

TRIBHUWAN UNIVERSITY

Imagery of Darkness and Waste: Satiric vision in Pope and Eliot

**A thesis submitted to the Central Department of English in partial
fulfillment of the requirement for the degree of
Master of Arts in English**

By

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Kritipur, Kathmandu

March 2009

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Letter of Approval

This thesis entitled “Imagery of Darkness and Waste: Satiric vision in Pope and Eliot” submitted to the Central Department of English, T. U., Kritipur by Kamal Nepal has been approved by the undersigned members of the research committee.

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Acknowledgements

The present study would have been impossible without the guidance of my honorable teacher Dr. Anita Dhungel, Lecturer, at Central Department of English. I would like to express my sincere gratitude for her great support.

I would like to express my sincere thanks to Dr. Krishna Chandra Sharma, the head of Central Department of English, for providing me an opportunity to work on this subject. I am equally grateful to Dr. Beerendra Pandey and Mr. Pushpa Acharya, the Lecturers, Central Department of English, for their continuous help and encouragement for writing this thesis.

Finally, my heartily thanks go to Rajeev Gyawali for showing tremendous generosity to type this thesis. Similarly, I would like to thank my sincere gratitude to my friends Shyam Prasad Bhurtel, Dhruva Poudel and Shridhar Gautam for their kind help.

March, 2009

Kamal Nepal

Abstract

Although there is long time interval between Pope and Eliot, both the writers are of same critical trend. Pope was the most celebrated social critic of neo-classical era who used imagery and satire as his main weapons to criticize social disparity. Eliot also used same weapons to criticize social disparity. Both of them focus upon the correctness of the society using different images through the tone of satire. The only difference that lies between them is that of time period. In this manner, we can say Eliot is the Pope of modernist era.

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Chapter I. An overview of Pope and Eliot

Life and Works of Alexander Pope

Alexander Pope was regarded as one of the most prominent poet of the age. He eventually became the first independently wealthy, full time writer in English poetry. Or it can be said he was the first and famous professional writer.

Pope was born into an old Roman Catholic family in 1688 when Anti Catholic feeling in England was near its height and Catholics were subject of constant harassment by the Elizabethan secret police. So Pope and his family were force to stay at least 10 miles away from London when he was a little boy. His family moved from London in 1700 to live in the village of Bin field. The relocation of Bin field enabled him to make enduring friendship with other Catholic exiles like him. Later he moved the Twickenham, from where he kept observing the lives of the corrupted upper class people of the towns, especially London.

His parents being Roman Catholics automatically barred him from England's protestant universities. Until he was 12 years old, he has not gone to any institutions for education rather he was educated largely by priests. By the age of 12 he was already well versed in Greek, Roman and English literature and he diligently emulated the works of his favorite poets.

A devastating illness, probably tuberculosis of the spine struck him in child. Later he became physically deformed. He never grew taller than 4ft 6inch. The disease left him with a crooked spine and severe weakness which caused him almost continual headache for the rest of his life. Because of his physical weakness he was hypersensitive and exceptionally irritable to all his life. He never became favorite of some aristocratic lady and started to write sonnets about her praising falsely to the sky. But he turned all the disadvantages including of being a sickly and hunched

backed man into positive good. He became a dauntless critic of the society and dedicated himself to the serious vocation of the poetry. And there he began to write didactic or satirical form using different types of literary images. Modeling himself after the great poets of classical antiquity, he wrote highly polished verse often in a satirical vein. In verse translations, moral and critical essays and satires, that made him the foremost poet of his age. He brought the heroic couplet, which had been refined by John Dryden, to ultimate perfection.

Pope's literary career began in 1704, when the playwright William Wycherley, pleased by the poet's verse, introduced him into the circle of fashionable London wits and writers, who welcomed him as a prodigy. His first published work "pastorals" a group of lyric poems on rural theme published in 1709 attracted the public attention. Two years later in 1709 he published "An Essay on Criticism", a treatise on literary theory written in verse couplets. His most famous poem, the mock epic *The Rape of the Lock* was published in 1712 and revised in 1714. It is a fanciful and ingenious mock-heroic work based on a real incident which established his reputation securely. He was also translated the Homer's *Illiad* which was published in six volumes from 1715 to 1720. He also published an edition of Shakespeare's plays in 1725.

Pope, with his friend Swift worked for years and written Scornful and very successful critical reviews of those whom they considered poor writers; in 1727 they began a series of parodies of the same writers. He has written different 3 version of the poem *Dunciad*. He revised it again in 1743 and gave it in its final version. One year later after writing the poem *The Dunciad* Book IV, he died in 1744.

After the publication to *The Dunciad* (1743), the text was analyzed differently by different critics. A critic R.G. Peterson argues about the poem that it was influenced mostly by tradition of renaissance classicism. He writes:

When Pope went to the classics he went almost as a Renaissance man and when he used the classical world he did so in ways belonging to the tradition of Renaissance classicism rather than to the more modern scientific, archaeologizing, demythologizing study of Greece and Rome. (432)

Through these lines it is clarified that Pope was completely guided by past or tradition and regarded here as a Renaissance man. He completely used classical world that was belonged to the tradition of Renaissance classicism rather giving any priority to modern world.

Another critic Dennis Todd analyzed the poem and he found that in the poem there is the question of power. He argues in his essay "The Blunted Arms" of Dullness: The problem of power in the Dunciad:

The Problematic issue in The Dunciad is the question of power. The Dunces are said to be powerful enough to destroy civilization, more often than not, they are shown to be impotent, their acts trivial, themselves beneath contempt. And from this contradiction spring our disagreements. (178)

Critic Todd clearly says how the question of power has functioned in the poem. But the poem uses most of the images for that like waste, darkness and water to expose the bitter reality through the tone of satire. So, the poem *The Dunciad* evokes the deep meaning of images and its way of using satire.

Life and Works of T.S. Eliot

Thomas Stearns Eliot was born in St. Louis Missouri, an industrial city of America, on 26 September 1888. The poet was the youngest of the seven children of a businessman and a school mistress. He was greatly influenced in the poetry writing by

his mother because his mother herself was a poet. Her father was also a literary writer, whose influence towards his daughter and her influence toward her son is more important. Inheriting his grandfather's missionary Zeal and sense of duty, Eliot was well-equipped to bring a message to the inhabitants of modern western civilization which he saw as a moral and cultural wasteland. He won the Nobel Prize for literature in 1948.

Eliot was educated at Milton Academy and at Harvard University. The poet was at Harvard from 1906-10, where he pursued a wide ranging course of studies in language and literature. He learned there the classics, German, French and English literatures. Eliot's grandfather was the man of academic interests and in course of time he became the founder of the Washington University at St. Louis and left behind him a number of religious writings. But his father Henry Eliot did not enter to the church. He took the brick-trade at St. Louis in which he was very successful. Henry Eliot married Charlotte Stearns. She was an enthusiastic social worker as well as a writer of Calibre. In her writings can be seen that keen interest in technical innovations which we find in the poetry of T.S. Eliot. Thus it is clear that Eliot's grandfather and his mother contributed a lot to his development as a writer, specially, as a religious poet. From his father he inherited his business ability which led him to the bank and later on made him such a successful of managing a publishing firm. Eliot's complex, many-sided personality was the outcome of a number of inherited factors.

