

## Chapter I

### Introduction

This research entitled “The Significance of Unity of Beings probes into the problem of loneliness; fragmentation and multipersona in Thomas Stearns Eliot’s play *The Confidential Clerk*. Eliot has reflected the devastating effects of wars in the play. He has dramatized the age of loneliness, dislocation, fragmentation and multi persona in the play. Most of the characters in the play: Colby Simpkins, Sir Claude Mulhammer, B. Kaghan, Lady Elizabeth Mulhammer and Lucasta Angel suffer from loneliness, dislocation and fragmentation. Colby, one of the major characters of the play around whom the play revolves, suffers from disharmony between profession and vocation. Vocationally he wants to be an organist of the church. But for his livelihood he has been compelled to be a confidential clerk of Sir Claude. He has struggled to get rid of the situation. Similarly, Sir Claude has also suffered because of disharmony between his vocation and profession. Vocationally, he wants to be a potter but due to his family pressure especially his father's pressure he has become a businessman. Whenever he becomes alone he starts to play with clay pots and forgets the outer world. But he can not overcome the situation, lives in the world of make-believe. In the same way, Lady Elizabeth has been hunting for her lost son. Another character, Lucusta is also not free from the problem. She has not understood herself and the value of life. She is roaming here and there without knowing her innovative and genius characteristics. Moreover, Colby, Lady Elizabeth and Kaghan don’t know about their parents and relatives. They have suffered from rootlessness. Now the question is: in spite of their suffering,s how do they exist meaningfully?

During the course of development of drama, Colby and Lady Elizabeth have found some similarities between them. Though both of them don't have earthly parents, they are near to Divine father (Christ). Here they have found the unity with

God. Colby has been following the profession (clerk) to survive, but whenever he becomes free and alone he swims in his vocation of playing music. Colby's keen desire (free will) to be a musician in the play is the key to initiate the unity within his self, with the family and with the Divine. Colby's free will to be a musician and to know real parents is the impetus in the play. Eggerson is a shrewd and fully developed Christian in the play who has served as a catalyst helping others to understand themselves, particularly their own inadequacies and limitations and to understand others by accepting their different limitations. In other words, he has made possible a more fruitful communal life.

Though there are many ups and downs in the life of characters in the play, in the end there is the unity among long - lost mother and son: Lady Elizabeth and B. Kaghan, Mrs. Guzzard and Colby. Moreover, Lucasta and B.kaghan marry and promise to remain with mother Lady Elizabeth and father Sir Claude, bringing understanding among them by forgetting all the previous misunderstanding and obscurities. Unity in family means unity in the world. Whenever, there is unity in the world, only then peace, harmony, co-operation, co-existence and brotherhood can be maintained. All these things can't be gain only through reason, but also faith in Divine is necessary. At last but not least, unity with Colby's professions and vocation is also possible through his indomitable will power and faith in Divine.

### **Eliot and his Time**

Thomas Stearns Eliot (1888-1965) was born at St. Louis, Missouri, an industrial city in the centre of the USA. His ancestors on the father's side had migrated to America in 1668 from East Coker, the name given to the second poem in his *Four Quartets* (1936-1940), in Somersetshire, England. He was the youngest of the seven children of a brick manufacturer, Henry Eliot and his mother was Charlotte Stearns

Eliot descended from Puritan families of the early settlements in New England. Thus, Eliot's character was a blend of the New England and St. Louis influences.

With the outbreak of the First World War, Eliot had to leave Germany. He came to England and continued his studies at Oxford till 1915 and his financial difficulties compelled him to take up the job of a school teacher as well. The outbreak of the First World War, his meeting with Ezra Pound in London and his introduction through him to the lively literary circles of London and finally his meeting to an English girl, Vivienne Haigh, led to his setting in London, and making his home. Eliot, a great force in modern English literature, had a complex and many-sided personality. He was a classicist and traditionalist, a great innovator, a critic, a social thinker and a philosopher. He was born in America, toured through Europe, and accepted British citizenship early in life. Ezra Pound used much the same terms to describe Eliot's own position in the United States - he was, he said. "Eliot was brought up in a place with which his forebears had no connection" (150). They grew up in a time of great ethical and social confusion. Both Pound and Eliot researched the sources like Platonism, Buddhism and Medieval literary works present the better work of art. Eliot's poetry and drama cannot be understood without an understanding of his age.

So far as his age is concerned, it ushered in an era of rapid social change and this change is to be noticed in every sphere of life. It meant the end of rural England and the increasing urbanization of the country. Due to industrialization and urbanization there had risen problems like the problem of over-crowding, housing shortage, a significant increase in vice and crime, fall in the standards of sexual morality, and a rapidly increasing ugliness. Early twentieth century poetry vividly reflects all these evil effects of industrialization. The century ushered in an era of moral perplexity and uncertainty. By the end of the nineteenth and the beginning of

twentieth century, we find writers like Shaw, Wells and Galsworthy, criticizing the very basis of the existing social, economic and moral system.

The First World War further strained the authoritarian pattern of family relationship and increased tensions and frustrations. Economic depression, unemployment, over population, acute shortage, etc, have increased the hardship of life and caused stress and strains and even nervous breakdown. So there was an atmosphere of moral unease and uncertainty, a collapse of the faith in the accepted patterns of social relationship and a search for new patterns. Eliot's poetry and plays reveal a harrowing consciousness of this phenomenon of twentieth century city life.

Reflecting the core of the writing of the age David Daiches points out:

The poet was no longer the sweet singer whose function was to render in mellifluous verse and an imagery drawn with great selectivity from the world of nature a self-indulged and personal emotion; he was the explorer of experience who used language in order to build up rich patterns of meaning which, however impressive their immediate impact, required repeated close examination before they communicated themselves fully to the reader. (1123)

From this view it is clear the modern poet, actually aware of the complexities and contradictions of the civilization in which he lives. The poet simply is not the sweet singer who just collects the ideas from nature and personal emotions but is the representative of the age who writes from the point of view of time and surrounding situations. He examines his language before he communicates with the reader.

Eliot endeavored to project a complete view of civilization of human history and human failure, and of the perennial quest for unity of beings. Due to his valuable contribution in literature he was awarded the Nobel Prize for literature in 1948.

Quoting Valerie Eliot Peter Ackroyd says, after his death, "Eliot felt he had paid too

high a price be a poet that he had suffered too much' (319). Eliot strived continuously in the literary field and gave remarkable works for the generation to come.

### **A Brief Survey of Eliot's Works**

T. S. Eliot studied Sanskrit and Oriental philosophy which influenced his poetry. Like Pound he went to England early and became a towering figure in the literary world there. He also wrote influential essays and dramas and championed the importance of literary and social tradition for the modern poet. Generally speaking, the modern writer is intensely conscious of his social milieu and does not fail to reflect it in his work.

Eliot began writing quite early in life while still a school boy at Smith's Academy, St. Louis. The poems of this period are immature, juvenile productions, mere school boy exercises, yet showing signs of poetic talent. As a young poet, Eliot found inspiration in French Symbolist poetry, particularly the ironic, self-deprecating verse of Jules Laforgue, and in the flexible, colloquial blank verse of the 17<sup>th</sup> century metaphysical poets and Jacobean dramatists. Later, the rottenness, the corruption and decadence of contemporary society is exposed with a rare poignancy. Eliot was not a prolific poet, but his small output soon gained respectful attention from readers of modern poetry on both sides of the Atlantic. During the postwar years his prevailing sense of despair and sour irony, and his conviction that contemporary civilization falls establish a great interest in many readers.

Some significant poems like *The Waste Land* (1922), *The Hollow Man* (1925), *Ash Wednesday* (1939), *Rhapsody on a Windy Night* (1916) reveal a deepening of poet's distress at the corruption and decay of contemporary European civilization. *The Waste Land*, specially, is fragmented in effect, lacking in cohesion, thus symbolizing the breakdown of beliefs and values in the cultural life of the west. The appearance of *The Waste Land* made the contemporaries shocked and wrote that it was the

justification of the movement of our modern experiment since 1900. His poetry carried out against the crimes of civilization which had reduced man to mere physical existence. Eliot's *The Waste Land* is the most powerful poem of the decade and summation of both its war-weary spirit and recent poetic developments of English Language. Eliot's poem owes, a great deal to Pound. It uses imagist methods. It is a long, highly complex poem with a group of characters such as a modern typist and a blind priest of ancient Greece who can see the future. Much of the picture of human unhappiness in the poem comes from the fact that people today cannot bring together the different areas of their experiences to make a complete healthy whole. So *The Waste Land* is ripe with images of dissolution, sterility, and dryness and waste.

