



*Journal of Advances and
Scholarly Researches in
Allied Education*

*Vol. VIII, Issue No. XVI,
October-2014, ISSN 2230-
7540*

REVIEW ARTICLE

DISILLUSIONMENT IN ELIOT'S WASTELAND

AN
INTERNATIONALLY
INDEXED PEER
REVIEWED &
REFEREED JOURNAL

Disillusionment in Eliot's Wasteland

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Abstract – *Waste Land* is a poem by T. S. Eliot, widely regarded as one of the most important poems of the 20th century and the work between modern poetry. Published in 1922, this 434-line poem first appeared in the United Kingdom in the October issue of Eliot's *The Criterion* and in the United States in the November issue of *The Dial*. It was published by a book in December 1922. Among its most famous sentences are "April is a very cruel month", "I will show you fear in a little dust", and mantra in the Sanskrit language "Shantih shantih shantih".

Keywords – *The Waste Land, Composition History, Disillusionment in Eliot's Wasteland, Manuscript Drafts, Design Style.*

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THE WASTE LAND

Eliot's poem combines the legend of the Holy Grail with Fisher King and the vignettes of modern British society. Eliot uses a wide range of literary and cultural speculations from Western canon, Buddhism, and Hindu Upanishads. The poem alternates between sarcastic and prophetic words that contain a sudden and unannounced change of speaker, place and time and includes a large and unpopular range of cultures and texts.

The poem is divided into five sections. The first, "Burial of the Dead", introduces various themes of disappointment and despair. The second, "A Game of Chess", uses dynamic dialogues, in which vignettes of several characters talk about those themes by experience. The "Sermon on Fire", section three, offers philosophical reflections on the image of death and the ideas of self-denial in the juxtaposition influenced by Augustine of Hippo and oriental religions. After the fourth episode, "Death by Water", which includes a short music application, the fifth section concludes, "What the Thunderstorms Mean", concludes with a parable of judgment.

OBJECTIVES

1. Present paper intends to create about The Waste Land
2. This paper aims to T.S. Eliot's fragmented poem The Waste Land
3. This study makes an attempt to remind the Manuscript drafts And Structure Style of Poem.

HYPOTHESIS

Role of T.S. Eliot's best-known work of Disillusionment in Eliot's Wasteland.

COMPOSITION HISTORY

Eliot may have worked on a document that became *The Waste Land* for several years before its first publication in 1922. In a letter dated May 1921 to New York attorney general and modern administrator John Quinn, Eliot wrote that he "had a long poem in mind and part of the paper I wish to finish".

Richard Aldington, in his writings, recounts that "about a year" before Eliot read the manuscript of *The Waste Land* in London, Eliot visited him in that country. As they walked through the cemetery, they discussed Thomas Gray's *Elegy Written on Churchyard*. Aldington writes: "I was amazed to find that Eliot admired something so popular, and went on to say that if the poet of the day, knowing his limitations as Gray, could concentrate all his gifts on one poem that could achieve the same success."

Eliot, after being diagnosed with some form of nervous breakdown, was recommended to rest, and applied for a three-month rest from his former bank; The reason given on his staff card was "emotional anxiety". He and his first wife, Vivienne Haigh-Wood Eliot, visited a beach resort in Margate, Kent, during a recovery period. While there, Eliot worked on the poem, and he probably showed the original style in Ezra Pound when the Eliots went to Paris in November 1921 and stayed with him. Eliot was on his way to Lausanne, Switzerland, to be treated by Doctor Roger Vittoz, who had been recommended by Ottoline Morrell; Vivienne was to stay in a hospital near Paris. Hotel Ste. Luce (where Hotel Elite has

been located since 1938) in Lausanne, Eliot produced a 19-page version of the poem. He returned to Lausanne in early January 1922. Pound then provided detailed commentary and important cuts on the manuscript. Eliot later donated a poem to Pound.

DISILLUSIONMENT IN ELIOT'S WASTELAND

T.S. Eliot's distinguished poem "The Waste Land" sets the modern era and the post-World War I era. World War I shattered obstacles such as social divisions and Victorian ideologies, but it also changed the face of Europe. This poem portrays this reconstruction as a continuous change in space and narrative. One result was a war-torn generation, often referred to as the 'lost generation' and the poem's own title, "The Land of Forsaken," intended to symbolize the devastation and humiliation that many feel at the end of war. Furthermore, Eliot's use of fragmentation makes the poem very difficult to interpret due to endless ideas and changes; the hardships reflect the hardships of living behind WWI Europe and the staggering death toll.