At Harvard University his keen interest was in comparative literature. He was greatly influenced there by his two teachers. Irving Babitt and George Santayana and he owed his sense of tradition largely to them. Though he was born in America, he has gone different places for his study. Later he came to be a naturalized citizen to England after the marrying to an English girl Vivienne Haigh, in July 1915.

In 1917, Eliot gave up teaching and entered in the foreign department of Lloyds Bank where he worked till 1925. During all his time he wrote several things vigorously and he also started writing poetry and his reputation as a poet was constantly growing. The publication of *The Wasteland* (1922) attracted wide interest.

Eliot became a British citizen in 1927, and also joined the British church that very year. He wrote poems as *The Journey of the Magi*, *Ash Wednesday*, are more religious in tone. His reputation continued to grow he paid a short visit to Harvard, in 1933, to lecture there as a visiting professor at that time Eliot was also developing a practical interest in drama. The results were the great master pieces of poetic drama- *The Murder in the Cathedral*, *The Family Reunion*, *The Confidential Clerk*, *The Cocktail Party* etc. His poetry after 1935, continued to be religious. His last major poetic work is *The Four Quarters*. He became ill in 1964 and died in 1965. His private secretary Miss Valerie Fletcher whom he married in 1957, after the death of his first wife in 1947, nursed him tenderly till his death.

After the publication of *The Wasteland* (1922), Eliot was accused of 'plagiarism'. Almost all the critics criticized bitterly, for that Eliot denied it thinking that it was the collection of the quotation of different people with different references. In his *The Frontiers of Criticism* he himself justifies:

The Notes to *The Wasteland*! I had at first intended only to put down all the references for my quotations, with a view of spiking the guns of critics of my earlier poems who had accused me of plagiarism. Then when it came time to print *The Wasteland* as a little book for the poem on its first appearance in *The Dial* and in *The Criterion* had no notes whatever it was discovered that the poem was inconveniently short, so I set to work to expand the notes, in order to provide a few more pages

of printed matter, with the result that they became the remarkable exposition of bogus scholarship that is still on view today. (109)

Here Eliot tries to protest as he was accused of plagiarism. According to him, he had only taken the reference from the tradition to make understand the reader easily.

The Dunciad and The Wasteland

Throughout his career, Eliot strongly advocated the development of "historical sense", which he has stated in his essay *Tradition and Individual Talent*. His awareness and affirmation of literary and cultural heritage is one of the most prominent features of criticism and poetry. He wrote his best work *The Wasteland* in 1922, where he presented the contemporary social reality using different types of images through the medium of satire. He saw and felt many things of his society and wrote this great work of art *The Wasteland*.

In his time people were changing their living style. Urbanization played a major role including lifestyle of the people. People were influenced by it. By the last decade of 19th century there was a complete break down of the agrarian way of life and economy. Industrialization and urbanization brought the problem to the people like over crowding, housing shortage, a significant increase in vice and crime, fall in the standard of sexual morality, and rapidly increasing ugliness, atmosphere has increasingly grown more and more smoky and noisy, and loosing in sex taboos. *The Wasteland*, being very striking poem in the 20th century has captured all these weakness of the contemporary society.

In this period, the spirit of questioning has been at the top. People raised questions at the accepted social belief, conventions and tradition .The poem *Wasteland* was the product of that sprit of questioning.

Freud has emphasized the power of unconscious. All the people were interested in the sub-conscious. Freud has said that our beings are not as rational as they are supposed to be; they are not guided and controlled by the consciousness. This is an example of the questioning at the accepted social belief.

Because of these all things there was the changing pattern of human relationship. Man is no longer considered as self responsible or rational in his behavior. The theory of the 'Oedipus complex' has had profound impact on private and family relationship.

The First World War further strained the authorial pattern of family relationship and increased tension and frustration. So Eliot started to revolt against authority through his pen which resulted with the collapse of old values and ideas and started to search for new pattern.

20th century poetry is a curious mixture of the tradition and experimentation of old and new. So modern poetry is the revolt against tradition and there the affects of realism is found. Eliot saw the life in its naked realism. The poet in modern period not only loves nature alone but also loves and feels for lower type of animal living in the lap of nature. He is moved by the suffering of those animals and makes a forceful plea for a more human treatment of the dumb creation. Indeed humanitarianism, a deepened sense of pity for the poor and the suffering is a leading characteristic of modern poetry.

Impressionism, imagism and surrealism are some other innovations in 20th century poetry. Imagists headed by Ezra Pound, aim at clarity of expression through the use of hard, accurate and definite images to convey their intellectual and emotional complexes. These innovations have influenced the art of Eliot in various ways. All this increases the complexity of modern poetry and the bafflement of the

reader. Eliot has written notes on *The Wasteland* and there he discusses that the poem is not in disorder rather it is in order. He also wants to reinforce and believe and does not become agree to accept other's criticism and views that modernist literature itself is in order. In this regard critic Jo Ellen Green Kaiser says:

Eliot's notes, by representing his poem as a unified and orderly whole, already performed the very maneuver professional literary critics sought to enact by shifting the central issues of the poem from questions of modernity to questions of interpretation. (87)

Some poets and critics accused him that his poems are not in order. They also say, the modernist era itself as not in proper order, then, how can his poems be in order. But Eliot doesn't want to accept this view.

Alexander Pope (1688-1744) the dominant poetic figure among the Augustans, reflects in his view of his art and in his practice of it which contradicted of the Augustine age which is revealed by the career and writing of Swift. He has practiced word of his day and at the time reveals a personality as sharply idiosyncratic. Pope was a roman catholic at a time when Roman Catholics in England still suffer civil disabilities. He was also sickly and malformed though he was a greatest figure Augustan age, these two facts may go a little way towards explaining the individual qualities of Pope's work as opposed to what one might call the social and Augustine qualities. We can also note a chronological shift in his poem; the earlier poems showing more urbanity and optimism, the later displaying for his almost Swiftian contempt for his fellows.

Though it is beneficial to remember that the age of Pope was also on the one hand the age of Addison and on the other the age of Swift. Pope is never truly

Swiftian, his campaign against dullness, folly and venality was waged against persons who represented these qualities.

He was not against mankind as he rarely suggested that human society was inherently corrupt. He became disgust with men not with man. In this regard he himself explains, "I hate and detest that animal called man, although I love John, Peter, Thomas and so forth." Pope was first encouraged in his poetic ambitions by a group of older writers including Walsh, Wycbertly and Congreve. Walsh was very much inspired by the Pope's genius. So, he argued about him that:

He had a subtle ear for variety with in unity as well as the kind of wit which sought effective expressions in those verbal devices which, by varying delicately the balance of progressions of thoughts to which the verse had been leading, at the same time demonstrated technical virtuosity and created new overtones of meaning. (624)

For Walsh, Pope was such kind of figure who dad ears through which he created variety with in unity. He used to bring different meaning from the same art. So he was a unique figure.