The giants of western literature like Dante Alighieri, William Shakespeare and John Milton influenced Eliot. The other influences on him were the ageless mystics of the world like Lord Buddha, the author of the Upanishads and the scribes of the Holy Writ. Finally, he was also influenced by his contemporaries like Ezra Pound, T. E. Hulme and other imagists. After long contribution in poetry, Eliot is today recognized as a great dramatic genius as well. His plays have received international recognition, and have brought a radical innovation in European drama.

Eliot had been a great admirer of poetic dramas of the classical period and after. He was equally critical of prose dramatists. For him prose drama is always inferior to poetic drama. According to him a prose drama lacks the ability of expression that a poetic drama has. And also he says that a prose drama is merely a slight by-product of verse drama. So for him a dramatic poetry is always better than prose drama. In his essay, *Poetry and Drama* he writes, "If we want to get the permanent and universal, we must tend to express ourselves in verse" ("Poetry" 84). He believes that the prose writers would have become really great if they had written dramas in poetic form. In the same essay he further writes, "There are great prose

dramatists such as Bernard Shaw and Anton Chekhov- who have at time done things of which I would not otherwise have supposed prose to be capable, but who seem to me have been hampered in expression by writing in prose" ("Poetry" 86-87). So this peculiar range of sensibility can be expressed by dramatic poetry, at its moments of greatest intensity. Eliot at the same time was well aware that poetic drama was in the situation of competition. He feared that the place poetic drama was trying to cover may be overlapped by prose drama. So, he believes poetic drama is to be written in such a way that it would be able to compete with prose dramas. He writes in the same essay "If poetic drama is to re-conquer its place it must in my opinion, enter into over competition with prose drama" ("Poetry" 81).

Poetic plays in the modern times are being failure because poets are writing plays without the proper command over poetic language. But he has his own solution to this problem, which he writes in the same essay. "It seems to me that if we are to have a poetic drama, it is more likely to come from poets learning how to write plays than from skillful prose dramatists learning to write poetry" ("Poetry" 86). In this sense, it seems that Eliot gave more importance to the poetic ability than stage arts.

His dramas mark the beginning of a movement towards poetic drama and an experiment in a new dramatic form. The play *The Confidential Clerk* is landmark in English dramatic history because it proved that English verse drama could still succeed. His use of poetic technique in the twentieth century seems a lost interest. But despite this the poetic technique in his plays has its own significance. He is careful in using the appropriate means of language since it plays a vital role to take interest of the people, who come to watch the play.

Eliot's play has restored the lost link between religion and drama. In fact, he has made the drama integral part of the contemporary tradition in art and literature. It was his belief that man's present predicament was the outcome of gradual spiritual

devaluation and he had an abiding faith in religion as a means of redeeming man. His plays are religious though they do not teach religion as a drama. They are only excursions into spiritual awareness. Therefore, he regards religion as the essential sources of suitable emotions for drama. D.E Jones says that his plays are "the subtle demonstration of the relevance of religion to all the spheres of human activities" (22). The main subject matter of the play *The Confidential Clerk* is religion. The conflict of the play also is within the area of religion. The play is set in an office and the characters are related with the office. There is the conflict among characters for the meaningful existence.

*The Confidential Clerk* brought him much fame and it is considered to be his best. *The Confidential Clerk* has a unity which Eliot has not achieved before. In the play no single one of the characters has a monopoly of wisdom or virtue, and no character exist simply to be despised. Each in his or her own way has glimpses of the truth and each is capable of suffering because of love and existence. The gulf that Eliot's earlier plays separated the hero from their fellows does not yawn in *The Confidential Clerk*.

*Murder in the Cathedral* (1935) brought him much fame and it is considered to be his best Play. The Play has shown the importance of sacrifice in human life. The great success of *Murder in the Cathedral* induced him to write another play *The Family Reunion* (1939) with contemporary setting. It deals with sin and expiation.

*The Cocktail Party* (1949) is a simple play with very little use of imagery and symbolism. It is described as a comedy or presented in comedy of manner. It is the most depressing play, concerning with the breakdown of the sick society and an individual's inability to seek a way out of the super-civilized maze without calling on the assistance of the nearest psychiatrist. His final play *The Elder Statesman* (1959)

describes a statesman in his retired life. The play is the study in the contrast between a man's private world and the public life s/he leads.

Besides these Eliot stands in the long line of poet-critics beginning with Ben Jonson and including such name as John Dryden, Samuel Taylor Coleridge and Mathew Arnold. Eliot's critical pronouncements, first published largely in the form of articles and essays, in numerous periodicals and journals of the day, have now been collected in books like *The Use of Poetry and The Use of Criticism* (1933), *The Idea of Christian Society* (1939), *Notes Towards a Definition of Culture* (1948), *Selected Essays, Third Edition* (1951), *On Poetry and Poets* (1948), *To Criticize the Critic* (1965), "Tradition and Individual Talent", "Poetry and Drama", "The Function' of Christianity" are among his most popular essays in literary criticism. The value of Eliot's criticism arises from fact that he speaks with authority and conviction, and his prose style is also precise and memorable as his poetry. He has been largely responsible for the revival of interest in the metaphysical poets of the seventeenth century. His rare gift of crystalizing his thought in striking, trenchant phrases, has gained for him wide popularity and appeal. Phrases like, "Dissociation of Sensibility", "Objective Correlative", "Unified Sensibility" have gained wide currency.

### **Eliot as a Modern Poet and Dramatist**

T. S. Eliot believed that the true basis of poetry lies in the organized labor of intellect, rather than in the accidents of inspiration and intuition. It is now commonly recognized that a note of anxiety is the most common characteristic of the modern age as self-complacency was that of the Victorian age. The atmosphere is charged with a spirit of depression, gloom, frustration and foreboding. Various reasons are assigned for the tragic pessimism of the age. The major reasons are social crises such as economic depression, unemployment, political upheavals, rapid increase of population, over-crowding, storages of the necessities of life, sexual inhibitions and

frustrations showing the possibility of total annihilation of mankind- Eliot was very much conscious of his age which was a war like and tragic one. He emerged from the state of mere loyalty to his age to evolve an independent poetic and dramatic creed, to re-establish a vital connection between the individual and the race and to become aware of the mind of Europe.

F.O. Matthiessen says, "T. S. Eliot has been described as the first on holding the key of modern poetry and drama in his open hand and then unlocking its door" (27). As he opens the door, we enter a strange world of people who have as if just escaped from the broader and vaster life outside, and found a retreat into this new Inferno. As a same way George Williamson says "Eliot is a modern poet not because of the novelty of his themes and by a keen awareness of his time, but chiefly because his poetry evolves a new method of poetic communication" (19-20). He saw the deep significance of the relationship between poetry, and the rhythm and idiom of ordinary speech. In the 20<sup>th</sup> century, the mind and its infinite powers have become a very interesting topic for study and Eliot's poetry, as well as drama reflect the continual distress of the age.

In his play, Eliot uses the poetic dialogues, that could take his modern audience back to the twelfth century, a time in which people were generally allowed to talk in poetry . With the prosaic dialogue the audience could come back to twelfth century and setting and theme of the plays are twentieth century. Thus, Eliot has balanced his plays nicely.

Eliot is modern, not only in his imagery and method of communication, but also in his language and metrical devices. He was greatly influenced by the verse *Libra of La Forge* and so acknowledges his debt La Forge and the later Elizabethans. With free verse, poets got a new instrument that was capable of reflecting the rapidly shifting vision. Eliot's amazing genius lies in the use of words and rhythms and his

extraordinary fertility in style of writing. In his return to the consolation of religion and faith in a spiritual rebirth, Eliot is again reflecting a tendency of the age. His first play *Murder in the Cathedral*, a religious play devoted in proving the significance of religion to the life of modern people. The play, initially written for the festival of Canterbury Church remains as a strong play of religion. Similarly in his play *The Confidential Clerk*, Eliot provides unity among the characters through religious orientation and existential perspective.