Eliot uses the separation to comment on the current European crisis and it is necessary to obtain ownership. Each piece points to one of the emphasized work themes that include death, despair, and disappointment. At the beginning of the poem, he points to the 'lost generation,' or generation of young men who died during the war when he noted that "April is a cruel month, giving birth to lilacs in a dead world" (2298). April in the middle of the spring month symbolizes renewal, but with so many young men of the nation's dead, rebuilding their people is a sad and difficult task. National ownership has been severely shaken by the dissolution of the monarchy and the new reconstruction. At the end of the war, Europe emerged as a "massive monument, in which" you know only a multitude of broken images, where the sun shines "(2298-2299). of rehabilitation and rehabilitation is described in the last section of the poem in which after a period of drought, "storm [brings] rain" (2309.) This scene shows England and other European countries trying to rehabilitate war damage and agree to demolition.

MANUSCRIPT DRAFT

Eliot sent manuscripts of the poem to John Quinn in October 1922; arrived in Quinn, New York, in January 1923. [D] Quinn's death in 1924 was discovered by her sister Julia Anderson. In the years that followed, in the early 1950's, Mrs. Anderson's daughter, Mary Conroy, received the documents. In 1958 he sold them privately at New York Public Library.

It was not until April 1968, three years after Eliot's death, that the presence and discovery of manuscripts was introduced to Valerie Eliot, the poet's second wife and widow. In 1971, Faber and Faber published the "fossil and text" of the original texts, edited and described by Valerie Eliot. The complete poem before

the Pound organizational changes is contained in the facsimile.

The draft of the poem reveals that it originally contained about twice as much material as the last version published. Significant cuts are in part due to Ezra Pound's proposed changes, although Eliot has also removed large parts.

The now famous opening lines of poetry— "April is the most vicious month, breeding / Lilacs in the dead world" - did not appear at the beginning and end of the second TypeScript page. The first page of the alphabet was 54 lines long with the type of street voice we hear again and at the end of the second section, A Game of Chess. This page seems to have been slightly separated by a pencil by Eliot himself.

While there are a few clues to Eliot's similar corrections, as well as Vivienne's many important comments, the most important input of the editing is clearly that of Pound, who recommended many cuts in the poem.

The 'typist home at teatime' section was originally in the standard sections of the iambic pentameter, with the ab contract system - the same form as Grey's Elegy, which was in Eliot's ears at the time. Pound's note against this section of the framework states that "the verse is not as appealing as the verse to prove its plurality". Eventually, four-line graduation was abandoned.

At the beginning of the 'Sermon on the Fire' in one version, there was a long stage for heroic couplets, imitating Alexander Pope's book *The Rape of the Lock*. It describes one young woman Fresca (who appeared in the first poem "Gerontion"). Richard Ellmann said: "Instead of making her bathroom look like Pope's Belinda, Fresca goes to it, like Joyce's Bloom." The lines are read:-

Leaving the bubbling beverage to cool,

Fresca slips softly to the needful stool,

Where the pathetic tale of Richardson

Eases her labour till the deed is done ...

Ellmann notes: "Pound warned Eliot that since the Pope had better off the couple, and Joyce taking the money, there was no room for another round."

Pound also advertised some of the short poems Eliot wanted to include in the five categories. One of these, Eliot had the title 'Dirge', begins

A full five understanding of your Bleisteins lies

Under the flatfish and squid.

Grave disease in the eyes of a dead Jew!

Where the crabs ate the lids

At the request of Eliot's wife Vivienne, the line in the A Game of Chess section has been removed from the poem: "And we'll play a game of chess / Elephant men make a relationship between us / Pressing empty eyes and waiting to knock on the door". This section is obviously based on their married life, and you may have heard that these lines reveal again. However, the line of "elephant men" probably meant something to Eliot: in 1960, thirteen years after Vivienne's death, he put a line in a copy designed to sell to help the London Library, of which he was then President; fetched £ 2,800. Rupert Hart-Davis had requested the first manuscript of the auction, but Eliot rejected it long ago (although it was discovered in the United States years later).

Toward the end of December 1921 a letter to Eliot celebrating the "birth" of the poem, Pound wrote a 48-drum poem entitled "Sage Homme" in which he identified Eliot as the mother of the poem but pretended to be a midwife. The first lines are:

These are the poems of Eliot

By the Uranian Muse begot;

A Man their Mother was,

A Muse their Sire.

How did the printed Infancies result

From Nuptials thus doubly difficult?