Brief Synopsis of 'The Dunciad'

Pope satirizes the cheap intellectuals of the time in 'Dunciad'. Dullness is introduced in the mock-epic's first lines. The poem describes a goddess who is the daughter of Chaos and Night. Enveloped in cloud, fog and mist, Dullness is also continually surrounded by such allegorical figures as Fortitude, Temperance and Prudence, but they are all faked. In the text, Dullness is depicted as a true deity. At the end of the epic, she reigns supreme over the science and Universities as well as arts and themes.

The poet announces that he is going to sing of the restoration of the reign of chaos and Night in the world. He will be able to do so if he is inspired by the goddess of Dullness. The goddess carries around her a halo of darkness which makes the surrounding things appear brighter than they are. The goddess is accompanied by her favourite son, Colley Cibber, whom she had made poet Laureate. The devotees of the goddess are flocking her court. They include poets and patrons, wit and dunces. The goddess addresses them and tells them to carry on with their activity of reviving the great writers of the past by issuing new editions of their works, but reminds them to mutilate and mangle their writings entirely. This would bring them great glory.

Every dunce is equally eager to address the goddess. The first to speak to her is the ghost of the headmaster of Westminister school named Dr Busby. He explains the system of education which he used to practice when he was alive. According to him the essence of education is the study of words and he believed that student should be kept confined within the prison of words and their memory should be exercised by cramming the classics. Richard Bentley, the master of Trinity College, arrives there. He also talks about the system of education and explains that at the universities scholars are not taught any thing which is real value to them.

Students seek to perfect their education by undertaking a grand tour. The way in which this tour is undertaken assures that they will acquire useful form it. They only learn how vice and fads and fashion. They acquire the art of eating and drinking elegantly. They fail to learn any how language but spoil their tongue. They return home with their head empty of every thing except opera tunes.

The worshippers of the goddess engage themselves in pseudo-scientific pursuits. One of them cultivates the flowers. Another collects butterflies. Still another

collects ancient coins, but he also counterfeits them and sells them to wealthy collectors.

The worshippers of the goddess repudiate their religion. They believe that they must do away with faith in god. In fact they should readjust their conception of god, and conceive a god who is very much similar to the goddess of dullness. An old magician serves a potent drink to some of the devotees. This magic drink makes them forget their old friends and lose their faith in their country and even in God. They only concern now is to please their king. They are mad after the honors which the king can confer on them. The goddess makes them stupid, self-conceited and impudent. They become addicted to horse racing and hunting. Some of them conceive fantastic ideas like that of flying to the moon with the help of artificial wings.

The goddess tells her worshippers to come forward and receive honors and degrees. Those who have literary pursuits are made members of the royal society. Those who take interest in science are invited to the annual dinners of scientific society. Those who cannot be given any other honors are made members of some mock societies. They are all instructed to be proud, selfish and dull all their lives. Then the goddess yawns. This yawn has a world-wide influence. Churches and senates, schools and colleges, offices and committees all go in to a profound lethargy (not having any energy to do work). The arts begin to droop and languish and at last go out one by one. Thus the claim of the poet in the beginning of the poem is fulfilled and the reign of Chaos and Night is restored.

Brief Synopsis of 'The Wasteland'

This is a poem about spiritual dryness, about the kind of existence in which no regeneration belief gives significance and value to man's daily activities, Sex brings no fruitfulness, and death heralds no resurrection.

In the first section, the general theme of 'The Waste Land' has been stated. It has been stated that life in the contemporary world is a life in death. It is a living death, for man has lost faith in spiritual values. There is general decay and decomposition. Love has degenerated into lust; sex has lost its proper function, and is no longer a source of life and vitality.

The second section of the poem is entitled, "A Game of Chess", for it expresses the failure of sex relationship in the modern waste land. Sex has become a matter of pastime between men and women. It has become a mere source of pleasure and has lost its spiritual significance. As a result, family life both in high and low society has reached a stalemate, and life has become a round of dull routine. Eliot traces the futility, boredom, neurosis of modern life to the perversion of sex-relationship. There is the contrast between high life and low life in a vulgar setting. But despite this apparent contrast, they resemble closely in as much as life in both of them has lost all meaning. However, the deeper contrast lies between the life in the past and life in the present. In the past, at least death, suffering, could lead to purification and regeneration, while in the present not only life but even death is devoid of significance.

The title of third section, "The Fire Sermon", is taken from the famous sermon of Lord Buddha in which the world is shown burning with lust and passion and hatred and a thousand other evils. It also reminds one of the confessions of St. Augustine wherein he presents lust as a burning cause. Thus both in the east and the west lust has been condemned as a source of all evil, but the spiritually dead, modern humanity knows only lust, and no true love. This section is a sermon, but it is a sermon by examples only. The sterile burning of lust is brought by different sex-experiences in the contemporary waste land.

“Death by Water”, is the title of fourth section in the poem where Eliot shows the contrast between past and present. Water is the traditional symbol of purification, and regeneration, but in the modern land of desolation it has lost its functions and has become a source of destruction. This is so because man has become beastly, given to the pursuit of wealth and sensuous pleasures. In the past if anybody became dead by water they got their new life again and again. But there is no rebirth for the Phoenician sailor or modern humanity because of their moral degradation. Though the Phoenician sailor, Phlebas was young, tall and handsome, but he was drowned because his life was a sordid round of business activity and pleasure without any spiritual motivation.

In the last section “What the Thunder Said”, Eliot refocuses the importance of water as water is the symbol of regeneration and hope. Eliot begins this section with a reference of crucifixion and ends with benediction from Upanishad, that is, “Shanti, Shanti, Shanti.” Here thunder gives to the possibility of rain, it control the lives in this earth. But the modern waste landers cannot control themselves. Thunder gives the hope of rain, sympathize the thirsty world and controls the life in earth. There is hope towards the end of the poem when we find Fisher King is trying to catch a fish in an arid land. By presenting this Eliot satirizes the modern waste landers bitterly as they are in need of water, but when there comes water they all escape from water.

Chapter II. Theoretical Tools: A study of figurative devices

Meaning of Imagery:

Imagery is one of the common terms in literary criticism. This is the term which has variable meaning in literature. Imagery is the device which presents concrete objects in order to suggest picture in words. Imagery is the derivation of the word 'Image'. So, first it is necessary to know about Image. Image comes from the Latin word "imago" meaning picture. Images present such pictures in words that makes the reader to feel, see, hear, smell or personally of which that is describe in the an imaginative emotional response as well as providing vivid specific description. It evokes a complex emotional suggestion and communicative mood, tone and meaning.

According to C .Day Lewis's statement, quoted by M H Abrams, "an image is a picture made out of words and that of poem may itself be an image composed from a multiplicity of images" (121). The term image should not be taken to imply visual reproduction of the object refer to or it includes not only visual sense qualities but also qualities that are auditory tactile (touch) thermal, (heat and cold) olfactory (smell) gustatory (taste) and kinesthetic (sensation) of movement.

Princeton Encyclopedia describes it as the reproduction in the mind of a sensation produced by a physical perception. Thus, if a man's eye perceives a certain color, he will register an image of that cooler in his mind – 'image', because the subjective sensation he experiences will be an ostensible copy or replica of the objective color itself. The mind may also produce images when not reflecting direct physical perceptions, as in the attempt to remember something. Once perceived but no longer present, or in the undirected drifting of the mind over experience, or in the combinations wrought out of perception by the imagination or in the hallucinations of dreams and fever and so on.