Eliot is also recognized as a renowned critic. Eliot's essay "Tradition and Individual Talent" remains a milestone in the development of criticism. Here, Eliot defines the term "tradition" that plays a vital importance in literature as, "Tradition involves, in the first place, the historical sense . . . and the historical sense involves whole of the literature of his own country has a simultaneous existence and composes a simultaneous order" ("Tradition" 761). In the same essay he defines poetry as "not a turning loose of emotion, but an escape from emotion" ("Tradition" 763). And he also says, "Honest criticisms - - - are directed not upon the poet but upon poetry" ("Tradition" 762). Eliot's criticism is meant to be an integration of scholarly criticism. His criticism is opposite to the criticism which is commonly known as, 'creative criticism'. Eliot sees criticism as a means apt to improve his own craftsmanship as a poet.

### **Spiritual Orientation in Eliot's Poetry and Plays**

T. S. Eliot's erudition was profound. He was familiar with many philosophies. European literature right from Homer down to his own day, the Hindu and the Buddhist, and the other oriental philosophies and literatures, ancient and primitive myths and legends, Biblical mythology and legend, all furnish him with allusions and quotations. As we go through the writings of Eliot his major theme is 'Redemption of Time and the Possibility of Spiritual Rebirth'. It is not different from the Christian

conception of sin, atonement, redemption and spiritual resurrection. World is dedicated by an order of birth, growth, decay and also the promise of a spiritual metamorphosis. All religions accept this cardinal law of nature when they accept the immortality of the human soul as the central of religious belief.

*The Waste Land* incorporates numerous mythical allusions, lyrical and fragmented language and quotations. It develops a series of abruptly changing formats in which disillusionment, spiritual ennui and casual sexuality are projected as representative elements of a post-World War I European sensibility. The meaning of the poem is a subject of much debate but scholars generally agree that it presents a metaphorical portrait of the modern world spiritually dry and desolate and of humanity as emotionally, intellectually, and spiritually empty. The main themes of the poem are death and rebirth, time, servility, and the failures of sexuality.

Eliot in his plays has developed the theme of redemption to its fullest possibilities. So, the wider scope of the dramatic medium makes it more convincing. He always gets success in relating the philosophic theme in everyday human life. It illustrates the responsibility of sin, redemption, martyrdom and sainthood even in the life of ordinary people. There is a great significance of spirituality in his plays. Spiritual is at the awakening core of the play *The Confidential Clerk*. In the play the central character Colby from the beginning of the play to the end everywhere has faith in Divine and freewill. Human being neither acts nor suffers for their one advantage but should unite with the will of God in order to sustain God's design and God's pattern of the perfection.

### **Criticisms on The Confidential Clerk**

Since its publication in 1953, many critics have commented on it from different perspectives such as Christianity, lack of understanding, ironic and ambiguous. Commenting on this drama a critic Katharine Worth has described the

central theme of this play is "to translate spiritual experiences into terms of ordinary morality" (162). Eliot has presented the figure of contemporary society. Twentieth century audiences do not believe solely in spiritualism. Through the ordinary morality he wants to teach the people of twentieth century the value of spiritual devotion.

Similarly, K.S. Misra interprets the play *The Confidential Clerk* "as the understanding of one human being by another and the difficulty that is involved in the process" (213). In the play it is very difficult to understand one character by another. Mr Eggerson and Sir Claude have been working together more than thirty two years but neither of them could understand. Likewise Mr Eggerson and Mrs Eggerson are husband and wife, but none of them could understand each other. The philosophy of Eggerson is he could not understand anyone. In the same way Sir Claude could not understand Lady Elizabeth and Colby Simpkin. Here, Mishra has shown the difficulty of understanding among modern man.

Critic D.E. Jones, comments on this drama as "Behind the worldly quest of fathers for sons and sons for fathers lies the movement of the Divine love, seeking response in the heart of man revealing the way of reconciliation in Christ" (166). Most of the characters in the play suffer from earthly father Lady Elizabeth, Colby Simpkin and B. Kaghan do not have earthly father. All of them are foundling, therefore they are connecting their inheritance with the father Christ and make the worldly life bearable as it is.

In the same way another critic T.J. Madapally comments this play as "a pessimistic and depressing play" (24). There is not any charm and certainty in the life of character in the play. It ends without concrete solution. Mrs. Guzzard, an elderly lady, get neither anyone to look after nor financial security. There is not any guarantee, the arbitrary relationship among Lady Elizabeth, B. Kaghan, Lucasta and Sir Claude would be long-lasting. Colby is not free from anxiety because he has left

his real mother and surrogate father without security of his career. Here Madpally has emphasized the plight of modern man.

None of the critics cited above deals with the issue of 'Unity of Being'. Therefore, the present study aims at proving the drama as presenting the theme of 'Unity of Being'. The present research is divided in four chapters. The first is an introduction to the present research, which elaborates and it presents the hypothesis, a general characteristic of the author's work his time and different commentaries on the drama. The second chapter deals with the methodology employed to study the text. The principle theoretical tool employed in this research is existentialism. The third chapter presents a detailed textual analysis to reveal how significant the Unity of Being in the play is. The final chapter concludes the research with a brief observation of the work and presents the finding.

## Chapter-II

### Methodology

#### What is existentialism?

Existentialism is a philosophical movement that is generally considered a study that pursues meaning in existence and seeks values for the existing individual. Existentialism came to prominence in Europe, particularly in France immediately after the world war- II and emphasized on the uniqueness of each human individual as distinguished from abstract universal human qualities. Existentialism emphasizes individual existence, freedom, choice and responsibility. Human beings do not have fixed nature or essence as other animals do. Each human being makes choices that create his or her own nature. Choice is therefore control to human existence. Freedom of choice enfolds commitment and responsibility. Individuals are free to choose their own path and they must accept the risk and responsibility of their commitment.

Webster's New World Dictionary defines Existentialism as "A philosophical and literary movement variously religious and atheistic, stemming from Kierkegaard and represented by Jean Paul Sartre, Martin Heidegger. It is based on the doctrine that existence takes precedence over essence and holds that responsibility is the sources of the dread and anguish that encompasses him"(491) . Freedom from the choice creates responsibility and responsibility creates dread and anguish. This individual freedom leads an individual to the experience of dread and anguish.

After the devastating effects of two wars, many thinkers started to oppose the doctrines that viewed human beings as manifestation of an absolute value. The thinkers and writers found the world totally absurd, incoherent, disintegrated and disordered. For them, it was not directed by the laws of god. They didn't believe in traditional concept of morality, value and even in Christianity. T.J. Lavin defines

existentialism as, "A set of philosophical ideas that stresses the existence of human being the anxiety and depression which pervade each human life"(322).

On the background of such fragmented and disillusioned situation many writers and philosophers sought at least to reduce if not to alleviate the present condition of modern man. They were full of nostalgic feeling and deposed the madness of glory and power of these rulers who had waged war frequently for the fulfillment of their trivial individual selfishness. The writer easily realized that life has become alarmingly insecure. The industrial revolution, the race for the ornaments, large scale unmanufactured and the great political tycoons and straws has shaken the very foundation of human existence. As it is today, Existentialism is probably the most dynamic of appropriate philosophical movement to define and interpret the anxiety, absurdity and the uncertainties of human existence. In the context, M.H. Abrams's description of the term absurd will be helpful:

The term is applied to a number of works which have in common the sense that the human condition is essentially and ineradicably absurd and that this condition can be adequately represented in works of literature that are themselves absurd. (1)

Existentialism is near to life and death of people. Instead of concerning on logic or science, Sartre says, "Existentialism is primarily concerned with human existence, especially with man's most extreme experience, the confrontation with death, anguish and anxiety, despair and guilt" (589-90).

Existentialism as a philosophical concept has been vague only in recent years but its origin goes far back to some classical and middle ages before the modern existentialist. We could find some norms of existentialism in the works of St. Augustine, Pascal and Socrates and so on. They were followed by Nietzsche

Dostoevsky, Kierkegaard, Husserl, Heidegger, Gabrice, Jaspers, Camus, Simon de Beauvoir, Sartre and so fourth.

Existentialist philosophers broadly can be categorized into two categories:

- (a) Theistic Existentialists
- (b) Atheistic Existentialists

### **Theistic Existentialists**

The theistic existentialists believe in religious mysticism. Christianity is not a religious doctrine rather it is the matter of faith. Theistic existentialists argue the anxiety of modern man can be overcome when we have faith in God. Such existentialists are Martin Buber, Kierkegaard, Gabriel Marcel and Karl Jaspers.

