

# Reverberations of the Oriental Wisdom: A Study of T.S Eliot's *the Wasteland*

## Abstract

The serious occidental academics who happened to visit India such as Fahein, Tessitori, Col. Tod, Maxmuller etc. or the scholars who delved into Sanskrit poetics such as Sir William Jones have always upheld the high moral and spiritual base of the Oriental (wisdom). English poets have also sung of the high morals, ethics and spirituality cherished in India; some more prominent poets include Robert Browning, Walt Whitman, T.S Eliot, etc. besides some very prominent academic including Charles Wilkins, Maxmuller, Anatole France, Bertrand Russell, Ralph Waldo Emerson, Henry David Thoreau, Sir William Jones and several others. The present article studies T.S Eliot's 'The Wasteland' and traces how the oriental wisdom influenced him and how his poem (and oriental wisdom) is a message to the whole humanity.

**Keywords:** Wisdom, Culture, Spiritual, Modern, Peace, Human Values, Love, Respect

## Introduction

"Scriptures the world over say that peace shall become a reality only if each individual is at peace with himself" <sup>1</sup> The Fundamental question that arises in the mind today is: "In what way can peace be achieved in the world to put an end to this suffering?" Long back similar question was raised by the poet T.S. Eliot in his poem *The Wasteland*. In 1922, when the poem was written, the danger is related to incredible advances in knowledge and at the same time a loss of cultural memory, a collective forgetfulness about basic spiritual and humanistic resources and values, which can also be seen in today's world. The poem shows the corruption, sin, voids, futility, disillusionment, ignorance, lifeless living style of modern people. The poem is like a metaphor for the state of man and culture of the twentieth century and can be the actual depiction of the modern life crises. Eliot observes:

"Our Culture and Society imposes our ethics, our judgment and criticism of ourselves, and our behavior towards our fellow man." (396).

It shows an Eliot's sense of responsibility in composing his poems and dramas in such a manner as to heighten socio-cultural awareness among readers who in the present century are lost in a welter of confusion arising out of the clash of ideologies and vested interests pitted against one another. He points out that degradation of the modern civilization is caused by loss of faith, lack of human love, commercialism of love, mental tension, politics and wars. The poet contemplated that the West is based on a materialistic life filled within which alienation, nausea, absurdity, sanity, ennui, anxiety, estrangement, meaninglessness, purposelessness and nihilism etc. In the opinion of Stephen Spender:

"The Central theme of the *Wasteland* is the breakdown of civilization, and the conditioning of those who live within it by that breakdown, so that every situation is a symptom of the collapse of Values." (106)

Panigari considers him a humanist who strove hard to highlight the prevailing chaos and lawlessness, greed, lust, selfishness and ignorance of modern man. (206).

## Aim of the Study

He brings to us his rigorous examination of religious question and investigated the whole structure of the culture and society in totality. Eliot took easterners' religions such as Hinduism, Buddhism, which is human concern for the betterment of the world and by drawing upon the sources of Indian Scriptures especially from the *Bhagvad Gita* and the *Upanishads*. Eliot concerns the human problems and as a conscious artist, consider it as a responsibility of imparting a sense of direction and tells the reader at large that the modern desolation and self-damnation can be fought at the level of deeper subjectivity. Because of vast religious references the writers



**Seema Sharma**

Assistant Professor,  
Deptt.of English,  
Maharaja Ganga Singh University,  
Bikaner, Rajasthan

such as John Peale Bishop called it "a Hindu Puzzle" (Rainey, 33). Dwivedi says in his Indian interpretation of *The Waste Land*:

"It appears from the bulk of *The Waste Land* that the poet was terribly moved by the chaotic world-order created by the World War I,--the result of 'modern millions live alone'. To escape from this lamentable situation, he turns to the wisdom of India. Further, the poet of *The Waste Land* "speculates on human destiny" which concerns the entire globe, and which transcends the man-made barriers of caste and creed, of colour and sex, of nationality and religion. The inclusion of Hindu religion and thought in *The Waste Land* constitutes a part of the poet's international outlook." (79)