The sets of descriptive details in a poem or any work of art which create a kind of picture in mind (at the time of reading) are called imagery. It may be defined as the word pictures exhibited in the written work. “Imagery is the equivalent of imageries. The images in general or taken collectively are imageries” (“Image”). “ ‘Imagery as a general term covers the use of language to represent objects, reaction, feeling, thoughts, ideas, states of mind and any sensory or extra sensory experience’”(Cuddon 431). The use of imagery in any work of art helps to bring picture to reader’s mind. The work pictures or ideas in the poetry concern the imaginatively perceived sensory experience. The pictures, objects, sounds which occur in poet’s work are one of the marks of his individuality.

The study of imagery has been the major concern of new critics after 1930. They delight in the close analysis of imagery and metaphor, and they lay stress on the careful working out of imagery. In the poem, the consistencies of imagery, single dominant image or a pattern of multiple but related images help to have a complete texture. “Poetic imagery is a special kind, however, and it is created for the occasion and its intention is very specific to intensify the message of which it is a part”(Chisom and Milic 357). The poet searches for words that have not been worn out in everyday life and tries to find out new combinations to put them in.

Here the lines from Dylan Thomas’ “Especially when the October Wind”, which contain many of the images discussed above:

Especially when the October wind
With frosty fingers punishes my hair,
Caught by a crabbing sun I walk on fire
And cast a shadow crab upon the land,
By the sea’s side, hearing the noise of birds,

Hearing the raven cough in winter sticks,
My busy heart who shudders as the talks
Sheds the syllabic blood and drains her words. (18)

The images in these lines are presented through personification, metonymy and metaphor. The October wind is personified and said to have frosty, icy, cold fingers. The wind is thought to be capable of punishing the speaker. The word 'stick' is a metonymy for the leafless tree of wintertime. The word 'crabbing sun' stands as a metonymy for the speaker who is about to write the poem. The speaker is troubled because he is going to face the difficult experience of writing poetry.

In the above quotation, the first two lines are tactile and thermal but the word 'hair' suggest literal, visual image. The third and fourth lines intermingles tactile, visual and kinesthetic images. The phrase 'caught by the crabbing sun' is both tactile and visual while "walk on fire" is both visual and kinesthetic. The fifth and sixth lines are both auditory and visual. The literal image 'noise of birds' and the metaphoric image 'raven cough' are auditory while 'winter sticks' is visual. The seventh and eighth lines are kinesthetic which picture the poet as pregnant women struggling to have child birth at delivery time.

The usage of imagery to signify figurative language especially through the vehicles of metaphor and simile, also concern the homogenous grouping of images: Physiological, animal, aerial, topographical, etc... Thomas' imagery includes the homogenous group of images like physiological, animal, arboreal, topographical, aerial, biblical, spatial, etc...

In this study, the images taken from human cell, tissues, organs, and parts of the body are included in physiological imagery. The animal imagery concerns all the vertebrate and invertebrate animals, which are used in poetry to create mental

pictures. The things and elements found above the level of the ground or above the surface of earth are included into aerial imagery. The topographical imagery includes the images that are related to towns, rivers, streams, streets, roads, houses, geographical features, etc. The images made out of trees, leaves, flowers, fruits, etc. are grouped in to arboreal imagery. The Biblical imagery contains the images that are taken from Bible. The shape, size and position of the object is suggested by spatial imagery. The color imagery refers to the various colors that are used to picture the objects and circumstances in an emblematic Way.

Images are similes and metaphors which the poets have always used either to communicate their meaning or to decorate their language. It is by use of images that abstract ideas or emotional states can be conveyed accurately and clearly to the readers. On the one way imagery are of two types: Concrete and Precise. They can be further categorized into four types: Literary images, symbolic images, ironic-satiric images and picture images. Literary images are compressed together so tightly that it requires several readings for the mind to visualize them clearly. Symbolic images are the images that seem over-elaborated in the manner of metaphysical conceits. The ironic-satiric images are such images that have ironic effect or create humor in the mind of the readers. And picture images are the images people and objects caught in action.

Such images can not give the intended meaning in its fragmentation. So we have to wait for the full reading to understand them clearly. These lines from Robert Lowell's "Our lady of Walsingham", quoted by J.A. Cuddon, illustrate the basic difference among literary, symbolic, and picture images.

There once the penitents took off their shoes
And then walked barefoot the remaining mile;

And the small trees, a stream and hedgerows file
Slowly among the munching English lane,
Like cows to the world shrine, until you lose
Track of your dragging pain
The stream flow down under the druid tree,
Shiloah's whirlpools gurgle and make glad
The castle of God. (413)

Here, the first two lines present literary images where as 'hedgerows file slowly' is a symbolic image. Stream, tree and Shiloah's whirlpools are the picture images.

According to Webster's Encyclopedia of Dictionaries the meaning of image is

a mental picture of any object a representation of a person or object, a copy, a symbol, idol figure of speech (optics) the representation of an object formed at the focus of a lens or a mirror by say of light refracted or reflected to it form all parts of the object." It means imagery, on the one hand, is a certain picture that is felt or perceived by our sense and on the other hand an image is a kind of word picture about what some one or something is like.

An Oxford Dictionary, second edition, volume viii, has defined image as:

a mental representation of something (esp. a visible object) not by direct perception, but by memory or imagination , a mental picture or impression , an idea , conception, also with qualifying adjective, a mental representation due to any of the sense (not only sight) and to organic sensation.

Though the various books and writer analyzed the term "image" differently, their main focus was on, "a mental picture made up of words." Imagery conveys word

picture and imaginative, emotional responses as well as providing vivid specific description. It evokes a complex emotional suggestion and communicates mood, tone and meaning. In this sense W.H. Auden writes:

The glacier knocks in the cupboard
The desert sighs in the bed
And the crack in the tea cup opens
A lane to the land of dead...

These lines which are filled with images like glacier, desert, crack, land of dead etc. suggest empty or absurd, horror of the post world war life. We can notice sense images in the given stanza.

Meaning of Satire:

A satire in simple sense is an attack on foolish or wicked behavior by making fun of it often by using sarcasm and parody. It is basically used in literary genres and politics. Satire has usually been justified as a corrective of human vice and follies. Satirists like ironists say one thing and mean another. The word satire comes from the Latin word 'satura' which means primarily 'full', and then comes to mean "a mixture of different things."

The presence of satire lends a particular character in poetry. According to Geoffrey Tillson, "Whether general or particular, satire would seem to be poetry to be more than poetry. It is sometimes charged against poetry that it is only poetry. There is sometimes a feeling –in the nineteenth century, for instance- that it is not in earnest. Satire claims to have the merit of earnestness. The satiric poet sets himself up as judge as if in a public court, dealing with the morals and actions of his fellow men. He seems to be trying to annihilate the physical distance between the page and its readers,

and to 'mean business.' The satirical poet is interested in reforming society, but he is at bottom hungry for admiring readers.