Theistic Existentialists Soren Kierkegaard, a Danish Philosopher and religious thinker is taken as the precursor of existentialism. Kierkegaard rejected the Hegelian system as an attempt to put in place of God and emphasized the concept of the individual, of choice, of subjectivity, of the dead and of anguish. He supported the idea that the self realization of human being comes when the individual takes full responsibility for his or her life. Thus, the individuality and its related notion of subjective truth are the core of his philosophy. Like other existential philosophers, "Kierkegaard also provides the defining decision to individual human beings for authentic survival (*Historical survey of existentialism* 622). According to the Kierkegaard, the individual makes life before by choosing 'spiritual' over 'aesthetic' or 'ethical' life. Mautner sees no alternate of religious life for Kierkegaard and writes in choosing the religious life there are no alternately rational reason for doing so, only subjective or personal necessary and passionate commitment" (Kierkegaard 343). Similar type of belief can be found in Robber Audi's writing when religious faith decline there is perdition in unity" (Kierkegaard 406). Here he emphasized through religion human being can create harmony. For Kierkegaard God is the matter of faith,

supporting this idea, Jostein Gaarder in *Sophie's World* writes, "Faith is the most important factor in religious question" (381). For Kierkegaard Highest truth is that human beings are God's creature and can approach God by making passionate commitment to him (Nineteenth Century Forerunner). An individual who has faith in Christianity can bring order in his/her life and his /her surrounding. Kierkegaard emphasizes upon personal choices and responsibility rather than overall rationality (Kierkegaard "224). Thus, there are two options for individual to choose: He has to choose God and get rid from modern maladies of ethico- religious choice or he has to reject God and go to perdition, an aesthetic choice. He believes only in existence of God and not in any doctrine, and not in any Christian doctrine, and insists that "Christianity is therefore not a doctrine but fact that God has existed ("Faith"875). For Kierkegaard to 'exist' is to face the uncertainties of the world and to commit one self passionately to a way of life. Emphasizing subjective truth Kierkegaard writes: "the important thing is to understand what I am destined to perceive what the deity wants me to do. The point is to find the truth which is the truth or me to find that idea for which I am ready to live and die" (qtd.in *Owl and the Nightingale* 174).

Martin Buber, a religious existentialist, says that a person exists only in relationship with God and world. Buber dedicated life to promoting the thesis that one's love of God must be expressed through love for each individual. He says it has twofold attitude and, in accordance with this, the world is twofold. The primary words which one speaks have twofold nature because one's attitude is twofold. The primary words are "I-thou" and "I-It." Even without a change in the primary words, he and she can replace it ("Primary Words" 870).

*I- thou* relationship is genuine whereas *I-It* is not because *I-thou* relation is between me and the thou that addresses God. *I-It* relationship is characterized by the fact that it does not take place between *I* and *It*. According to Buber, a person as well

as an inanimate thing can be reviewed as a thing. If we take an "objective" attitude towards a person or view him/her as a part of the world, we are in *I-It* relationship (870-75). But the *Thou* is no longer one thing among other things in the universe. The whole universe is seen in the light of *thou* (God) but not you in the light of the universe. So, *I-thou* relationship is not an objective one. "When thou is spoken, the speaker has no thing for this object" (870-71).

The significance of Buber as an existentialist thinker lies his conception of communication between an individual and God in the form of *I-thou*. Paul Tillich explains the conception of Buber thus:

A man may hate God and curse him, he may turn away from him when the suffering of human destiny becomes unbearable; but no man can reduce God to the status of a thing who no longer addresses him and who becomes one object among others in the world for him  
(*Contemporary philosophy* 225).

Like other religious thinkers Buber believes in the power of God who is almighty and is only one object of the sufferers. People who do not believe in Him do not reduce His status.

Similarly, Karl Jaspers stands as an important architect of contemporary theistic existentialism. Peter Freund calls him an influential existentialist who was influenced by both Kierkegaard and Kant. According to Jaspers, we are promoting anxiety, within a finite existence by experiencing indefinite expanse of space, time and consciousness. He skillfully evaluates the 20th century social, economic and political institutions and the challenges to integrate them. He denies the scientific reasoning and the so-called rational truth. The birth of existential philosophy is the counterpart of fruitless reliance upon insufficiently understood reason.

But the philosophy which today is called existential philosophy in this light is not on the side of the choice and irrational movements, but rather should be seen as a counterblow to them; and the chaotic and ruinous can just as easily appear in the deceptive garments of rationality as in a frank irrationalism (Jaspers, "The Will to Communicate" 864).

Jaspers once again makes clear that communication is possible only in relation to God. The presence of God in our thought gives clarity to life. Existentialist philosophy provides light to maintain law and order in a chaotic situation.

Jaspers suggests us that a philosopher must return from the objective world of things to one's own situation, not to an object to be known with other objects, but as existing being, involved in concrete predicament and peculiar circumstances. B.A.G Fuller comments on Jasper that the ancient injunction "know thyself" is misleading. A person cannot know oneself, a human beings is his/ her own greatest mystery (*A History of Philosophy* 605). Jaspers talks about the theistic existential philosophy by emphasizing to the individual power to choose. He talks about communication between one self- beings to another self-being:

The individual can not become human by himself. Self being in only real in communication with another self- being. Alone, I sink into gloomy isolation- only in community with other can I be revealed in the act of mutual discovery. My own freedom can only exist if the other is also free. Isolated of self- isolation being remains mere potentiality or disappears in to nothingness ("The Will to Communicate" 867).

Jasper describes true communication with the feeling that people have known each other since eternity. Existential philosophy is self disclosure through communication. One's own freedom is an essence only when the other is also free.

He further searches for the subjective truth of his private consciousness. An individual realizes his/her own and other's existence only when one has communication with them. In the subjective search for his/ her private consciousness, a person finds crisis, freedom and decision: these are existence. All living beings are finite. Fuller writes that when a person becomes aware of his/ her potentialities seem to have no limit (606). Human beings himself is the fundamental question for an individual today. Philosophers like Jasper try to understand a person in the process of becoming. Jasper says, " Man, however, is not a self- sufficient entity, but is constricted the things he makes his own ("The Encompassing" 878). But this is only possible through his absorption in the world of beings. This being is the transcendental beings or deity. Jasper suggests us to presume the open space of the encompassing and not to be separated from transcendence. One can seek the path to truth. What he/she thinks of himself/ herself is reality but person is not a self sufficient entity.

Thus, Jasper tries to balance the rational and the irrational movements of the self between finite and infinite by becoming conscious of beings and subject- object relation. But he rejects the proclaimed religious dogma for ultimate truth and reality. He accepts the Bible as a highly suggestive instrument for his philosophic faith. His suggestion to an inadequate individual is that one should rely on help from transcendence but not believe blindly in absolutism.

Unlike other existentialist philosophers, the choice among possibilities implies risks, especially an individual's and his/ her alienation. Marcel believes there is a guarantee of the transcendental help from God. It can be guaranteed by faith.

Paul Tillich is a German philosopher whose writings clearly show the influence of Nietzsche, Husserl and Heidegger. His works are the analysis of existential themes within the framework of Christian theology. Especially, in "Courage To Be," he analyzes the nature of anxiety in the manner of existentialist thought.

In the gloomy world of post war era, both in America and Europe, Tillich described anxiety as the existential awareness of non-being. According to him there are three types of anxieties: the anxiety of fate and death, the anxiety of guilt and condemnation and anxiety of emptiness and nothingness ("Types of anxiety" 206-207). He suggests us to distinguish three types of anxieties according to the three direction in which non- beings threatens beings.

Non- beings threatens man's ontic self-affirmation, relatively in terms of fate, absolutely in terms of death. It threatens man's spiritual self-affirmation, relatively in terms of emptiness, absolutely in terms of meaninglessness. It threatens man's moral self- affirmations relatively in terms of guilt, absolutely in terms of condemnation (208).

There are threats of non- beings which brings anxiety in the life of a human beings. They appear in an individual in different forms such as anxiety of death, meaninglessness and guilt or condemnation.

