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London Bridge is Falling Down and Eliot's Shantih Mantra from Upanishad

Abstract

T S Eliot's THE WASTE LAND is a groundbreaking poem in the domain of ENGLISH poetry. It is one of the most discussed poems in the 20th century. It explains the cultural and psychological crisis that the WW-1 had radically furrowed the humanity. The poem delineates the moral degeneration in the premise of contemporary Europe collapsing the rich cultural heritage of the bygone period. The falling down of London Bridge shows the artery-convulsing barren world that set bleak images of the modern world. The modern world is "the brown fog of a winter dawn" where men and women have only a physical relationship but devoid of religious texts and it is only "a heap of broken images" where "the dead trees give no shelter". Eliot, that's why, does fear to see the "stony rubbish" romance with a "hyacinth girl" by the young clerk Carbuncular at the hotspot. Despite of that, Eliot goes to take shelter in the shade of Brihadaranyaka Upanishad and shares the three-fold moral torchlight to be the "solicitor in our empty hands" "to give", "to sympathize" and "to control" the possible collapse of the modern civilization.

Key Words - furrowed, artery-convulsing, bleak images, religious texts

The poet portrays first the German Princess, Marie, who has no any thought of family background. She symbolizes the modern lady. Her aim of life is nothing but physical contact. She hypothesizes that winter has gone which had brought her a plenty of lip-to-lip contact with her cousin, an Arch-Duke. So she thinks that "April is the cruelest month" because during the month of April, it stirs "dull roots with spring rain". The Princess reminisces the sex-relationships with her cousin.

Her duty was to reminding of her parents and brothers and sisters how they to live a life for the development of the entire family. But alas! "memory and desire" covers her life "earth in forgetful snow, feeding a little life with dried tubers". She also assumes that her cousin took her out on a sledge where she was passionately told by him to "hold on tight" at his shoulder. Wow! What an amazing "caught in that sensual music". Then began to falling down the London bridge "much of the night" like the "broken images" of the "dead trees" where there is no any shelter to get. Eliot, like Tiresias, looks into the modern culture where spirituality and morality are totally devoid of. She has not any moral or religious values but the elevating and elegant of physical search in the "dry stone", where there is no cricket sing for relief. Spiritual sterility is the feature of her film and "red rock" is the shadow of her life. Her "stony rubbish" nature is not conversant to purify the prophet Ezekiel who surveyed the barren scene of the mountain.

Moreover, Eliot delineates the modern loveless love on the sexual mating in the wasteland by giving vent to Wagner's famous opera Tristan and Isolde. This opera is a tale of offensive love. Tristan has been waiting on the strand of the sea for the arrival of his beloved Isolde. But alas! The sea is empty and desolate running in its perennial current. Poor Tristan is lying on the

sea-shore with a hope to arrive the ship of his sweetheart. But the sea, which lies perennially before him, is totally empty. The wind only blows with the fresh from his separated beloved. He seems to here think "how vain a thing is mortal love", as Arnold was frenzied to meet Marguerite. At this moment, there is no sign of Isolde's arrival with her decorated ship. Lover's hope is in the cloud. He is dejected in the course of waiting. He is in twilight, because their love is out of nuptial bond. So the result he gets is disastrous. "Nuptial love maketh mankind; but wanton love corrupteth and embaseth it", says Bacon. Wanton love has brought a tragic field behind Tristan. Eliot here draws the picture of contemporary disintegration in the family life and the perversion of sex that modern guilty love faces is the degeneration of the wasteland. Marriage is sacrosanct. Sex is permitted between the couples by the society after marriage. But sex outside marriage is like saccharin that melted away within a short-circuit. There is no vital love and sex outside marriage. Sex outside marriage is sabbatical sabot.

Another story that Eliot depicts from the German opera is full of youth romance. The hyacinth girl or the flower girl is risen like a sweet lady. She has long been disconnected by her romantic lover. The lover and the beloved returned again together to the garden in order to pay love each other. At this moment, the lover showed his intensity of love. He has become mad with ecstasy. He could then neither see the beloved nor speak to her. He, like the mystics, looks into the heart and does have a black hole that is the desolation and emptiness of the wasteland. Then his hair began to wet and the eyes began to fail. The empty and the barren sea then make him silence. Eliot, like Madame SOSOTRIS, fashionably tells the fortune of the waste landers that their

paying loves are full of guilty and where there is no any satisfaction but “a wicked packed of cards”.