According to Webster Encyclopedia Dictionaries satire is "a literary composition holding up to ridicule vices and follies of times, use of irony, sarcasm, invective or wit". Satirists present one thing or situation under the grab of another which may appear radicalism at the surface. The combination of Jest and earnest is a permanent mark of satirical writing, the central method of device. The aim of satires are not in the object of what means man is, rather their main focus is on what man thinks about him. In this regard Douglas H. White and Thomas P. Tierney argue:

Satires on mankind are products of wit rather than structures of philosophical thought. Satires on mankind do not set out to delineate the nature the human species inductively, clinically, descriptively. Their subject is not so much is. The concentrate rather on the irony, paradoxes, rationalization, self deception, affection and hypocrisies involved in what man thinks is. In fact, the most emphatics subject of this satire is not the nature of the species man at all but rather, the inaccuracy or unsoundness of popular or conventional attitudes, descriptions and understandings with which the species reflects on itself. (28)

The Oxford English Dictionary, second edition, volume xiv, defines satires as

A poem, or in modern use sometimes a prose composition, in which prevailing vices and follies and held up to ridicule, sometimes, less correctly, applied to a composition in verse or prose intended to ridicule a particular person or class of person, a lampoon.

While tracing the history of satire back to the ancient time we find, there prevail two main conceptions of its purpose: one is not to cure but to wound, to punish, to destroy, and the other is to warn and cure.

The first type of satirists believes that the rascality is triumphant in the world, and is pessimistic. Jonathan Swift says that though he loves individual, he detests humankind. These misanthropic satirists look at life and find it, not tragic, nor comic, but ridiculously contemptible and nauseatingly hateful.

The misanthropic satirist believes evil is rooted in man's nature and the structure of society. Nothing can eliminate or cure it. Man, or the particular gang of miserable manikins who are under his scrutiny, deserves only scorn and hatred... The satirist is close to the tragedian. He believes that folly and evils are not innate in humanity, or, if they are, they are eradicable. They are diseases which can be cured. They are mistakes which can be corrected.... sinners are the devils, fallen forever. They are men, self blinded, and they can open their eyes.

Satire has been justified by those who practice it as a corrective of human vices and follies. Satire aims to ridicule, to corrigible faults, excluding those for which a person is not responsible. An attempt to diminish a subject by ridiculing its subjects for the purpose of correction, improvement and to give a right way is the primary organizing principle of satire. Satire writing can be taken as an important sector of literary practice to show the upper classes void ness, hypocrisy and autocratic capitalistic behavior. In Eighteenth century, many satires as essays, narratives and other literary arts can be adopted to the purpose of rebelling against political, social, economical dominance.

Generally satires are of two types: direct and indirect. Direct Satire has persona who speaks out in the first person. This 'I' may address either the reader as in

Pope's moral essays or else a character within the work itself. Horatian satire and Juvenile satire are the sub-divisions of satire. In Horatian satire, satire occurs through literary art which make audience laugh out of their vices and follies. Speaker manifests the character of an urbane witty and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness and hypocrisy and who uses a relaxed and informal language to evoke from readers a wry smile at human failings and absurdities.

In Juvenile satire the character of the speaker is serious moralist who uses a dignified public style of utterance of decay, modes of vices and errors which are no less dangerous because they are ridiculous.

Indirect satire is often come through fictional narratives in which the objects of the satires are characters which make themselves and their opinions ridiculous by making their sayings, thinking and doing more ridiculous by the author's comments and narratives. A major feature of indirect satire is a series of extended dialogues and debates in which a group of literary people serve to make ludicrous attitudes. They typify by the arguments. They urge in their support. According to M.H. Abrams, "the indirect satires are written in prose, usually with interpolations of verse, and constitute a miscellaneous form often held together by a loosely constructed narrative."

The same two most important satirists: Juvenal and Horace, who represented pessimist and optimist view respectively. Juvenal illustrates rhetorical or tragic satire, of which he is at once the inventor and the most distinguished master. His satire attacks vice wrongs, or abuses in a high pitched strain of impassioned declamatory eloquence. Horace and his followers assail the enemies of common sense with the weapons of humor and sarcasm so that the wrong doer will get rid of the wrongs. This

kind of satirist writes in order to heal and the pessimistic satires in order to punish. In Horatian satire, according to Abrams:

the speaker manifests the character of an urbane, witty and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness and hypocrisy, and who uses a relaxed and informal language to evoke the readers wry smile at human failings and absurdities sometimes including his own. (188)

But in Juvenalian satire the character of the speaker is that of a serious moralist who decries modes of vice and error in a dignified and public style.

Satirist always aim at revealing the bitter truth; no matter whatever motives that may have behind their works early experiences of life make the people view the world differently. In this regard Higher says:

In fact, most satirists seem to belong to one of two main classes. Either they were bitterly disappointed. Early in life and see the world as a permanent structure of justice; or they are happy men of overflowing energy and vitality, who see the rest of mankind as poor ridiculous puppets only half-alive, flimsy fakes and meager scoundrels. (214)

A satire therefore at the surface, appears to be full of aesthetic feelings or like a romance, but its underlying intentions are attacking a particular target in a disguise. Satire is the literary art of diminishing or derogating a subject by making ridiculers and evoking amusement, contempt, scorn or indignation. So satires are mainly literary. It is fluent, witty and diverting, sometimes stinging, but rarely bitter.

Chapter III. Analyzing the use of Imagery and Satire in ‘The Dunciad’ and ‘The Waste Land’

Pope’s ‘The Dunciad’

It is well known fact that Pope dominated the neo classical era where as Eliot dominated the modernist era. Both writers believe in social rules and norms. The violation of any social norms creates the offence on them. They always advocate for the social harmony. Going against any social system is an act of crime for them. For this, both of them criticized vehemently.

In the present research paper I will try to analyze both of the Pope’s and Eliot’s use of imagery of waste and satire to criticize contemporary society. Though their time periods are different, but the abuses of the society are same. We know that satire, for them are products of wit rather than structure of philosophical thought. Satires on man kind do not set out to delineate the nature of human species inductively, clinically and descriptively. Their subject is not so much what man is. They concentrate rather on their ironic paradoxes, distortions, rationalizations, self-deception, affections and hypocrisies involved in what man thinks he is. In fact, the most emphatic subject of these satires is not the nature of the species man at all but, rather, the inaccuracy or unsoundness of popular or conventional attitudes, descriptions and understandings with which the species reflects on itself.

Their satires are aimed more at the unjustified pride from which man’s self-image comes, or to which it leads, than the philosophical material of the image. Pope’s satire does not anticipate that the readers will acquire new information but they will re-examine what is known and give a new look at man’s species, pride and sense of supreme importance.

It should not be supremacy that Pope writes in frequent reference to the tradition of satires on mankind. In *Dunciad*, he is deeply involved in responding to or replying to many of the same conventional, popular and widely known attitudes toward human nature or human condition. But the chief object of the attack is pride. While he ridicules the conventional inflated estimate of man's nature, he takes the additional step of praising the soundness of human beings as creation as a whole.

Though *Dunciad* is directed to the personal attack on Theobald and Colley Cibber, it has public consequences. Pope's attack is not personal rather it is an attack on dullness and dunces. Poet himself announces that he is going to sing song of the restoration of the region of chaos and Old Night in the world. He will be able to do so if he is inspired by the goddess of Dullness. This goddess carries around her a halo of darkness which makes the surrounding things appear brighter than they are. The goddess is accompanied by her favourite son, Colley Cibber, whom she has made poet laureate, but in spite of the great honor conferred on him he is as listless as ever and is asleep with his head resting in the lap of the goddess.