Among these different forms, the anxiety of fate and death is the permanent (208). Courage is needed to overcome the anxiety. He writes, " Man as man in every civilization is anxiously aware of the threat of non- beings and needs the courage to affirm himself in spite of it "(209).Tillich is of the view that existentialism, as a great art, literature and philosophy of the twentieth century, reveals the courage to face things as they are and to express the anxiety of meaninglessness. It is a creative

courage which appears in the creative expressions of despair: "Courage has revealing power, the courage to be is the key to being itself- -"(*Courage To Be* 948).

Thus, the theologians and other theistic existentialist philosophers try to picture the modern world in various ways. Few of them like Buber and Marcel tried to seek the problem of an individual by establishing direct relationship with God. They attempted to make communication possible in the form of I-thou and I-It. But other tried to develop existentialism by focusing on an individual rather than in blind faith or religious dogmas. Though few of them differ in their forms, all forms all the theistic existentialists take God as an authentic shelter. Finally we come to the conclusion that the religious existentialists recommend us to go to the shelter of God or Transcendence to ensue the faithful existence that gives the meaning of 'Unity of Being'. For them the anxiety of modern man can be entertained when one dedicated oneself to the will of god, has faith on "Unity of Being".

#### **Atheistic Existentialists:**

The atheistic existentialists repudiated the concept of God or Christianity. Friedrich Nietzsche, Jean Paul Sartre, Heidegger are atheistic existentialists. Friedrich Nietzsche is a leading atheistic existential philosopher who attacked on Christianity and Christian morality is based on his accusation that religion provides crutches and weapons for the weak." Religion and morality are the legacy of a slave morality that prefers safety and security to personal excellence and honor. From the Nietzsche's perspective, the idea of God is just the projection man's unhealthy conscience, as a result he has developed a desire for self-torture. The God is man's own creation. Nietzsche maintained that God is dead, killed by the uncompromising will of man himself to discover facts (Marvin Perry 634)". Since the God is dead, we must be able to live with other alternatives create new values and achieve self-master. Alternative for Nietzsche is 'Superman', Zarathustra said, "I teach you the superman shall be the

meaning of the earth (770)". The superman grasps that the most fundamental desire in man is his drive for power. "The will to power", according to Nietzsche, is a universal drive found in all men. Will to power leads to man artistic and other creative geniuses that help man to survive in the world.

Having written his defense of individual freedom and human dignity, Jean Paul Sartre defined himself as an atheist and saw existentialism as a means of facing the consequences of godless universe. According to Sartre, existence comes first. Each man, however, circumscribed by his historical and environmental situation the author of his own life. Focusing this point sharply, Sartre writes, "if God does not exist, there is at least one being who exists before he can be defined by any concept, and that this being is man"(Existentialism 15). Unlike Kierkegaard and other theistic existentialist, Sartre insisted that existentialism (atheistic) begins with the treatment of an individual and not with God, a pre-established ethic or a universal concept of divine nature that Nietzsche called 'god hypothesis'. Preferring existence rather than essence of an individual Sartre writes ". . . first of all, man exists, turns up, appears on the scene and only afterwards defines himself "(Existentialism 15).

Sartre says that each individual has to make his own universe with a meaning of his own. He realizes the fact that there is no real meaning in anything in the world. According to Sartre, there is no reality at all but in action. Sartre writes in his *Existentialism and Human Emotion* that "The coward makes himself cowardly, the hero makes himself heroic, and that is always a possibility for coward to give up cowardice and for the hero to stop a hero. What counts is the total commitment and it is not by a particular action that you are committed altogether" (88). Man lives totally by single action and commitment but not by the whole action that he chooses to carry out his life.

As most of the existentialists' claim, Sartre also stresses upon the subjectivity of the individual. But, the individual is not free from other beings. When he becomes conscious of Cartesian maxims, 'I think therefore I am, he also becomes aware of other that constitutes his whole beings. The central tenet of Sartre's existentialism, says Robert C. Solomon, "Is the freedom of human consciousness, freedom to act, freedom to value and freedom to make itself (89)". Sartre, as Heidegger says that only human being exists. He argues that emotions can be understood only if it is said in the context of this total human reality. Sartre in particular, the heart of existential is not gloom or hopelessness but a renewed confidence of human being.

Similarly, another German thinker Martin Heidegger, who publicly praised Hitler and Nazism is another leading figure of atheistic existentialism. Heidegger rejects the classical Cartesian concept of consciousness (I think therefore I am] and replaced it with the concept of DASEIN. The 'Dasein' his term for 'existence' or 'being there' is not a constant phenomena, but it rather the happening of a life course stretched out between birth and death. "The being of entities in the world is constituted by the framework of intelligibility or disclosedness opened by Desein's practice. Our won being as agents of specific types is destined by the world into which we are thrown" (*Cambridge Dictionary of philosophy* 31719). The ontological problem of Dasein is who are and what to do with one self. He showed the distinction between beings and Being. The unaware of the Being (individual) into the beings (group) has made us lost in unreal existence, "To get back the lost being, Heidegger suggests us to return to the ground of metaphysics and find the roots of our existence" (Ellmann and Feidelson 808). He held the problem of Being, he has to determine his own possibilities and make choices and commitment. Heidegger accepts one can not escape the historical contexts because he is always bounded by conditions and out looks from the past.

Likewise, Albert Camus is a strong follower of an atheistic existentialism. As Olafson genuinely remarks, Camus believe in fraternity and humanism rather than in 'nihilism' "(Camus). Camus taught us to struggle against the Sisyphean fate to the end not to give up by ending our life. In *The Myth of Sisyphus*, Camus says, "One always finds one's burden again (70)". He asked everyone to rebel against the absurdity and tragedy of life to provide meaning and value in life. He adds, "Only through struggle with as absurd world can the individual achieve fulfillment, solidarity with others and a brief love of this earth"(Moore and Brooder 155). Camus is against giving up but struggle till last. Modern man's condition is like Sisyphus. There are various kinds of difficulties and problems but he/she has to survive by facing them. Therefore, Camus in *The Myth of Sisyphus* concludes:

I leave Sisyphus at the foot of the mountain - - - He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor fertile. Each atom of that stone, each mineral flake of that night filled mountain, in itself forms a world. The struggle itself towards the height is enough to fill a man's heart. One must imagine Sisyphus happy (70).

Before Soren Kierkegaard, existentialism was not accepted as a distinct movement in literature. After his writing existentialism dates in the field of literature and there were so many philosopher occupied in this field. Fredrick Nietzsche, Martin Heidegger developed this term in a more modified form. After then this term developed and reached to the height in the form of 'atheistic existentialism' in the hand of Camus and Sartre. That's why existentialism has been defined in various ways. In the course of time philosophers' mind also changed the meaning and the term changes.

Existentialism can take diverse and contrasting directions. In terms function and nature, *Encyclopedia Britannica* defined as:

It can insert on the transcendence being as the respect of existence and by holding this trisection to be the origin of foundation of existence, It can these be assumed a theistic term. On the other hand, it can hold that human existence, posing itself as a problem project itself with absolute freedom creating itself by itself, thus assuming to itself the function of god. As such Existentialism presents itself a radical atheism (621).

It is very difficult or impossible to pin point the definition and meaning of existentialism. Though diversity in definition, meaning and perspective the common thing is: it has concern in humanity.

In nutshell, with the help of existentialism the theoretical tool, the present research probes into the problem of exploring significance of 'Unity of Being' in the play *The Confidential Clerk*. The following chapter will analyze the existence of man from the perspective of theistic and atheistic existentialism. In T.S.Eliot's play *The Confidential Clerk*, major characters suffer from modern predicament resulting from loneliness, disharmony within oneself, with family and rootlessness. Eliot being devout Christian, through the presentation of theistic and atheistic existentialist characters, finally shows the 'Unity of Being ' by the help of theistic existentialist character Colby.

### Chapter - III

#### Textual Analysis

*The Confidential Clerk*, a play written by modern dramatist, critic and poet T.S. Eliot pictorizes the predicament of modern men because of disintegration, fragmentation, loneliness and loss of faith in Being. Most of the characters like Colby, Lady Elizabeth, Sir Claude, Lucasta and B. Kaghan suffer from disintegration, fragmentation and lack of faith in Being. Colby suffers from disharmony between profession and vocation. He vocationally wants to be a musician but for livelihood he has been following the profession of confidential clerk of Sir Claude. Similarly, Sir Claude also agonizes from disintegration between profession and vocation. He vocationally wants to be a potter (to make clay pots) but, because of his family pressure, especially his father's pressure he has become the businessman. He is fragmented from the beginning of the play to the end due to loss of faith in Being. In the same way, Lucasta suffers a lot not knowing her own potentiality and existence. Long lost son's memory makes Lady Elizabeth mentally weak. Moreover, Colby, Lady Elizabeth and B. Kaghan suffer from rootlessness. How to bring unity within itself, within family and with being is the major problem in the play.

