line 48). One can not expect such a sea change in the Wasteland. The superstitious beliefs of the wastelanders are symbols of their spiritual blindness, which block their vision of Christ '*The Hanged Man*' (WL Line 55) who carries the burden of the sin of humanity *on his back* (WL Line 53). In contrast to Buddha's spiritual *wheel* (WL Line 51), wastelanders' lives are futile and purposeless similar to the circular movements of the wheel. These modern wastelanders move in the *unreal city* (WL Line 60), which is artificial and complicated. They are enveloped by the opaque vague thick brown fog, which makes them even more indifferent to their movements either *up* toward God or *down* to spiritual death (WL Line 66). They are also indifferent to each other's pain and suffering, in Keats's words they *sit and hear each other groan* (Ode to the Nightingale) (Kenner, 1965, p 133). Living in Dante's Inferno they are frustrated and dejected and the *winter dawn* (WL Line 66) standing for the ray of the hope or the voice of the clock of *St. Mary Woolnoth* (WL Line 67) does not make any impact on them.

At the end of the first section Eliot introduces us to Steteson from whom Tiersias the wastelander asks about the planted corpse. *Has it begun to sprout?* (WL Line 72). In contrast to fertility cults of the ancient Greek and Roman mythology, spiritual rebirth is feared. They don't want the corpse to be disturbed by the *Dog* who *being friend to men. 'll dig it up* (WL Line 74). After alluding to Webster's *'The White Devil'* (act V Scene IV). Eliot in words of Baudelaire (Les Fleur d'adam) *You hypocrite reader, my fellowman, my brother* (WL Line 76) addresses every modern man. He projects modern man's desire of living in the wasteland a mere physical life, with the denial of the spiritual regeneration.

On the second part of our journey with signpost *'The Game of Chess'*, Eliot depicts the lovelessness in marriage in an age where *sex is sterile* (Cox, Hincliffe (ed), 1992, p 201). The title *'The Game of Chess'* has been borrowed from Middleton's *'Women Beware Women'* (Act II, Scene 2). It upholds the fact that our indulgence in luxurious and materialistic world is akin to the game of chess, which can blind us to religious and moral obligations. The atmosphere of Lady Belladonna's room seemingly mystical is highly artificial and stylistic *with burnished thorne*. (WL, Line 77) *seven branched candelabra*, (WL, Line 82) *synthetic perfumes* (WL, Line 87) and *coloured stones* (WL, Line 86). She is comparable to Cleopatra of *'Antony and Cleopatra'*, Bellinda of *'The Rape of the Lock'*, Imogen of *'Cymbeline'* (Act II, Scene 4 Line 87-91) and *'Dido Queen of Carthage'* of Virgil's *'Aeneid'*. She lacks Cleopatra's exuberant sprightliness, Imogen's tranquil chastity, and Bellinda's moral innocence. She resembles *'Dido'* as she is burning in the fire of the spiritual decay. She is blind towards the chastity of *dolphin* (WL Line 96) and nobility of *philomel* (WL Line 99). With other blind wastelanders groping their ways without spiritual guidance, she is blind to the spiritual transformation of *'Philomel'* to nightingale. Philomel's message of gaining spiritual transcendence through suffering seems nothing more than *'Jug! Jug!'* (WL Line 103) to her. Like *'Medusa'* of the ancient mythology and Keats's snake woman *'Lamia'* *her hair* (WL Line 108) are *spread out in fiery points* (WL Line 109). This method of employing various myths is utilized by Eliot *as a way of controlling, of ordering, of giving shape and significance to the immense panorama of futility and anarchy which is contemporary history* (Bush, 1984, p 71). Her speech with her husband reflects the sordidness and monotony of her routine life. She does not know what to do, and questions *What shall I do now?, What shall I ever do?* (WL. Line 131, 134). Life is like a game for them, meant for sexual and physical pleasures in which they find no spiritual consolation. They are decayed like Ezekiel's vision of *dead men* who saw *lost bones in rat's alley* (WL Line 115). There is alienation of the pair not just from God but from one another. Their marriage is one of convenience. They being subjects of modern nihilism have nothing to *speak* (WL Line 112) to each other. They are afraid of any hope of regeneration represented by *wind* (WL Line 119). Lady Belladonna is blind to the significance of the references she makes to Shakespeare's tragedies *Hamlet* and *King Lear*. Their forceful words appear *Rag* (WL Line 128) to her. She with other wastelanders wait for death or the aid of Savior symbolized by the *knock upon the door*. (WL Line 138). They *belong to a drama they do not understand, and move like chessmen towards*

destinations they can not foresee(Smith,1956, p 82).