The goddess has chained the muses as well as sciences. Instead she has installed the spurious muse of opera which now rules the world of arts. Pope writes:

Indulge, dread Chaos, and eternal Night!
Of darkness visible so much be lent,
As half to show, half veil, the deep intent.
Ye pow'rs! whose mysteries restor'd I sing,
.....
In broad effulgence all below reveal'd;
('Tis thus aspiring Dulness ever shines)
Soft on her lap her laureate son reclines. (2-20)

Here, Pope invokes Chaos and Night and associates with the goddess of Dullness for support and inspiration. He speaks of 'restoration' because there was a time when Chaos ruled the universe before created the universe out of it. In this new world chaos, darkness and dullness began to emerge. The unfavorable light of the Dog Star began to shine fiercely. It struck every brain and caused every branch to dry up. Even the Sun fell sick in the face of the power of darkness. The owl came out of its nest. Under the influence of the moon, the crazy prophet felt that the time of his greatest madness had arrived. Then arose the products of chaos and night and made an attempt to extinguish both order and light. So, the given extract is an example of how Pope satirizes the contemporary society using the imagery of waste. 'Indulge' is a tendency of the society. People want to be great without arduous efforts. They want to earn fame and name without having talent and intelligence. Poet discards such situation. In the poem, poet sees the night is covering the intelligence.

Pope brings the pathetic situation of science, wit and rhetoric under the regime of dullness. There is no chance of existence except Envy and Flattery. Pope writes:

Beneath her footstool, *Science* groans in chains,

And *Wit* dreads exile, penalties, and pains.

There foam'd rebellious *Logic* , gagg'd and bound,

There, stripp'd, fair *Rhet'ric* languish'd on the ground; (21-24)

Science is chained below the footstool of Dulness and cries in pain. Wit is in fear of being exiled, or exposed to pains and punishments. Dulness had imprisoned Logic, who was still struggling to escape although it had been gagged and bound. Rhetoric had been stripped naked and lay on the ground, weak and helpless. Weapons of logic have become blunt and they are now carried by sophistry. It is the situation where flattery reigns the world.

There will be no existence of tragedy, comedy or any kinds of literature. This Dullness is not only in London but it has been discussed throughout the nation. It has destroyed everybody young and old. In this regard Pope quotes:

And now had Fame's posterior trumpet blown,
And all the nations summoned to the throne.
The young, the old, who feel her inward sway,
One instinct seizes, and transports away. (71-74)

Now the back trumpet of Fortune had sounded, and all the nations had been summoned to the throne of Dulness. The young and the old both felt her power on the mind; they were seized by the same instinct and were alike carried away. The Dulness is their guide. Their direction is toward the Dulness. There is no innovation except envy and flattery. They are naturally drawn by it.

Nobody can escape from this Dulness. They are sucked into this gulf and admit its power. The poet and the dullard walked side by side. The one wrote poetry to hire and the other became a patron of the arts out of mere pride:

There march'd the bard and blockhead, side by side,
Who rhym'd for hire, and patroniz'd for pride. (101-102)

In Dunciad, the place and position of poet and dunce is equal. Poet writes the poem but a blockhead is praised. This creates the humiliation on the poet. Their genius is married due to dullness. This necessarily makes dullness happy who wins the praise instead criticism. But, a poet who writes poem goes unrecognized in the country of Dunces. So he views:

When Dulness, smiling-- "Thus revive the Wits!
But murder first, and mince them all to bits;
As erst Medea (cruel, so to save!)

A new edition of old Aeson gave;
Let standard authors, thus, like trophies born,
Appear more glorious as more hack'd and torn,
And you, my Critics! in the chequer'd shade,
Admire new light through holes yourselves have made. (119-26)

Dullness, with smile, said that was the good way to revive the wits. But they must first be murdered and turn to small bits. It was in this way that Medea made a new edition of Aeson. In the same way let standard authors appear more glorious in proportion to the hacking and tearing they have been subject to, and carried like trophies. And the people who criticize the dunces should admire the new light that comes through the holes which critics of dullness have made them.

Dullness do not permit any poet lauret to claim their poems and genius:

"Leave not a foot of verse, a foot of stone,

A page, a grave, that they can call their own; (127-28)

This is the demand of dullness. It snatches everything from the genius people. It appropriates the intelligence of real laurete.

Now people are longing towards dullness. They worship the goddess of dunces. They follow the path of muse of dunce. Even the follower of erudite or scholars are in the path of dulness. Pope writes:

Prompt at the call, around the Goddess roll

Broad hats, and hoods, and caps, a sable shoal:

Thick and more thick the black blockade extends,

A hundred head of Aristotle's friends.

Nor wert thou, Isis! wanting to the day,

Though Christ Church long kept prudishly away. (189-94)

Quick to the call of the goodness a dark crowd of people gathered round the goddess.

This dullness spread more and more quickly, including the followers of Aristotle.

Oxford also did not lay behind.

Pope is clear that there lies more dullness in disguise man than in the foolish people. The dullness of man is more dangerous in comparison to the folly cap. So poet is much concerned with dullness of wise people than stupid people. He writes:

"Ah, think not, Mistress! more true dullness lies
In Folly's cap, than Wisdom's grave disguise.
Like buoys, that never sink into the flood,
On learning's surface we but lie and nod.
Thine is the genuine head of many a house,
And much Divinity without a *Nous*. (239-44)

Mistress does not think that there is more true dullness in the cap of fool than in the serious disguises of the wise man. We are like buoys which only lie and move on the surface of learning but never sink in its stream. Many heads of houses are your genuine representative and there are many divines with out much genius.

While describing Europe and its constituent's, Pope confront that it is ruled by the naked goodness. The nakedness itself is the sign of waste in human civilization.

Pope writes about the Europe:

But chief her shrine where naked Venus keeps,
And Cupids ride the Lyon of the deeps;
Where, eas'd of Fleets, the Adriatic main
Wafts the smooth Eunuch and enamour'd swain. (307-10)

Europe's chief shrine is that where naked vanes rules and the cupids ride the Lyon of the deeps where the Adriatic Ocean, which has been cased of the fleets gently, carries the smooth eunuch and the young man who is in love.

The same situation we find in the palace. Being a king of Christian people, he has no shame to indulge in opera and fair. Pope interprets:

Led by my head, he saunter'd Europe around ,
And gather'd ev'ry vice on Christian ground;
Saw ev'ry court, heard every king decaler
His royal sense, of Op'ra' or the fear;
The stews and palace equally explor'd,
Try'd all hors_d,' oeuvres, all liqueurs defin'd,
judicious drank, and greatly- daring din'd; (311-18)

In that time whole Europe is indulging in obscene and bawdy things. From court to steward, no one had expectation of it. King used to enjoy opera and fair. The steward and other royal relations were busy with prostitutes and whores. They used to get happiness in Bacchanalian activities. That was the destiny of Christian Europe... a blow or Christianity.