Like Krishna of *Gita*, Eliot invites the modern man to look into the problems of the world tries to find the solution into the situation. He says:

"Mon semblable, Mon-Frere"(75)

(my fellowman, my brother)

In a series of vivid impressions, the poem moves in five parts – *The Burial of the Dead*, *The Game of Chess*, *The Fire Sermon*, *Death by Water* and *What the Thunder Said* in which the poet depicts a modern world with a mechanized, dehumanized and brutalized humanity. With the blend of myth, history, literature and religion the quest of truth and establishing values seems to be the mission of the poet. The mythical figure Tiresias provides unity to the poem. The entire meaning of the poem has been summed up in the epigraph in which describes death-in-life. Taken from *Satiricon* of Petronius, it tells the story of the Cumaean Sybil (In Greek mythology Sybils were women of Prophetic Powers, that of Cumae most famous). 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 replied "I want to die." Life in the wasteland is like a living death. The cause of the sterility seems to be the homogenization of the lifestyles. The fact is that the institutions and industries have grown very big and impersonal, so that man has been reduced in size. There is break up of genteel attitudes towards sex, dissolution of small town values, and consolidation through electronic media of a national popular culture. The result is that all people act in a socially prescribed manner. Creativity doesn't thrive in this world because the intellectual dependence of the people has been threatened by the desire for conformity. Human beings are dominated by the feeling of being like everyone else. They experience the dominance of the politics which create new obstacles for the intellectual, the obstacle of mass culture which converts art into commodity, excludes everything which does not conform to popular norms. The huge industries have made it impossible to understand society. It is capitalist commercialism which manipulated people into standardized tests. All the problems of the world presented in the poem empathically.

Writing about Joyce, *Ulysses*, Eliot says that there is a need to give shape and significance to the immense panorama of futility and anarchy in contemporary life. This futility of this life is owing to various causes- homelessness, alienation, mechanization, aimlessness and intellectual degeneration. The poet tried to create new wholes out of heterogeneous material at his command. The aspiration for purification and purgation is dead, which is evident through dislike of the spring season i.e 'April is the cruelest month' and shower of rain standing for spiritual purgation. Pondering on the problems of *the Wasteland* he questions:

What are the roots that clutch, what branches grow Out of this stony rubbish? Son of man (WL19-20)

The protagonist, Tiresias like finds the land spiritually barren and dead. Broken images are the wrecks of old ideals and the values in which man has lost faith. 'The red rock which is symbolic of sacrifice is the only shelter. Pleasure seeking modes lead to destruction, everything has its end, which Eliot reveals by his protagonist about spiritual aridity when he says: the soul is agonized in the desert where Sun beats, dead tree gives no, the cricket no relief and dry stones no sound of water( 24 ). The horror arousal by warning – " I will show your handful of dust." (30) This reminds of Gita when Krishna advice to Arjuna to follow the path of total surrender for winning his grace if he finds the path of knowledge and action difficult, as repeatedly bestows the hope of his grace on one who seeks refuge in him all his beings:

सर्वं धर्मान् परित्याज्य, मामेकं शरणं व्रज!

अहं त्वा सर्व-पापेभ्यो, मोक्षयिष्यामि मा शुचः!!18.66!!