In the last part of this section Eliot introduces us to Lil and Albert, a sullen worn out wife and an angry baffled husband. Lil uses the capsules for abortion, which evokes the image of spiritual infertility and sterility in *'The Wasteland'*. They are not only blind to the warning of the pub keeper *'HURRY UP PLEASE ITS TIME'*, (WL Line 143) but also distort language in *'Goo night, Goo night'* (WL, Line 171). They use the words of Ophelia, but ironically lack all her positive qualities such as simplicity, loyalty and innocence.

After Eliot's excursion in this part of the wasteland he leads the readers to its third part *'The Fire Sermon'* which helps to *survey with grave denunciatory candor a world of automatic lust* (Kenner, 1965, p 141).The title is borrowed from Buddha's sermon ,presenting man burning in the fire of greed, lust and other worldly vices , which can be cured only through the fire of purgation and purification. In autumn season which is the season of decadence, Eliot takes us to river Thames where the *last leaf* (WL Line 173) *has sunk in to wet bank*(WL Line No 174). The last hope of the spiritual revival has been proved futile. The *wind*'(WL Line No 174), which stimulates the spiritual aspiration is unheard. The prostitutes who indulged in the illicit sexual relations with the *loitering heirs of city directors*(WL Line No 180), stand in sharp contrast to the *nymphs* (WL Line 175) of Spenser's *Prothalamion*. Eliot depicts the sexual promiscuity of the modern age where the sanctity of the matrimonial relations is absent. This miserable situation compels Tiresias to *weep* (WL Line 182) and lament. Reminding us of the Ezekeil's vision of the destruction of the Babylon tribes, he sees *rat creeping through the vegetation* (WL Line 187), which symbolize the diseased and plagued spiritual state of the modern wastelanders. Protagonist hears *the sound of horns and motors/ which shall bring Sweeney to Mrs.Porter in the spring* (WL Line 197,198). It reminds us of JohnDay's poem *Parliament of Bees* ^{*7}and Marvel's *'Coy Mistress'* ^{*8}.In sharp contrast to both the poems Mrs. Porter and her daughter neither possess the chastity of goddess *'Diana'* nor they remind us of the vast panorama of eternity .They are prostitutes who are just concerned with their external ornamentation and *wash their feet in soda water*(WL Line 201)in an ironic contrast to the ancient fertility myths and custom of Christian Baptism. The voice of the horns unlike the *voices of children singing the choir* (WL Line 202) is alluring and lustful.

Flourishing the same theme of lust Eliot introduces us to Mr. Eugenides, who is one eyed merchant. He belongs to the place *'Smyrna'* (WL Line 209) which is prey to chaos. He is filthy, *unshaven* (WL Line 210) has dried grapes *currants* (WL Line 210) showing the dryness of his soul. He represents his vulgarity and immorality by his plan of spending night in the hot beds of corruption and homosexuality *'Cannon Street Hotel'* (WL Line 213). He is member of the *unreal city* (WL Line 201), whose

*7 When of a 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

8 But even at the back I hear /times winged chariot hurrying near/and yonder all before us lie/desert of vast eternity

decadence at this point is enhanced by the replacement of the earlier *dawn* (WL Line 61) by the *winter noon* (WL Line 208). Two other members of the same city the carbuncular clerk and the typist are subsequently introduced by Eliot. They indulge in mechanical, loveless sexual relations. The typist is indifferent, she is *bored and tired* (WL Line 236) throughout and after the clerk's departure turns on the *gramophone* (WL Line 256) to listen to the music, which reminds us of Prufrock's *dying music* (J.A P Line). It is no longer harmonious and can not be food for the soul.

Later in contrast there is the serene music of mandolin creeping upon the water from a bar lounged by the *fishermen* (WL Line 263). The sanctity of the scene is enhanced by the grandeur of the *white and gold splendor of Magnus Martyr* (WL Line 264, 265). These rare moments of tranquility are rarely experienced, but unfortunately are ignored by the modern wastelanders. This tranquility is soon effaced by the agonized song of three seduced Thames daughters, similar to the song of Rhine daughters of Richard Wagner's opera '*Gotters dammerung*' or '*The Twilight of the Gods*' (Cox & Hincliffe, 1992, p 204). They first sing collectively and then individually. They uphold the lasciviousness, vulgarity and spiritual pollution of the modern age by the symbols of *oil, tar* (WL Line 267), *sweat and Red sail* (WL Line 270). They describe the way in which queen Elizabeth defiled the grandeur of monarchy by surrendering to passion and lust and indulging in lecherous relations with Leicester. This is followed by the refrain, which represents their anxiety, agony and pain. Then Thames daughters, through their own tales of lust and outrage exhibit their disgust, listlessness, indifference and helplessness in the modern wasteland.