Pope establishes the reign of dullness by adding the number of dunce in the land. The goddess of dullness is happy with naked situation. She inspires people to be naked:

Pleas'd she accepts the hero, and the dame
Wraps in her veil, and frees from sense of shame,
Then look'd, and saw a lazy, lolling sort, (335-37)

The goddess is pleased to accept the hero who is added to the crowd of lazy loiterers who have no cause, no trust, no duty and no friend. The goddess of dullness is pleased

at the naked dance of people. In the name of love, people are being naked but they have no sense of shame. They are busy in carnal enjoyment. Not only that the goddess inspires people to cheat. Pope writes:

Grant, gracious goodness! Grant me still to cheat,
O my thy could still cover the deceit!
Thy choicer mists on this assembly shed,
but pour them thickest on the noble head. (355-58)

Great and kind goddess allows people always to cheat. She also covers the deceit of people by her cloud. By cheating the mind of people there may happens the reincarnation of Homer and Caeser in that time. People can be great by stealing others property. That is the situation in *Dunciad*.

Most of the British people were self-centered. They forgot their all friends. They dismissed past co-operation made by other. They always concerned on themselves, no matter what about their friends. They were like charmed people. Pope satirizes these people bringing the reference of wizard. He writes:

With that, a Wizard old his *Cup* extends;
Which whoso tastes, forgets his former friends,
Sire, ancestors, himself. One casts his eyes
Up to a *Star* , and like Endymion dies: (517-20)

This is the situation where contemporary British people enjoy in intoxication. They believe that life is nothing more than amorous pleasure. They like to be intoxicated with wine.

British people are so self-centered that they forget they are the creation of God. They are not atheist but they are corrupted people. They forget the role of creator. They even forget their mother land. As Pope writes:

Extracts his brain, and principle is fled,

Lost is his God, his country, ev'rything;

And nothing left but homage to a king!

The vulgar herd turns off to roll with hogs, (522-25)

These are the creators who are human in shape and size. But they are like animal in respect of virtue. They have no veneration to the nation, to the king, to the God. They are like wolves who always butchered the other. They are, in reality, vulgar who have no shame. These people are neither for the nation nor for the God. The morality and virtuousness is already fled from their wisdom.

In England religious people are being corrupted. They are engaged in lust and filthy things. Abstentions and abstemious practice have become some how useless. They are guided by greed and hunger. A priest always lives is in delicious food. Pope writes:

On some, a Priest succinct in amice white

Attends; all flesh is nothing in his sight!

Beeves, at his touch, at once to jelly turn,

And the huge boar is shrunk into an urn:

The board with specious miracles he loads,

Turns hares to larks, and pigeons into toads. (549-54)

A priest who is supposed to attend the preaching and congregation is indulging in delicious beeves. This automatically proves the corrupted nature of the religious personality. He chooses the pork. He is served the variety of foods. He is praising the flavors of meal and briskness of the wines. Dining table is altering for him. This incident is sufficient to trace immoral behavior of priest and Christian preachers.

The whole nation has been turned into Dunciad. There is no way of recovery of it. The music of dullness has covered whole land. She is guided by the power of dullness. There is no existence of light, everything is gulped by darkness. Pope depicts the situation:

In vain, in vain--the all-composing hour
Resistless falls: The Muse obeys the Pow'r.
She comes! she comes! the sable throne behold
Of *Night* primeval, and of *Chaos* old! (627-30)

The situation is very difficult that art, science, education, politics, culture, religion and everything are engulfed by dullness. Night of dullness has enveloped every erudite activity. There is coming of Muse, muse of dullness but not the muse of poetic inspirations. The original chaos of the world before the creation has been enthroned. The dullness has changed the world into original 'Night' and 'Chaos'.

There is no way of emancipation from this chaos. Everything is under the control of Void and Chaos. The poet is concluding the enveloping of the world of education, intellect, science, art, literature, culture, religion, philosophy by the darkness of dullness. As the fake intellectuals, poets, critics, playwrights and scientists lead the society; the poet envisions that a symbolic Monarch is now being enthroned. Poet delineates:

Nor *public* Flame, nor *private* , dares to shine;
Nor *human* Spark is left, nor Glimpse *divine* !
Lo! thy dread Empire, Chaos! is restor'd;
Light dies before thy uncreating word:
Thy hand, great Anarch! lets the curtain fall;
And universal Darkness buries All. (651-656)

Neither public fame, nor private fame had the courage to shine due to the presence of dullness. There is no any spark of humanity left behind or any glimpse of divine feeling. Everywhere there is sinfulness and vice. This chaos has brought back its destructive and dreadful rule which extinguishes the world light. It has dropped curtain and everything is enveloped within darkness. This is the regime of dullness. In fact, complete triumph of dullness is described here. Night and Chaos reappear and dullness as an immortal retain her power and regain former estate – the chaotic world overwhelmed with darkness. Once again, wit, art, truth, philosophy, morality, metaphysics and religion are succumbing into the hands of dullness.

Really, *Dunciad* is a satire on the English Society of England especially of land policy. In *Dunciad* book IV Pope has denigrated the lorded and Dunces. Pope has made bitter aspersion about the cheap intellectuals. In his *Dunciad* Pope introduces Dullness as the goddess who is the daughter of night and chaos. The goddess is continually surrounded by Fortitude, Temperance and Prudence but all of them are fake. She is enveloped in cloud, fog and hills. The whole book deals how this dullness covers the whole universe. She reigns supreme over the science and universities as well as the arts and Thames.

As the London itself is the setting of poem, so as the characters who are real people. These people claimed themselves as genius stealing and interpolating other's ideas. Pope is offensive for this moral draught in people. He makes astringent remark to the people who adulterate the genius. It is a critique on brazen and so called intellectuals. Pope as directed to the real people, they offended him one way or other. *Dunciad's* hero and victim, Lewis Theobald had attacked Pope's edition of Shakespeare. Other victims had offended Pope either by personal abuse or simply by ineptitude.

In his masterpiece *Dunciad*, Pope aims to satirize the all fabrics of society which were inclined towards the aberrant and social activities. However his satire especially directed towards society, politics, religion and education. These four elements are the major components of a human society. If they root in corrupt foundation we cannot imagine bright and decent human society.

Eliot's 'The Waste Land'

The Waste Land (1822) by T.S. Eliot is a seminal artistic creation in the literary avant-gardism. The Waste Land is completely rooted in degradation of modern civilization; so it is necessarily a satire on corrupted human society. As a piece of satire it consists of various images of waste and darkness to indulge the underlying drawbacks in so-called civilized society. Eliot in his present poem, concerned with the vulgarity, obscenity and bawdiness of human society. Because of his assimilation of satire, his poems are bleak in tone, and have often been regarded as entirely pessimistic. Eliot's space is in revealing distress at the corruption and decay of contemporary European civilization. In The Waste Land, Eliot is directed towards the urban society and takes individual but these individuals not remain individual rather represent whole society at a glimpse.

Eliot is the second coming of Pope in various ways. Both the writer follows the classical epic-tradition. They are mostly interested with the denigration of their contemporary society. Both bring the images of waste to satirize the contemporary society. Their difference lies in the point that Pope was concerned with the neo-classical era where as Eliot dominates the modernist era.