(Give up then thy earthly duties, surrender thyself to me only Do not be anxious: I will absolve thee from all thy sin)

These words strike a significance parallelism with the words of Jesus: "Come into me I will give you rest." The modern people of wastelands are spiritually barren to such an extent that even if they get the chance of spiritual rebirth they are unable to avail it. The extracts of German Opera of Wagner entitled *Tristan and Isolde* and they enclose within them another episode of guilty love. Fortune telling of Madam Sorsostriis shows cheating the credulous people and at the same time estrangement of the Wastelanders from God, religion and morality leads them to develop a belief in a wicked pack of cards. The card depicts the condition of the people of the wasteland where hanged man, i.e Christ, who carries the burden of the sin of humanity on his back is missing. In contrast to the Buddha's spiritual wheel, the people of the wasteland lives are futile and purposeless similar to the circular movements of the wheel, they are following the dull routine, as walking in a ring. Picture of King Fisher shows the threefold way towards salvation, the people of the Wasteland are blind to see. The poet through Tiresias questions:

That corpse you planted last year in your garden, Has it begun to sprout? Will it bloom this year? Or has the sudden frost disturbed its bed? (WL71-73)

The reference is the burial of Christ and resurrection later on. If one has faith in God, resurrection is possible. The corps will spouts into a new life. The basic idea is that under the conditions of the modern civilization, with the loss of faith in moral and spiritual values, rebirth of man is improbable. These modern people move into the 'unreal city, which is artificial and covered with thick fog, where they can't see each other's sorrows or happiness, pain, suffering etc. and are indifferent towards each other. Living in like Dante's *Inferno* they are frustrated and dejected, but the ray of hope or the voice of clock of St. Mary Woolnoth does not make any impact on them. Eliot projects modern man's desire of living in the wasteland is a mere physical life, with the denial of the spiritual regeneration. It is opposite to the views of the *Gita*:

यज्ञार्थात् कर्मणोऽन्यत्र, लोकोडयं कर्म बन्धनः!

तदर्व कर्म कौन्तेय, मुक्त-सङ्गः समाचर!!

The essence of the path of action is renunciation of the fruits of action, for when action is performed out of desire for fruits, attachment to the empirical self, which is the root of all desire, is increased and bondage results Sri Krishna says:

"Except in the case of action for sacrifice's sake, this world is action bound. Action for the sake there of do how, o son the Kunti.

Perform free from attachment. (III-9)

The Wastelanders were prey to spiritual inaction. People are neither the spirit of sacrifice like Oedipus to restore spiritual fertility nor have the spirit to face the world. The indulgence in luxurious and materialistic world is akin to *The Game of Chess* which can bind to religious and moral obligations. It reveals the lovelessness in the marriage, the violation of sex, innocence and moral values. The atmosphere of lady Bellandona's room is highly artificial and stylistic. She lacks Cleopetra's exuberant slightness, Imogens tranquil chastity and Bellonda's moral innocence. She is blind towards the chastity of dolphin and nobility of Philomel. Philomel message of gaining spiritual transcendence through suffering seems nothing more than 'jug-jug' to her. Mary Larich conforms to the norms suggested by the society. The heirs of the city directors, the Cleopetra, Belinda, Lil, the typist all behave in keeping with the view with the prescribed rules of the Society. Lil's friend advises her to look smart, beautiful and attractive as her husband is coming back after a world war and his husband even wants her to look young. Further her friend advises her that if you won't change yourself it may happen that he chooses another woman who is younger and attractive. Here it shows that even for married couple love and feelings are not of matter, but sexual pleasure is at the center and if man does not like his wife, and her physical look, he easily goes to another woman. It shows that loyalty does not matter for modern people.

All of them are strangers to one another, a crowd of isolated, disconnected persons. They indulge in loveless lust without trying to have any familiarity with the partner. In the modern society, there is a perversion of sex and hence its degeneracy. Sex has been separated from love, marriage and

procreation; it's become more animal-copulation. The frustration and despair are maintained till the end when the lady asks herself the very purpose of her life:-

"What shall I do now? What shall I do

I shall rush out as I am, and walk in the street

What shall I do tomorrow?