In this research 'unity' in one level implies to the harmony between characters' real (vocation) and their acted selves (profession). In another level 'Unity' implies to harmony within family and with God. Similarly, 'Being' in one level signifies 'existence'. In another level 'Being' signifies the 'Almighty'. Family is a group of people living together. In broad sense family signifies the whole human world. Whenever, there is unity among human beings, in the world peace, harmony, brotherhood, solidarity, mutual co-operation and mutual understanding can be maintained. Therefore, 'Unity of Being' means 'Meaningful Existence.'

#### Significance of Freedom of Choice

Existentialism emphasizes individual existence, choice and responsibility.

Human beings do not have fixed nature or existence as other animals do. Each human being makes choices that create his/ her own nature. Choice is therefore, central to human existence. Freedom of choice entails commitment and responsibility. Individual are free to choose their own path and they must accept the risk and responsibility of their commitment. Moreover, freedom of choice leads to the experience of dread and anguish. In the play, *The Confidential Clerk* the central character Colby and another major character Sir Claude suffer from dread and anguish because of their choice. Their dread and anguish are reflected in Act I in the dialogue between Eggerson and Sir Claude.

Eggerson:

And getting over his disappointment?

Of course, I never mentioned that;

It's only what you told me.

Sir Claude:

Yes, I think so. I understand his feeling.

He is like me, Eggerson. The same disappointment.

In a different from. He won't forget

That his great ambition was to be an organist,

Just as I can't forget - - - no matter.

The greatest thing was to find something else.

He could do and do well. And I think he's found it.

Just as I did. I shall tell him about myself. (page8)

Colby vocationally wants to be a musician (organist) in the church. For his livelihood he has been working professionally as the confidential clerk. The anguish and dread of Colby is to maintain harmony between his inner self (vocation) and outer

self (profession). Similarly, Sir Claude wanted to be a potter but, because of his family pressure, especially his father's pressure, he has become a businessman. Due to his disharmony between inner and outer self, dread and anguish is prevalent throughout his life.

Existentialists never surrender in the situation of life, in difficulties and complexities also they try to insert their existence. Supporting this idea, Albert Camus, "asks everyone to rebel against the absurdity and tragedy of life to provide meaning and value in life." He adds, "Only through struggle with an absurd world can the individual achieve fulfillment, solidarity with others and a brief live of this earth" (Moore and Bruder 155). Camus is against giving up but struggle till last. In the similar way to get meaning in the absurd life, Sir Claude plays with his clay pots that was his vocation but he could not bring meaning in his life being potter because of his family pressure though he struggles and continues to live. The given dialogue of Sir Claude justifies his feeling:

I keep my pieces in a private room.

It isn't that I don't want anyone to see them!

But when I am alone and look at one thing long enough

I sometimes have that sense of identification

With the maker, of which I spoken an agonishing ecstasy

Which makes life bearable. It's all I have. ( page 42)

From this dialogue also it is clear that how powerful is freedom of choice in human life. If man can't run his life according to his/her free will, he/ she makes his/ her life bearable following his/her choice in private world .

Like, Sir Claude to make his life bearable to live though disharmony between inner and outer selves, Colby also plays music for oneself whenever he is alone.

Colby:

As a matter of fact, I think I played better.

I can't bring myself to play to other people,

And when I'm alone I can't forget

That it's only myself to whom I'm playing.

But with you it was neither solitude nor- - -people. (page 46)

Music in loneliness has brought harmony between inner and outer selves. It fulfills significance of freedom of choice.

Music is the inner fuel for Colby to achieve his choice. The music is used playing thing in the inner garden; as K.S. Misra writes in *Twentieth Century Poetic Drama* "The symbol for the inner world is garden which recurs in the play with gradually changing connotations". (211). In this context the conversation between Colby and Lucasta in Act two is central. Colby refers to Eggerson's garden as a paradigm for all metaphorical gardens:

He retires to his garden literally,

And also in the same sense that I retire into mine.

But he does not feel alone there.

And when he comes out.

He has marrow or beetroots or peas- - - for Mrs. Eggerson.

His garden is a part of one single world. (page53)

From this literal garden, we pass on the metaphorical garden which a key symbol is representing that private world which one enters enough love and in which one shares the resultant ecstasy with the loved object. This is the fact which Colby perhaps alludes to in his speech about loneliness. Lucasta says to him that she envies his 'garden' which is of course, his inner world that nobody else can share:

And your garden is a garden

Where you hear a music no one else could hear

And the flowers have a scent non one else could smell.

To this Colby replies:

You may be right up to a point,

And get you know, it's not quite real to me.

I turn the key and walk through the gate,

And there I am - - - alone, in my garden'.

Alone, that's the thing. That's why its' not real. (215)

Hero, Misra has shown the ecstasy of Colby when he totally swims in his own inner world but he feels loneliness as well in the same time due not knowing presence of God. To make life meaningful there should be feeling of presence of God. This shows the choice in life makes man to face his life with full of energy.

The free will of man is dominant in human life. People may forget it for short or remain in shadow due to his business or anything else. But it remains deeply somewhere in the mind of man that comes out anytime unknowingly. Sir Claude has given some notes to Colby to prepare a speech in Potter's company. In this note unknowingly his free will to love clay pot has been reflected that Colby could not understand. And then explains Sir Claude.

Reminiscent of what? Reminiscent of what?

'Tonight I feel in a reminiscent mood- - -

Oh yes, To say something of my early ambitions

To be a potter. Not that the members

Of the Potters' company know anything at all

About ceramics...or any other art. (Page 85).

From this, it is clear free will of man remains dominant throughout the life.

Existentialist philosopher Sartre says that each individual has to make his own universe with a meaning of his own. According to Sartre there is no reality at all but in action Sartre writes in his *Commitment* - - .

The coward makes himself cowardly, the hero makes himself heroic, and that is always a possibility for the coward to give up cowardice and for the hero to stop a hero. What counts is the total commitment and it is not by a particular case of particular action that you are committed altogether (88).

Man lives totally by single action and commitment but not by the whole action that he chooses to carryout his life.

This idea of existentialist expressed by Sartre in '*Commitment*' is applicable in the life of Colby and Sir Claude. From existential point of view of Sartre, Sir Claude is cowardice because he has lived in the life that was imposed by his father.

Throughout his life he lives in the world of make- believe.

Sir Claude:

Family pressure, in the first place

My father - your grandfather - built up this business

Starting from nothing. It was his passion.

He loved it with the same devotion

That I gave to clay and what could be done with it.

The life changed me, as it changing you.

It beings as a kind of make - believe.

And the make - believing makes it real. (page 40)

Colby has been taken as the hero from the existential point of view.

Throughout his life whatever obstacles come in his ways, he overcomes these obstacles and achieves his goal to be an organist of the church. Sir Claude forces him to live in make- believe world by following the profession of confidential Clark

instead of being an organist. But Colby patiently and calmly persuades Sir Claude and moves towards his mission. When the issue of his paternity comes he does not exist in the mixture of fact and fiction but wants to know the truth (real parents) and says

Colby:

To accept you both in the place of parents

It neither of you could be. It was pure fiction

One can live on a fiction- but not on such a mixture of fiction and fact.

It's strange enough to have two parents- - -.

But I should have four! What about those others? (Page 83)

The search for authentic existence opened the way of choice to Colby.

Ultimately, Mrs. Guzzard is called to decide the paternity of Colby. The paternity opens the key to be an organist because his real father the husband of Mrs. Guzzard was the second class organist. As Sir Claude follows the footsteps of his father in the same way Colby also follows the footsteps of his own father. He leaves Sir Claude, the surrogate father and brings unity between his inner and outer selves being an organist of the church. In the end of the play there is victory of choice. Unity within self is maintained.