Eliot also draws the “unreal city” where the very heart of the modern waste land is found. “I am forbidden to see” the unreal scenes of the Londoners where the bridge can be fallen upon. The forbidden fruits that they have eaten up depict the “futility and anarchy”, as Helen Gardner says, of the modern times. In the unreal city, Beladonna, as the name suggest beautiful lady, can play a game of chess and bring you to Inferno. This means that the modern waste land is spiritually tormented and the fruitful relationship is absent along with the suffering and murmuring. Sterility and spiritual death have disturbed the bedrock of the uphill passage and that is the plight of the people of the modern city.

Eliot furthermore tries to draw the abject mechanical sex-relationship of the contemporary world. The typist’s sexual affairs with the young clerk Carbuncular is nothing but merely an apathy of mind and instrumental relationship in the fallen down of London bridge. The typist does labor hard whole of the day in her working office. Typing is not in her mind but the clerk who gave her assurance to help like the tycoon of Bradford. She finds romance in the “endeavors to engage her in caresses”. Absence of her lover, bring her boring and tiredness. In the parting of the day, situation become ameliorate to her. In this time the clerk Carbuncular arrives and he is well-conversant that the time welcoming him. So he proceeds to pay love to the typist. The lady is at this moment indifferent because the clerk is coming for making love. There is no sign of welcoming and pleasure from her part. But her apathy is not the matter of the clerk’s mind. He advances and makes a love to her. He, then, departs from the scene bestowing “one final patronizing kiss”. Eliot, the far-sighted Tiresias,

having seen the unemotional sexuality, gets and feels the purposelessness and futility of the modern waste landers. He sees dubious modern man's unhappy period.

Eliot moreover tries to draw a voyage of life of the three Thames daughters, whose purity and virginity was deflowered by the consequence of the animal-instinct of the waste landers.

Highbury is full with trams and dusty trees. It is a district of North London and part of the London Borough of Islington. It was full with watchful natural sceneries but modern civilization has brought an ugliness to it. Yet Richmond and Kew of this parts are ideal spots for picnic. In this picnic spot, the first Thames' daughter was deflowered. She was used by the waste landers as a mere love-making object in the boat. As a result, she had to lose her virginity and purity. So she has helplessly and passively been bemoaning for the victim of sporting chance takers.

In the life phase of the second daughter of Thames is excruciatingly humiliating. One day she was sauntering in the Moorgate, a well known crowded and modernized street of London. At this time she was deflowered and loss her virginity. Her lover was extremely helpless and started to weep bitterly after the event. Her lover then consoled himself and tried to persuade her that a newly sprouting leaf would fete a happy bond one day and bring laugh to them. But she was indifferent, her body is get quilted and say nothing. She is aware that her complaint is meaningless and her anger is equally useless. Her resentment has gone somewhere. So she says, "what should I resent?"

The 3rd daughter of the Thames' purity is impured on "Margate Sands", a resort on the Thames' estuary in London. She is extremely fallen into the thorny stigmq

of the society. She is well aware that her people are helpless and lagging behind. Their hearts are as humble as the sheep, who never expect in their life to change. So she thinks that her life is tantamount to nonentity. She also thinks that her finger nails are broken down because of living in the helpless society. Although she tries to purify the society, her hands will become dirty. And thus is the result of her frustrating in the waste land.

Eliot, here, portrays the modern waste landers' dominant role. In the sexual instincts, man ever exploits woman. Man's unemotionality and brutality make the world of woman always dirty. But in the polluting river water, impurity of modern life is not seen in "the loitering heirs of city directors" but sweet modulation of "water-dripping song" is also seen adversely in the nymphs like Queen Elizabeth who played a dominant role in the making of passionate love to the prince. It shows that the person who stays in power takes the advantage. It is universally acknowledged that, though some are alternative whether man/woman, majority of the women are at first hand suffered by man. Some are suffered by the sexual perversion of man and some are suffered by the social stigma that ingrained into the root of society. Degenerated lust is pervading and pervasive in all sections of the society, high, middle and low. Whether bourgeois or serf, in the time and space, in the boat of lust sails away and have gotten the inclementous wrecking. In this context we can refer "Jude the Obscure", a novel of Thomas Hardy. Jude was born in humble family and the cloud of poverty had shrouded him and he got into the extreme difficulty to obtain his knowledge. He had no one to guide in his studies and had to depend solely by himself. His disadvantage and social status had dampened his views. In his utter dejection he told the crowd