What shall we ever do? (WL 131-134)

The question suggests the futility and dullness of the lady's life and the lack of warmth in relationships which mark the modern man and woman's life. Abundance has diminished the hold on ethics which has stressed the virtue of vocation, of personal goals. The result is that of moral fervour and righteousness of the old individualism has been lost. Since human beings have no direction, no aim in life, they find time hanging heavy on their hands. Evenings became unbearable for them and they try to while away that time by means of indifferently engaging in sexual activities. Homosexuality, pre-marital and extramarital sex are more common than supposed. The sensuality has resulted in sterility and impotence. Eliot suggests that it has always been so as he presents *The Thebean Wasteland*, the *Biblican Wasteland* as parallel to modern wasteland. The loveless relationships results in barrenness.

Eliot had a strong feeling for the traditional moral values. In the third movement entitled '*The Fire Sermon*', he aims at reminding people of their duties and values. Eliot takes the readers to river Thames where the last leaf has sunk in to wet bank, which is indication of the last hope of the spiritual revival has been proved futile. The prostitutes who indulged in the illicit sexual relations with the loitering heirs of the city directors stand in sharp contrast to the nymphs of Spenser's *Prothalamion*. Eliot depicts the sexual promiscuity of the modern age where the sanctity of the matrimonial relations is absent. The Protagonist hears the sound of horns and motors which shall bring Sweeny to Mrs. Porter in the spring. The Cannon Street Hotel has become a place for corruption and homosexuality. The typist and Caruncular Clerk shows mechanical, loveless sexual relationship. The situation compels Tiresias to weep and lament. The River, which is symbolic of purity has polluted where the bank shows the empty bottles, sandwich papers, silk handkerchief, cardboard boxes, cigarette ends.

The river sweats Oil and tar

The barges drift With the turning tide

Red sails (WL 261-269)

The 'River' and the 'Sea' (old possessions of the literary world), is an integral part of the rich heritage of Indian symbolism. They usually signify the short, temporary life of man on earth. In the *Gita*, Lord Krishna tells Arjuna-" among the several seats of water, I am the ocean" Streams of different rivers enter the ocean, which through fall, remains undisturbed, likewise the man in whom all enjoyments (the self controlled seer is like an ocean. He comes across worldly enjoyments, but doesn't cause perturbation in him. He is at peace which emanates from God realization.)

In another poem *Dry Salvages* Eliot wrote

"The river is with in us, the sea is all about us. (403)

The rawness and ugliness of modern European life is the sign of biological inferiority, of an insufficient or false relation to environment, which produces strain, wasted effect revolt or failure. Just as a mechanical and later on he wrote:

The boat responded  
Gaily, when invited, beating obedient to  
controlling hands (WL 420-425).

The idea suggests that man must learn to control his heart and passion and subject them to a strict moral discipline. As a boat which freely responds to the expert hands of a boatman glides perfectly, similarly man must subject himself to the controlling hands of moral values. Then he will be able to lead a successful and happy life.

Idea of lust and passion presents the loss of virginity and chastity of the Thames daughter. Eliot has used the Buddhist knowledge to shun the outgoing elements of lust and animalism in the contemporary wasteland. The following lines show Eliot's request:

"Burning, burning, burning, burning...  
O Lord thou pluckest me out  
Our Lord thou pluckest  
Burning (WL308-311)

Buddha sermonized that sickness, suffering and death are the irresistible relatives of the mortal beings. These being sorrow to the mankind. The denizens of the Wasteland are devoid of the possibility of emancipation just because they're burning with the fire of lustful passion is sterile. The people, unlike Lord Buddha do not lead either to *Nirvana* or *Salvation* because even fire does not make them suffer. The similar feelings echoes in the poem *Ash Wednesday* when the protagonist wished to be exempted from the endless cycle of birth and death and secure peace in oblivion:

Because I do not hope to turn again  
Because I do not hope  
Because I do not hope to turn  
Desiring this man's gift and that man's scope  
I no longer strive towards such things.....