### **Unity within family and with Being**

Most of the characters in the play suffer from dislocation, loneliness and fragmentation. Sir Claude and Lady Elizabeth have felt cut off from each other during their married life, Lady Elizabeth has felt alienated from her family and son, just as Sir Claude had from his father, Lucasta from her mother, even Mrs Guzzard from her husband, B. Kaghan from his parents, and Colby from his root. Existential crisis is at the heart of the characters in the play.

Martin Buber, a religious existentialist says a person exists only in the relationship within God world. Buber dedicated life to promoting the thesis that one's love of god must be expressed through love for each individual. He says, it has two-fold attitudes and in accordance with the world is twofold: "I - thou" and "I-It" I-thou relationship is genuine whereas I - It is not because I - thou relation is between me and the thou that addresses God. I- It relationship is characterized by the fact that it does not take place between I and It. Thou is no longer one thing among other in the universe. The whole universe is seen in the light of thou (God) but not thou in the light of universe. So, I-thou relationship is not an objective one. When thou is spoken the speaker has no thing for this object" (Primary Words 870)

Ideas of Buber about god has been obviously dramatized by Eliot in *The Confidential Clerk* The issue of the play is alienation and kinship among human beings in general and particularly with God. According to Robert A. Colby in his work *Critics on T.S. Eliot*. Lucasta comes out it most explicitly at the beginning of Act II.

Oh, it's strange, isn't it,  
 That as one gets to know a person better  
 One finds them in some ways very like oneself,  
 in unexpected ways. And then you being  
 To discover differences inside the likeness. (page 61-62)

Before talking about the life of Colby, Lucasta did think she is only the person who is unsatisfied and strange. After the interaction with Colby she finds similarities between them: the unsatisfied life of human being and their fate.

In the similar way, Lady Elizabeth and Colby are talking about their parenthood. Both of them can not pin-point their earthly origin, Lady Elizabeth consoles Colby by saying their relation and origin from eternity in Act II.

Of course there's something in us,  
 In all of us, which isn't just heredity,  
 From eternity. Something - - - straight from God.

That means that we are nearer to God to anyone. (page 87)

In *The Cocktail Party*, Sir Henry Harcourt - Reilly admits his powerlessness to work out the destinies of his patients, thus asserting the power of freedom of will over deterministic psychology. Here Lady Elizabeth, touched with the 'light from the East', recognizes that the course of one's life is not entirely preconditioned by the chromosomes.

As it happens, the truth of Lady Elizabeth's words 'there's something in use - - - which isn't just heredity, confronts her in a startlingly unexpected way when she learns that the 'worldly and materialistic' B. Kaghan, for whom she has entertained such disdain, is her own son. Moreover, the stern, embittered Mrs. Guzzard hardly seems the likeliest of parents for tender hearted, gifted Colby. The financial expert, Sir Claude, has fathered a daughter who is unable to keep track of even her daily expenses. Perhaps that is why Lucasta needs levelheaded, practical Kaghan, in turn the offspring of a lady who profoundly flaunts her contempt for facts and figures. Such incongruities dramatize the theme of free will and the uniqueness of the individual in *The Confidential Clerk*.

'Blood is thicker than water' we often hear. But Eliot brings out in his newest play that blood relationship is not in itself a guarantee of love. Love must be earned and deserved, as is shown by Colby's turning to Eggerson at the end instead of his real parent, as well as Lady Elizabeth is embarrassed overtures to Kaghan and Sir Claude's anguished plea to Lucasta for moral support. Here is shown unity in diversity and human beings share love and faith in God among themselves.

In the life of Colby 'I-thou' relationship is very crucial. Whenever, he plays the music lonely in his private world he finds presence of God. He only plays music for God not for others. Robert A Colby in his work *Critics on T.S. Eliot* interprets Colby as reincarnation of Christ.

Colby:

I have the idea of a father

Whose image I could create in my own mind,

To live with that image. An ordinary man

Whose life I could in some way perpetuate

By being the person he would have liked to be

And doing the things he wanted to do. (108)

Here, Robert A. Colby wants to show that Eliot as a devout Christian through existential perspective brought the idea of reincarnation of Christ to maintain peace, order, unity and harmony in the world'.

Eliot is very conscious to give lesson through indirect way to the modern audience, he can not present gods controlling human destiny, but through a neatly ordered plot, he can suggest that there is some providence that directs our life. For his plot Eliot exploits ancient Greek drama and he goes back to *Ion* of Euripides. Ion, the son of Creusa out of her illicit union with Apollo, was abandoned by his mother who later married Xuthus. They had no children and Xuthus went to Delphic oracle to seek remedy, he was told by Apollo that the first person he met after leaving the temple would be his son. When Ion was brought home, Creusa's servant put a doubt in her mind he might be Xuthus' illegitimate son. An attempt to poison Ion failed and the priestess who had brought him up convinced Creusa with he was her son. Finally, the appearance of Pall as Athene made Ion believe in his real parentage and the 'fine inheritance' which was his due.

Eliot modernizes this story and makes necessary alterations to give his own colouring to the plot. In the play of Eutipides, the son of god is reclaimed by human parents while Eliot emphasizes the reverse by pointing out of *The Confidential Clerk* also centers on the mistaken identity of illegitimate children, as does that of Ion. Sir Claude Mulhammer employs Colby Simpkins as his confidential clerk on the assumption that he is his illegitimate child. His wife similarly had an illegitimate child whom she had trusted to a foster mother but whose name she forgot. When she hears the name of the woman who had brought up Colby, she at once recognizes it and takes Colby to be her son. In fact, the foster mother, Mrs Guzzard, to whom Colby had been entrusted had a sister by whom Sir Claude thought he had a child but who actually died before the birth of her child. Mrs Guzzard passed off her own child as her sister's so that he might claim Sir Claude as his father. Sir Claude's real illegitimate child is Lucasta whom he had supported but has hesitated to own. She is engaged to marry B. Kaghan. Kaghan turns out to be the missing son of Lady Elizabeth whom she thought she had been supporting but who had been brought up by benevolent neighbors. And surely Eliot's causing so many meetings to come off differently than planned, having character turn up at unexpected times having so many startling things happen though in a realistic setting, serves an important cathartic function to joint us out of our complacency, to awaken us a sense of marvelous in everyday life that we are prone to take so much for granted.

Another theistic existentialist Karl Jasper skillfully evaluates the 20th century social, economic and political institutions and the challenges to integrate them. Due to the two devastative world wars the humanity has been torn in different parts. In the society, prevalence of lack of communication, understanding and fragmentation is due to lack of faith in God. Therefore, Jasper makes clear that communication is possible only in relation to God. The presence of God in our thought gives clarity to life.

Existentialist philosophy provides light to maintain law and order in a chaotic situation.

Jasper talks about his philosophy by emphasizing to individual power to Choose. He talks about communication between one self - being to another self – being:

The individual can't become human by himself. Self being is only real in Communication with another self-being. Alone, I sink into gloomy isolation - only in community with others can I be revealed in the act of mutual discovery, my own freedom can only exist if the other is also free. Isolated or self - isolation being remains mere potentiality or disappears in to nothingness ('The will to Communicate' 867).

Jasper describes true communication with the feeling that people have known each other since eternity. Existential philosophy is self disclosure through communication. One's own freedom is an essence only when the other is also free.

In the play *The Confidential Clerk*, Lady Elizabeth and Colby find their similarities from the eternity, when they communicate. In the course of communication, Lady Elizabeth asks the family background of Colby. Colby says he does not know his inheritance. He is brought up by his aunt Mrs. Guzzard. Lady Elizabeth also discloses her inheritance. She says she is the foundling. She also does not know her inheritance. Lady Elizabeth joins their inheritance with father Christ.

Lady Elizabeth:

To be able to think that one's earthly parents

Are only the means that we have to employ

To become reincarnate. And that one's real ancestry

Is one's previous existence. Of course, there's something in us,

In all of us, which isn't just heredity,

But something unique. Something we have been

From eternity. Something- - ...straight from God

That means that we are nearer to God than to anyone. (page 72)

This dialogue of Lady Elizabeth expresses the idea of unity among human beings as well as unity with Being. Moreover, the communication between Lady Elizabeth and Colby paves the way to know the real identity of Colby and to get long lost son of Lady Elizabeth. The key opens from the discussion of portrait on the wall of Colby's room and terminated when Mrs Guzzard reveals the mysterious identity of characters.