The climax of this quest in Wasteland comes when Eliot refers to *two representatives of eastern and western asceticism* (Leavis, 1976, p81), Buddha and St Augustine respectively. In the Fire Sermon, Buddha through his chant *Burning, Burning, Burning, Burning* (WL Line 308), advocated the aversion of the carnal pleasures as the only way of finding spiritual refuge and the Buddhist goal of desirelessness 'Nirvana'. In the same way St. Augustine through his prayers *O Lord thou pluckest me out* (WL Line 309), exhorted his followers to shun the avenues of sense that lead flesh to sin. In this renunciation lies *dim recognition of the direction of beatitude* (Kenner, 1965, p 147). Eliot reiterates the words of Amos, (4:11)⁹ which end as *yet, have ye not returned un to me, saith the Lord* (Smith, 1956, p 90). It is this returning to Lord that Eliot propagates to the wastelanders at this point of his spiritual quest through the holy doctrines of Buddha and St. Augustine. He want them to *manipulate the parallel between contemporaneity and antiquity* (Moody(ed), 2000, p 56) in order to purge them of all the worldly evils and vices, and to win God's favor.

The wastelanders who continue to experience spiritual decay reject this propagation. The Phoenician sailor, whose body when drowned never raised to the surface of the sea, symbolizes them. It moves down and enters the whirlpool. He is

⁹ I have overthrown some of you, as God overthrew Sodom and Gomorrah, and ye were as fire brand plucked out of the burning: yet have ye not returned un to me, saith the Lord.

already spiritually dead so physical death is also the sign of eternal death. There is no hope of salvation and absolution for him. The water symbolizing purity and hope does not bring about his spiritual resurrection and rebirth. Eliot sets this horrible end of the sailor as warning for the wastelanders and says *Consider Phlebas, who was once handsome and tall as you?* (WL Line 321). He chants if we will not purify ourselves of the worldly evils and vices our end would be no different than that of the Phoenician sailor. Watson finds Eliot pretty successful in his efforts to enable readers get *clearer and fuller realization of their plight, the plight of a whole generation* consequently evoking in them *personal will to reconstruct* (Cox & Hichliffe(ed), 1992, p 49, 209).

This realization is followed by the last part of 'The Wasteland', titled 'What the Thunder Said'. The title refers to the teachings of the Divine and Thunder god 'Prajapati' which according to Indian religious book 'Upanishads' pointed out three ways to salvation. Here Eliot makes a final attempt of leading wastelanders to the spiritual redemption. Here Eliot besides this journey alludes to two other journeys. One is the journey of the quester to the Grail chapel, which resulted in the restoration of health to the Fisher king and fertility to his barren lands. The second journey was the journey of Christ's disciples to the land of Emmaus, which resulted in Christ's resurrection.

Eliot compels us to *pursue our journey in a world completely deprived of meaning* (Kenner, 1965, p 149). He gives us a glimpse of *stony places* (WL Line 324), *mountain* (WL Line 327) previously visited by us in the wasteland, to project the overwhelming influence of spiritual corruption in the modern age. Then he reminds us of Christ's arrest in *garden* (WL Line 322) of Gethsemane, his persecution in *prison* (WL Line 326) and his execution at the cross surrounded by the *torch light* bearers (WL Line 322) who had *sweaty faces*. (WL Line 322). He sacrificed his life for noble cause of the salvation of humanity, but we have been proved faithless as we have forgotten his teachings, which were alive in the practices of his disciples. Thus *He who was living is now dead* (WL Line 328). And we due to our indifference to the social, religious, moral and spiritual values are *now dying with a little patience* (WL Line 329, 330). As *etherised patient* (J.A.P. Line 3) we are consciously selecting for ourselves the state of spiritual unconsciousness. Thus we are living in the barren world without any peace, here there is *no water*, but *only rock and sandy road* (WL Line 332). *Here one can neither stand or lie nor sit* (WL Line 340). Here there is no fertility but *dry sterile thunder without rain*. The modern man is prey to the inner turmoil and confusion *sneering and snarling* (WL Line 344) from their inner selves through *doors of mudcracked houses* (WL Line 35).