(1-5)

The people of the wasteland who continue to experience spiritual decay reject this propagation. The Phoenician sailor, whose body when drowned, never rose to the surface of the sea, symbolizes them. It moves down and enters the whirlpool. Eliot sets this horrible end of the sailor as warning for the people and says : Consider Phelebas, who was once handsome and tall as you?( 321 )The power of the death ends the mundane pleasures, comforts, gains and beauty. Death shows how slippery and temporary these things are as life. In *Gita* also lord Krishna tells Arjuna that temporal death is natural, so it is not to be lamented upon.

जातस्त हि ध्रुवो मृत्युर, - ध्रुवं जन्म मृतस्य च!  
तस्मा-दपरिहार्येडर्थे, न त्वं शोचित-मर्हसि!!

(2.27)

Eliot's use of 'handful of dust', 'image of rat', 'dry bones in a little low dry garret' etc. shows image of Death. The fourth movement, *Death by Water* hints

the need of the inversion of the material to achieve the better world which is the world of divinity. Living water provides spiritual cleansing and profit and loss shows action to get the fruits. Eliot conveys in his poem *Four Quartets*:

But perhaps neither gain or loss  
For us there is only the trying  
The rest is not our business (187)

The primitive Aryan cult of nature through the Rigveda can clearly heard in *the Wasteland*. The singer of the Rigveda interpreted the seasons from different standpoints. Through these rituals are of great significance, yet they disappeared in European background weakens its religious foundation tending to the corresponding hollowness of modern life. The *rig Veda* Hymns are accessible to the poet as it echo's in

A Current under the sea  
Picked his bones in Whispers. As he rose  
and fell He passed the stages of his age  
and youth  
Entering the Whirlpool (WL 315-318)

It proves that poet honoured the Indian attitudes, and reminds that one can't escape from birth and rebirth until it subdues the strong pull of senses through control and enlightenment. In *Gita*, Krishna sermonizes Arjuna, to dispel his passive inactivity as

'कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।  
म कर्मफलहेतुर्भूर्मा ते सङ्गोऽस्त्वकर्मणि ।'

To work alone you have the right, but never claim its results of actions be your motive nor be attached to inaction. Arjuna is told by Lord that the fruit of an action is neither helpful, nor do these being a permanent result. If the results are fruitless, the action should be performed as a moral duty, without attaching oneself to it. (*Gita* 2.47)

The fifth section is derived from the Upanishads entitled "What the thunder said" which conveys the idea Lord speaks thought the thunder Vedic has played as the attainable goal by the people of Wasteland. Eliot compares the European behaviour to that of Hindu saint. Bhagirat who succeeded in bringing down Ganga to Earth from Paradise and Lord Shiva's hair, after a painstaking meditation for sixty thousand years. His penance worked in absolution the sins of his ancestors. It is representative of Indian sensitivity. It had the great civilization in the past and has shall be a great source of testing. Himavent is another generic team evoking the theological and rich heritage of Indian culture. Both are symbolic of restraint and discipline, which could guide them the way to replenish their wastelands spiritual waters and shows a poet's longing for the water invading the

If there were rock  
And also water  
And water  
A spring  
A pool among the rock  
If there were the sound of water only  
Not the cicada  
And dry grass singing  
But sound of water over a rock

Where the hermit-thrush sings in the pine trees

Drip drop drip drop drop drop drop  
But there is no water (WL 347-358)