Similarly, the communication between Colby and Sir Claude opens the ways of dissatisfaction in their life. In the course of development of the play both of them realize the meaning of existence in human life. Colby's open habit to communicate with every character in the play is the catalyst to bring unity within self, within family and with being. It is the luminous moment at the beginning of Act II when Lucasta too reaches the greatest insight into her character and situation when she communicates with Colby.

Colby:

That's not what I meant.

I meant, there's no end to understanding a person.

All one can do is to understand them better.

To keep up with them, so that as the other changes

You can understand the change as soon as it happens,

Though you couldn't have predicted it.

Lucasta:

I think I'm changing.

I've changed quite a lot in the last two hours.

Colby

And I think I'm changing too. (page 55)

When Colby and Lucasta talk with each other, they have known so many things about them. Due to the exchanging of ideas both of them realized change in them. Lucasta is feeling, she is unknowing getting education of life from Colby while she is communicating with him. Colby's free will of playing music in isolation is the motivating fuel to Lucasta for the meaningful existence. Similarly Colby communicates with B. Kaghan, Colby evaluates him as the good hearted, cooperative and friendly person. Eggerson also communicates with other characters as the form of developed Christian in the play. Whenever difficulties arise he shrewdly solves these. Colby's free will is the fuel to integrate the long time fragmented personality and family. Supporting to his idea Robert A. Colby in his book, *Critics on T.S. Eliot* writes, 'Much as we command the union of business and crafts with the liberal arts, the joining of religious thought and practice in the persons of Colby and Eggerson should give us more cause to rejoice. Eggerson until Colby happens along, has been leading a religious life without being able to formulate it' (109). Colby ultimately brings unity in his life and life of other characters through long struggle and perseverance. Colby's choice of the career of church organist represents the integration of religion and art on its highest level. And the reuniting of Sir Claude and Lady Elizabeth with their estranged children. Lady Elizabeth gets her long lost son B. Kaghan. Sir Claude's illegitimate daughter Lucasta is ready to marry with B. Kaghan. All the characters in the play touched in some way by Colby and Eggerson, is surely effective parable of contemporary society, seeking a unity and an ethos.

Lucasta :

"We'd meant to be married very quietly

In a registers' office.

Elizabeth :

"You must have a church wedding ". ( page 130)

The secular characters are being brought towards a spiritual state and learning, we may gather, to aspire to something beyond security and respectability.

We can see maturity of Eliot to construct the plot of the play *The Confidential Clerk*. He has avoided the weakness of *The Cocktail Party*, Colby belongs to the same brotherhood as Harry and Celia. Although he has been conceived of as less exceptional than the latter, his act of renunciation has to be seen in the same broad perspective as in the earlier plays. It is part of total agony as in the same way as Harry's malady was part of same huge disaster. But there are two respects in which Colby's character differs from that of Harry. First of all it is due to him that the various characters in the play are able to understand each other better at the end, and secondly, his sacrifice does not have the disintegrating effect on the family which Harry's has. As David Jones says, "His destiny is not so unusual as, and therefore more intelligible than, that of Thomas or Harry or Celia and because there is greater understanding of it, its immediate efficacy is greater. Eliot has knitted and he has taken care to provide a long exposition leading up to climax in the second act where Lady Elizabeth has mistaken notion that Colby is her child and to the final unraveling in the third act where children are reassigned to their parents leaving out Colby to his own inheritance. This sense of unity is discernible not only in the plot but also in the relationship between various characters who respond to each other more as individual than as the types of uncles and aunts portrayed in *The family Reunion*. (83)

In the end of the play, Colby knows his inheritance from Mrs Guzzard. His father was the second class organist of the Church who was Mrs Guzzard's husband. This disclosure adds fuel in the fulfillment of free will of Colby. He persuades his surrogate father by saying that as Sir Claude Mulhammer, he wants to follow footsteps of his father. Mrs Guzzard becomes content from the decision of her son. Eggeron, the Christ like character, takes the responsibility to manage the way to be

an organist of the church for Colby. After taking consent from his own mother and surrogate father, Colby fulfills his free will.

Similarly, disclosure of identity of other characters open the way to unite the long lost family members and unity in disintegrated family with the germination of faith in Being ( Almighty). All of them promise to understand one another.

Lady Elizabeth:

I suppose that's true of you and me, Claude.

Between not knowing what other people want of one.

And not knowing what one should ask of other people,

One does make mistakes! But I meant to do better.

Claude, we've got to try to understand our children.

Kaghan:

And we should like to understand you- - -

I mean, I'm including both of you,

Claude- - -and Aunt Elizabeth.

You know, Claude, both Lucasta and I

Would like to mean something to you- - -

If you'd let us;

And we'd take the responsibility of managing it.

[Lucasta put her arms around Sir Claude]

Sir Claude:

Don't leave me, Lucasta

Eggerston! Do you really believe her? (page 135)

B. Kaghan, the long lost son of lady Elizabeth and Lucasta, illegitimate daughter of Sir Claude marry. Lady Elizabeth and Sir Claude promise try to understand each other. B. Kaghan and Lucata also promise to understand their parents

and run the life smoothly. All the characters have faith in Being (God). Finally, the play is successful to bring unity within self, within family and with Being. Here family represents the entire human world. Whenever unity, fraternity, prosperity and faith in a family, we can maintain peace, harmony, unity and solidarity through out the world. In nut shell, we can say the play *The Confidential Clerk* is not simply a domestic drama. It is not only about a family but of course about the entire human family.

## CHAPTER – IV

### Conclusion

After analysis of T.S Eliot's play *The Confidential clerk* the researcher reaches to the conclusion that lack of faith in Being and disharmony between profession and vocation are the major causes of modern maladies. Unity of Being arises from harmony between the outer and the inner worlds, which is nearly impossible to achieve when profession and vocation (free will) do not cohere. Profession may be imposed from outside but the vocation (free will) is one's real choice as it springs from one's natural aptitude and bent of mind and soul. Unity of Being means authentic existence. Authentic existence can be maintained only there is when unity within oneself, within family and with Being (God).

Eliot has dramatized the age of loneliness, dislocation, fragmentation and disharmony to show the value of religious faith in human life. Because of devastating effects of world wars men have lost religious faith, humanity and morality that lead them to the situation of existential crisis. The play takes its subject matter from the Greek time (Euripides' *Ion*), but brings this subject matter to dramatize the contemporary situation. Major Characters of the play Colby and Sir Claude suffer from disharmony between profession and vocation. Lucasta does not know the value of existence, Lady Elizabeth suffers from the memory of her long lost son. Moreover, Colby, Lucasta, Lady Elizabeth and B. Kaghan suffer from different types of modern predicament. The research shows through the medium of these characters that Eliot tries to teach the modern men the significance of religious faith and its power to bring unity in the family, in society and throughout the world. Eliot can not present gods controlling human destiny, but through a neatly ordered plot, he can suggest that there is some providence that directs our lives. There must be religious faith among human beings that helps to maintain peace, order, harmony, brotherhood and unity in the

world. Eggeson in the play is fully developed Christian whose shrewdness is the catalyst to solve the difficulties whenever in the play they arise. Eliot has given the new taste for the twentieth century audience.

The research proves that Eliot in his play *The Confidential Clerk* valorizes the sense of spirituality and significance of free will to get rid of from the modern pathological social make-up. Modern wastelanders are entirely indifferent to each other. The foundation of love is dry in their hearts and they are spiritually wretched and miserable. Eliot suggests that the cure for this spiritual and emotional dryness is spiritual love and bring for all gods creature and bring unity among worldly creature as well as almighty. Family is a small world symbolically it represents entire human world, whenever unity in family, we can maintain unity in entire human beings. To bring unity ownself within family and with Being Eliot presents the theist existential character Colby who gives top priority for the free will. He never surrenders with his surroundings. Through persistent struggle and faith in Being, ultimately his free will not to live in the world of make- believe and to know the authentic parents is the key to bring unity among long lost family members and unity within itself. In the end of the play, Colby starts his journey to be an organist of the church; B. Kaghan, the long lost son of Lady Elizabeth and illegitimate daughter of Sir Claude, Lucasta marry. All of them promise to try to understand one another. Mrs. Guzzard, being content lets her son, Colby to be an organist. In the end of the play, all of the characters realize the importance of faith in Being. Therefore, we can say that the unity of Being is maintained every side in the play.

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