

of the present. Tiresias observes the violet hour, that brings 'the typist home at tea time'. Just as in Sappho's world it brought the sailor home from the sea. The sense of futility, frustration and boredom implicit in love and sex in "The Waste Land" is skilfully exposed in the scene of the typist girl and her 'young man, Carbuncular'. The machine images of the taxi and the gramophone provide an appropriate setting for the desiccated quality of the characters involved in this scene. Her laying out food in tins like the mechanical quality of her life, is further suggestive of modern man's complete divorce from the natural, organic world. The Typist girl's affair alludes to Goldsmith's The Vicar of Wakefield. Here Eliot's intention is to underscore the contrast between Goldsmith's highly ethical and moral world of 18<sup>th</sup> century England and the permissive and morally depraved Society in 20<sup>th</sup> century England.

Death by water comes as a relief after the sterility and futility of the typist girl and the Thames daughters episodes, but the return to mortality is not far in this section either: 'Consider Phebas, who was once handsome and tall as you'. Madame Sosostris's warning of death by water is now remembered. This interlinking of characters by apparently random statements and images is an important aspect of Eliot's Symbolist



technique. It is his mode of giving archetypal identities to other-wise shadowy characters.

'What the Thunder Said' shot with anthropological motifs creates a scene of sterility with a hope for salvation. Dry 'sterile thunder without rain' provides a prelude to what thunder speaks. The nightmarish scene of the hooded hordes swarming over endless plains, the bursts and cracks and the falling towers, depict the ruin of eastern Europe in the 20th century. The physical setting of dark walls showing bats with baby faces provides a symbolic background to the scenes of the destruction. The Clarion call of the cock is heard in a flash of lighting, heralding the morn, welcoming the 'damp gust' bringing rain. Possibilities are opened up for the coming of rain, the rejuvenation of the maimed Fisher king and indirectly, of the rebirth of spiritual values. Spiritual rebirth is possible only when people act on the three-fold message of Prajapati.

It is thus clear that Eliot is able to give a picture of the modern Waste land by using mythology and literary allusions. This allusive technique enables him to give dramatic objectivity to the poem.

Theme: The final and repeated word of the poem is 'Shantih'. This suggests the hopefulness of the poet. The whole poem which throws light on the predicament of man, closes with sense of hope.