Eliot reminds to pursue the journey in a world completely deprived of meaning. He gives a glimpse of stony places, to project the spiritual corruption. He reminds the Christ's arrest in Garden of Gethsemene, his persecution in prison and execution at the cross. His sacrifice for the noble cause of the salvation of humanity seems to be futile as people have forgotten his teaching. It denotes the death of Christ resurrecting into the spiritual death of people. The modern man is prey to the inner turmoil and confusion sneering and snarling from their inner selves through doors of mudcracked houses. The people are blind to see the vision of Christ. Christ's Teaching of love, piety and brotherhood are negligent to the Wastelanders and they indulge in the destructive wars where we hear maternal lamentation over the rootlessness and futile existence of the modern generation. Eliot emphasizes this spiritual corruption through horrified images of women fiddling her hair, bat with baby faces crawling down blackened wall. The interweaving of the Parsifal's Journey and Biblical story, suggest a similarity between the condition of the humanity after Christ crucifixion and the predicament of the fisher King and his country after the curse had fallen on them. The cities of Jerusalem, Athens, Alexandria, Vienna are envisioned as 'Unreal.' Even the tolling reminiscent bells urges to feel need of salvation and purgation. Eliot adds depth to the message by drawing upon Indian Wisdom.

Ganga was sunken, and the limp leaves  
Waited for rain, while the black clouds  
Gathered far distant, over Himavant,  
The jungle crouched, humped in silence  
Then spoke the thunder

DA

*Datta*: what have we given?( WL 395-401)

Ganga is a generic name for 'water' and a river which has nourished great civilizations in the past, and has still been a source of fertility. The black clouds over Himavant give a promise of rain, suggesting the possibility of salvation. Ganga and Himavant tells the story of restraint and discipline, which could guide them the way to replenish their wastelands with spiritual waters. The bird cock known as trumpet of the morning brings new possibilities, hope and rain in the wasteland. The fall of rain on the Chapel shows the rejuvenation of the maimed Fisher King and this in their suggest the idea of the rebirth of spiritual values in the wasteland. DA voice is the voice of Prajapati for the mankind. The Sanskrit word *Datta* means 'to give' emphasis the virtue of giving. *The Upanishad* interprets as to instruct people that their worth is in submitting themselves to the will of God than exercising their will over everything. Once they have submitted themselves to the will of the God, tension, fear and frustration would pass away as common featuring of change and happening. The thunder with the second command is a mark of acceptance to the wastelands as to sympathize with the life of an individual.

*Dayadhvam*: I have heard the key  
Turn in the door once and turn once only  
We think of the key, each in his prison  
Thinking of the key, each confirms a prison  
Only at nightfall, aetherial rumours  
Revive for a moment a broken Coriolanus  
(WL 410-416)

Quoting the lines of Dante's *Inferno* Eliot hears Ugoline who is locked up with his little children and ultimately all of these dies due to starvation. Coriolanus inability was to transcend one's isolation and for Eliot each wasteland to separate by pride, and because of this people are so indifferent towards other. The element of human sympathy needs to be revived. The third statement made the thunder is 'Dumyata' which means self-control. He makes the Wastelanders understand the concept of existence by discipline, i.e. body moving under the controlled and disciplined mind and heart detached from the allurements of the world. The concluding lines show Tiresias will to set the lands in order by teaching the lessons from east.

I sat upon the shore  
Fishing, with the arid plain behind me  
Shall I at least set my lands in order?

London Bridge is falling down falling down  
falling down

*Datta*. *Dayadhvam*. *Damyata*.

*Shantih shantih shantih* (423-434)

The concluding lines *Shantih*, .... is in consonance of the title make Eliot's Vedic inferences more explicit. The poem ends with a series of disparate fragments from a children's song, from Dante, and from Elizabethan drama, leading up to a final chant of "*Shantih Shantih Shantih*"—the traditional ending to an Upanishad. The *Shanti* Chanting appears first time in Yajurveda(36:17) It is part of both ritual and religious activity in the vedic way of life. For Eliot, Salvation is through self-realization. Eliot himself roughly translated as "the peace that passeth understanding." But it is the Gita that evidently made a more permanent imprint on Eliot's mind. The tolerance preached by the Gita is echoed in Eliot's use of imagery drawn from several religions. The poet invoked the wisest words i.e *Shantih*...., containing eternal truth of the human race. For him, the study of Gita also helps to know about the ultimate truth, creation, birth and death, the results of actions, eternal-soul, purpose and goal of human life. It guides in all directions, and helps to lead a positive life while building a strong and pure personality by adopting noble human values. The three types of yoga - *Karma yoga* (the way of selfless action), *Bhakti yoga* (the way of love to God) and *Jnana yoga* (the way of wisdom) are a part of human life and are well explained in the Gita for a joyful life. Lord Krishna in Gita concludes the important ninth chapter by showing the power of this *dharma*, unalloyed Krishna consciousness, to purify and save the soul: "Even if a man grossly misbehaved, if he worships Me and is devoted to Me exclusively he is certainly to be considered a *Sadhu*