that his undergoing poverty proved him a damaging one. Jude then said, ‘I perceive there is something wrong somewhere in our social formulas’. Just as the 3rd Thames’ daughter says that her humble people’s mumble position is utterly brought her frustration. They are like an apparition but not like a concrete that something can fortify for their status.

Despite of all the clumsy picture of the contemporary world, Eliot takes a turning passage to the Indian wisdom. He has seen that modern humanity has been clipping hands in the empty vessel without a god, accordingly they are spiritually dead. They are “exhausted wells”. Modern humanity is “empty chapel” and “troubled graves” that “upside down in the air”. The high towers of Alexandria, Athens, Jerusalem, London and Viena are fiddled on the “flat horizon”. Their amorous voices are “singing out of empty cistern”. So Eliot, for the spiritual salvation beacons modern man to take shelter in the soothing shade of Indian wisdom. He, like thunder, pronounces three-fold dictum: “ Da, Da, Da” for the deliverance and spiritual upliftment.

The first ‘Da’ signifies ‘Datta’. Etymologically, Datta means “to give”. Modern humanity is become stingy and stippled with desolation and emptiness. They are spoiling river Thames having lost faith in spiritual values. Their hearts and souls are only dedicating for the lust and the jarring sound of theirs are only an “empty vessel”. So Eliot appeals to the modern humanity to dedicate their lives in noble works but not in the boggy subjects. Their noble deeds can help in the progress of human civilization. Yet their blood can do for their martyr tombs and their graves can be enshrined on the

epigraph with gold and shining letters. Rare and noble hearts retreat in great and rich civilization. And they can then say as Brooke sings---

“Honor has come back, as a king, to earth
 And paid his subjects with a royal wage
 And nobleness walks in our ways again
 And we have come into our heritage.”

The 2nd ‘Da’ signifies Dayadham. Etymologically, it implies ‘to sympathise’. Modern men are being gyrated for the lust of power and materials. They have no time to “stand and stare” the “woods we pass” beneath the blue sky. Small things can not have a place in their hearts. Their moving is centripetal. Humanity is not the showing value but a Cicada---an insect that produces a jarring sound in the dry grass. Love, God and Religion are a tin and tarpaulin of a slum for them. Wedding a girl with religious rites means to be them living in a slum. They are madden possessing with riches and powers. That’s why, Eliot points out that dayadham/sympathy can bring humanity to all. Sympathy shows spiritual connection and understanding each other’s weal and woe. We can obtain only love from others when we pay our heartiest sympathy, whether it is big/small. Sympathy can bring about harmony one heart to another . It is like a candle that illumine inessential one. Sympathy is the voice of God . Christ even shows His sympathy to the crucifiers who had brutally crucified Him and said God to give them peace of mind.

The 3rd ‘Da’ signifies Damyata. Etymologically it means self-control. The murmuring sound of the modern humanity in the “unreal city” is the “hooded hordes”. Controlling of oneself is a nightmarish horror in the

waste land. Spiritual dryness is a stooping posture of the waste landers. “Ringed by the flat horizon” is the daily routine of the contemporary world. Big show and big assurance are their breakfast moto for them. Amity takes amiss in their hands and feet. Tongue says one and hands do another. Therefore, Eliot instills damyata/self-control to mend the degenerated “empty wells” so that they could guide society like a seafarer in the seafaring. Self-discipline paves the ways to achieve the spiritual salvation. It also brings the self-contentment and does connect to the voice of God disdaining the earthly desires and fleshy-pleasures. And thus Eliot, coming out from “the camel men cursing and grumbling”, goes to the banks of India’s sacred river, the Ganges, and utters to take a shelter under the emollient Sanskrit word “Shantih” where brothers and sisters can walk hand in hand without any turbidity and turgidity.

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