If you must needs enquire

Know diligent Reader

That on each Occasion

Ezra performed the Caesarean Operation.

PUBLISHING HISTORY

Eliot initially thought of allowing the poem He Do the Police in Different Voices. In the part of the poem Eliot brought back from Switzerland, the first two sections of the poem - 'The Burial of the Dead' and 'A Game of Chess' - appeared under this heading. This strange statement was taken from Charles Dickens' book Our Mutual Friend, in which the widow Betty Higden said of her adopted son Sloppy, "You may not think so, but Sloppy is a good reader of the newspaper. He did the police with different words." there are many different words (speakers) in a poem, there is only one knowledge in between. Missing from the rejection of this article Eliot may have felt compelled to reciprocate by commenting normally on his characters in his book about Tiresias, stating 'What Tiresias sees is, in fact, the essence of poetry.'

Finally, the theme Eliot chose was The Waste Land. In his first book he wrote in this poem he puts the title of Jessie L. Weston's book into the legend of Grail, From Ritual to Romance. This means the Fisher King's injuries and the subsequent land fertility; to bring back the King and make his lands fertile again, the Grail seeker must ask, "Are you suffering?" A similar poem about the theme and language called "Waste Land", written by Madison Cawein, was published in 1913 in Poetry.

The title of the poem is often mistakenly given as "Waste Land" (as used by Weston) or "Wasteland", leaving a definite article. However, in a letter to Ezra Pound, Eliot politely insisted that the title be three words beginning with "The".

DESIGN STYLE

The style of the poem is marked by hundreds of quotes and excerpts from other texts (old and hidden; "high bridge" and "low") that Eliot excelled throughout the poem. In addition to many "high" references and quotes from poets such as Baudelaire, Shakespeare, Ovid, Homer, and Wagner's libretti, Eliot also included numerous references to "lowbrow" genres. A good example of this is Eliot's quote from the 1912 song "The Shakespearian Rag" by songwriters Herman Ruby and Gene Buck. There were also many references to the lower class in the opening paragraph of Eliot's first text (where the poem was entitled "He Do The Police in Different Voices"), but they were removed from the last text after Eliot cut this first opening paragraph.

The work style is partly growing with Eliot's interest in exploring the possibilities of a remarkable monologue. The genealogy goes back at least to "Alfred Prufrock's" The Love Song ". Waste Land is not the only thing to remember a person like "Prufrock". Instead, it is made up of different words (sometimes in a monologue, dialogue, or more than two characters).

The Waste World is notable for its seemingly unconventional structure, reflecting the Modernist style of Ulysses by James Joyce (Eliot cited as an influence and read the same year he wrote Waste Land). In the Modernist style, Eliot jumps from one word or image to another without clearly defining this student change. He also includes phrases from many foreign languages (Latin, Greek, Italian, German, French and Sanskrit), indicating the influence of the Pound.

IN 1936, E. M. FORSTER WROTE ABOUT THE WASTE LAND

Let me go straight to the heart of the matter, throw my poor hand on the table, and say what I think the Waste World is all about. It's about composting water and it's too late. It's a scary poem. The earth is

empty, the salt of the sea, the fertile thunderstorms are too late. And the panic is so intense that the poet has inhibition and cannot express it clearly.

Which roots are holding, which branches are growing

Getting out of this rock trash? Son of man,

You can't say, or guess, because you only know

Lots of broken photos.

He can't say 'Avaunt!' panic, otherwise you would be dust. As a result, there is a problem with performance and blind instruments throughout the poem - obstacles caused by a kind of central emotion, and which should not be charged by the reader. Waste Land is a huge success for Mr. Eliot. It reinforces the presentations of the drawing rooms of earlier poems, and is the key to what is strange in prose. However, if I have a hang of it, it has nothing to do with the English tradition in books, or in law or order, and, without exception, its whole work has nothing to do with it. It's just a personal comment in the universe, as one and the same as Shelley's Prometheus. Gerard Manly Hopkins is an example of this - a difficult poet like Mr. Eliot, also very religiously religious, yet still distorted in the way he describes himself and his beloved feelings, there is always advice for the average person to come in if he can, and participate. Mr. Eliot doesn't want us in. He feels that we will increase our barrenness. To say that he is wrong would be quick, and to sympathize with him would be a height of weakness, but it seems appropriate to emphasize the real rather than contradicting the apparent difficulty of his work. He's hard because he saw something bad, and (looking down, I think, the general respect of his audience) he refused to say openly.

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