[good person], for he has actually come to a perfect determination. Quickly he becomes a righteous soul [*dharmā-atma*] and attains to lasting peace. O son of Kunti, proclaim that My devotee is never lost!" (*Gita*. 9.30-31). The repetition of the word is not enough to give actual peace. It is integral part of *the Veda's* which calls peace for atmosphere, the earth, water, herbs and plants, learned man and all the objects of the Universe. In the words of Anandvardana *the Wasteland* echoes a similar analysis to *Mahabharata*. He says: "It stands out more clearly that the main purpose of *the Mahabharata* is the communication of the fact that the peace is to be regarded as the most prominent sentiment, the others being secondary to it and that the final emancipation is the most prominent of human values, the others secondary to it."(275). Eliot also speaks of his idea of peace :

Peace and be peace with your thoughts  
and visions,  
These things had to come to you and you  
to/accept them,  
This is your share of the eternal blue.....  
The perpetual glory. This is on moment.  
But know that another shall piece  
you with a sudden painful joy.  
When the figure of God's purpose is  
made/complete. (Murder in the Cathedral)

#### Conclusion

Thinking about the spiritual corruption, Eliot warns the people of the *Wasteland* to do something to revive the lost values before it is too late. He warns them of everlasting flames of the damnation in Dante's words who says in *Purgatorio*, 'Please remember my pain'. Referring to the French poem he emphasizes the urgency to sacrifice like Philomela and stresses the need of penitence, and renunciation for spiritual salvation. He exhorts the modern man search for the salvation through the courageous act like that of Hieronymo'. Eliot has proved that history

repeats itself, as the past and present are telescoped by the time or Tiresias that what happened in the past is happening even today, in the modern age. Sexual perversion has always led to spiritual degradation and decay. Eliot hopes for unity, happiness, hope, humility, trust, cooperation, honesty, courage, freedom, love, respect, human values etc with peace. After the awful daring of surrender, we enter in communion with the whole universe and become integral part of the great mission of humanity. Eliot wants peace, not only for the people of *the Wasteland*, but for the whole universe. And the poem is a sincere attempt to look at the whole world's problems and finds its solution, which is taking recourse to the oriental course of wisdom and spirituality.

#### References

1. Anandavardhana, Dhvanyaloka. trans. K. Krishnamoorthy, Banaras: Motilal and Banarasidass, 1974. Print
2. Dwivedi, Amar Nath. T.S Eliot: A Critical Study. India: Atlantic Publishing. 2002. Print
3. Eliot, T.S., Religion and Literature. Selected Essays, London: Faber and Faber; 1951, Print
4. Eliot, T.S. The Complete Poems and Plays, London: Faber and Faber; 1969. Print
5. Maleki, Nasser. Mostafa Mirzaei. Eliot Delving into Oriental Wisdom: A Cross Cultural Study. Studies in Literature and Language. www.cscanada.net
6. Panigari, P.K. The Wasteland and the other Poems. Delhi: Mangalam Publications. 2010. Print
7. Spender, Stephen. Eliot. ed. Frank Kermode. Great Britain: Fontana/Collins. 1975. Print
8. The Knowledge through Self-Realization, The Speaking Tree. The Times of India on 24.11.2001. Print
9. Srimad Bhagvad Gita