These are the sights viewed by us in our way through the wasteland, where the voice of *dry grass singing* (WL Line 355) seems like the dripping sound of water *Drip drop drip drop drop drop drop* (WL Line 358). There is frustration, disappointment and hopelessness prevailing in the atmosphere. Wastelanders are blind to the vision of the Christ, which always accompanies them in their journey. They are unable to answer *Who is that on the other side of you?* (WL Line 365) or *Who is the third who walks always beside you?* (WL Line 359). Due to their negligence of Christ's teachings of

love, piety and brotherhood, wastelanders indulge in the destructive wars under whose influence wasteland *Cracks, bursts in the violet air* (WL Line 372). *We hear Murmur of maternal lamentation* (WL Line 367) lamenting on the rootlessness and futile existence of the modern generation, which is *stumbling over endless plains* (WL Line 369). All this results in the world wide spiritual degeneration symbolized by *falling towers/ Jerusalem Athens Alexandria/Vienna London/Un real.* (WL Line 374, 375, 376). It is this devastation on the cosmic level that led to complete spiritual anarchy. Eliot emphasizes on this spiritual corruption through the horrified images of *women fiddling on her hair* (WL Line 377,378), *bat with baby faces* (WL Line 379), *crawling down blackened wall* (WL Line 381). Even at this stage *towers* are found *tolling reminiscent bells* (WL Line 383) urging us to feel the need of salvation and purgation. The spiritual hollowiness is likened to *empty cisterns and exhausted wells* which is *just the wind's home* (WL Line 388), and is *awaiting only a pilgrim's advent* (Kenner, 1965, p 140). It is however, followed by *lightening* which is the *eastern symbol of illumination and good omen* (Smith, 1956, p 95). The *cock* (WL Line 391) is the bird of sacrifice, giving the message that only through the sacrifice of our carnal pleasures and worldly desires we can win the purification and salvation symbolized by the promise of *rain* (WL Line 394). Besides sacrifice this rain of purgation can be brought by following three divine calls of the Indian divine god *Data, Dayadhvam, Damyata* (WL Line 400, 410, 417) meaning give, sympathize and control respectively. Thus Eliot replies Baudelaire's question *water, when will you rain down? Lightening when will you rage?* (Le Cygne). Besides it he gives answer to Nietzsche's query *with what water could we purify ourselves? What festivals of atonement....shall we need to Invent?* (The Gay Science) (Leavis, 1976, p 86). Answering to both of them, Eliot exhorts one to submit to the *awful daring of a moment's surrender* (WL Line 402). Thus Eliot chants *after the destruction of all that is individual in us, we enter into the communion with the whole universe and become integral part of the great purpose.* (Bush, 1984, p 76). And to move together in the great purpose of searching for God Eliot compels us to come out of the *prison* (WL Line 413), which is like that of Ugolino in Dante's Inferno, and communicate with the fellow beings and the Larger Being. This would lead to the spiritual harmony and control symbolized by the moving *boat* (WL Line 419) an *image of inward peace and calm* (Gardner, 1975, p 46) handled by the *expert and controlling hands* (WL Line 422) calmly in the sea.

At the end of the visit of the wasteland Eliot shows Tiresias sitting *upon the shore* (WL Line 423), *fishing, with the arid plains behind him* (WL Line 424). Tiresias vibrates with the ambition *to set the disordered wasteland in order* (WL Line 425). He thinks of its spiritual corruption where *London Bridge is falling down falling down falling down* (WL Line 426). Eliot alludes to the bidding of Isaiah to sick king Hezekiah *Set thine land in order or thou shalt die and not live?* (Smith, 1956, p 96). Thus he warns the wastelanders to do some thing before it's too late. He warns them of everlasting flames of fires of damnation in Dante's words who says in '*Purgatorio*' *Please remember my pain* (WL Line 427). Then referring to '*Pervigilium Veneris*', a French poem and emphasizing the urgency to sacrifice like Philomel Eliot says *when shall I be swallow?*

(WL Line 428). Eliot stresses the need of penitence, and renunciation for achieving spiritual transformation and getting blessed spiritual salvation. *These Fragment* (WL Line 430) can only save wastelanders from the eternal damnation. He exhorts the *modern man to search out their own salvation* (Smith, 1956, P99) through the courageous act like that of Hieronymo' (WL Line 431) who in Thomas kid's tragedy (Act IV, Scene I, Line 69) sacrificed himself to avenge his son's murder. These sufferings are a pathway to the salvation as St Augustine also shows his dislike *for the safe path without pitfalls* ¹⁰⁹. Through this struggle arises the optimism in Ezekeil's words *...for they shall be healed* (Cox, Hinchliffe (ed), 1992, p 122). Thus the journey of the readers through the wasteland ends with the hope that the lustful sexuality of the wasteland may one day be redeemed. The award for this sacrifice of the worldly self for the spiritual rebirth would be 'Shantih, Shantih, Shantih' (WL Line 433) meaning *peace that passes understanding*.

10 Translated by R.S Pine Coffin