Once, Eliot himself had claimed that he had been a classicist in literature. This automatically resembles Eliot's affinity with neo classicists like pope. So he emphasized on order, discipline, authority tradition and pattern as neo classicists and

classic writer. He believed that the true basis of poetry lies in the organized label of intellect, rather than in the accidents of inspiration and intuition. Eliot emphasized time again that the classical school achieved elegance and a dignity absent from the popular and pretentious verse of the romantic poets. He appreciated the completeness and formal perfection of classic poetry. For him classic could achieve order and balance only because they followed discipline, some authority themselves.

Eliot also aspires to the preciseness of classic poetry. His images are clear cut concrete and precise. His symbols are drawn from traditional sources; he takes care not to disturb their significance. He does not alter their meaning. He imports their suggestiveness and expansion without lacks of conciseness. In Eliot's poem we find the classical wit and satire which were inherited from the neo classical or Augustan poetry. In other words, Eliot is indebted to Pope for the use of satire and wit. Pope's use of wit is mostly for entertain audience whereas Eliot's propose is other than that of provoking amusement. It is a part of his ironic comment of a modern life and its problems. However in *Dunciad*, Pope's wit and satire is concerned with the fake intellectuals and ingenious people. Both of them take it not in end in itself but a hand made of the serious purpose of their poetry. Like the classical neo classic's Eliot is a conscious artist on his poetry has a marked intellectual one and he publishes and republishes his poems as neo classical poets.

Eliot is completely guided by classicism. There is a class similarity between his poetry and the Augustan poetry. Each accepts an existing poetic framework, the rules of an objective authority, and makes a conscious effort to work within that framework. Satirical wit plays an important part in both and with it goes a concern for the necessity of cultivating precision of form, words and content. This requires an intellectual rather than an emotional instinctive approach to the task of selecting

words, of relating them to each other and to the whole. Thus we can say that Eliot is an heir of Neo-classical era, era of Pope who used satire to reveal underlying human follies and sinful nature. Thus we can say that Eliot is completely marked by classical and neo-classical poetic tradition.

The Waste Land is an important landmark in the history of English poetic tradition. The poem was written in autumn 1921 but it was published in 1922. The poem is the result of poet's serious breakdown in health caused by domestic worries and overwork. Personal health-crisis, the mental derangement of his wife, and the nerve-shattering impact of World War I, all account for the bleak and gloomy picture of the human predicament as presented in the poem. Because of that the poem has been supposed that it expresses the disillusionment of generation.

It incorporates a number of mythic allusions, varying voices, setting and tones, and colloquial, lyrical and fragmented language and quotations from the different genres of life. It develops a series of abruptly changing formats in which disillusionment, spiritual ennui and casual sexuality are presented as representative elements of a post World War I European sensibility. The critics are differ in exact meaning of the poem but they agree that it projects a metaphorical portrait of the modern world as dry and desolate and of humanity as emotionally, intellectually and spiritually empty.

The Waste Land begins with the contradiction characteristic of human existence of life and death. In this regard Eliot writes in the beginning of the poem:

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

Winter kept us warm, covering
Earth is forgetful snow, feeding
A little life with dried tubers. (01-07)

These lines bear out an obvious opposition between spring and winter. Conventionally spring is associated with the quickening of life and winter with death. In fact contradiction is the main way to present satire. There are so many binary oppositions in the poem like- water-draught, wetting the earth-drying the earth, stirring of roots-dulling of roots, uncovering plants-withering, fading and memory-forgetfulness. It shows the unstable personality of the modern Wastelanders. These all binary oppositions clearly underscores the importance of water as the life's sustaining and redeeming element as water is the center imagery of the poem where the meaning is reversed in comparison to the past. Now in the poem water is related to waste and darkness because there is no pure water in the modern world.

So in the poem Eliot creates the image of dryness to show the bitter reality of modern civilization, where there is no glimpse of the hope of wetness:

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead trees gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show u something different from either
Your shadow at morning striding behind you

Or your shadow at evening rising to meet you;

I will show your fear in a handful of dust. (19-30)

The speaker of the poem is in waste land and he experiences the hardness to stay in this land. He further invites the people to visit the waste land because he has created the image of desert or darkness or waste to depict the modern world.

In the poem Eliot has brought the reference from various myths and legends to represent the similarities and differences between the ancient civilization and current civilization. He has used the images of darkness and waste to make criticize about modern civilization. The words 'stony rubbish', 'heap of broken images', 'dead tree that gives no shelter', 'dry stone no sound of water', 'fear in handful dust' create an image of darkness, waste and desert and it is projected into the modern world.

Standing in the deserted situation, the speaker is remembering his romantic past. Here a type of contrast is seen between past and present. He remembers hyacinths flower, hyacinths girl and hyacinths garden as well as wet hair. As he writes:

"You gave me hyacinths first a year ago;

"they called me the hyacinths girl".

-Yet when we came back, late, from the Hyacinths garden, (35-37)

Later the poet shifts from desert to unreal city. Here unreal city means Dickens London, Baudelaire's Paris and Dante's Hell. In this regard Eliot writes:

Unreal City,

Under the brown fog of a winter dawn,

A crowd flowed over London Bridge, so many,

I had not thought death had undone so many.

Sighs, short and infrequent, were exhaled,

And each man fixed his eyes before his feet. (60-65)

London was supposed to be the locus of culture but it is not the locus of culture rather it is like hell inhabited by ghosts. There are only questions but not any answers. The speaker finds himself surrounded by ghosts. Here Eliot tries to satirize the people who are living in this wasteland.

In the second section of the poem, Eliot shows two aspects of modern sexuality to expose the bitter reality of modern civilization. On the one hand, he presents the sexuality belonging to higher class lady. She is being punished by a desire for companionship, which is compared to beautiful queens of the past Cleopatra and Dido. They both did suicide out of their love. On the other hand he presents sexuality belonging to lower class lady, Lil. With Lil there is rampant sex and rampant birth as well as abortion. Though she has companionship, but she is being punished by her body. For the first aspect of modern sexuality Eliot writes (

The chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of seven branched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From stain cases poured in rich profusion; (77-85)

The lady who belongs to higher class is described in the given extract. She sat on a comfort table where all sorts of facilities are available. So we can say there is romantic surrounding. The environment where the higher class lady is sitting seems romantic but actually there is no romantic situation with in her, rather she is frustrated

for not being companionship. So, there is contrast between the romantic surrounding and her inner reality, where there is full of frustration and loss of control over her nerves.

Unlike the first aspect, in the second aspect of sexuality, where a woman is presented, who is described here:

I can't help it, she said, pulling a long face,

It's them pills I took, to bring it off, she said.

(She's had five already and nearly died of young George.)

The chemist said it would be all right, but I've never been the same.

(158-161)

Here, the lady has her companion, sex and birth but at the same time there are pills and abortion. In sex there is lack of culture because there is a rampant sex, rampant birth. From these two contradictory myths, Eliot shows a kind of similarities between these ladies and the modern people. Like these ladies, modern people are also living but their living is futile because they are living for no achievement. They are living only for the sake of living. So, Eliot satirizes the people who are living in this modern wasteland.

In the third section of the poem the poet brings different myth to expose the homosexuality of the person although homosexuality tries to eliminate the boredom of the day but it is not providing any fruit. So sterile sex is there and it is not heralding any birth. As Eliot writes:

Unreal City

Under the brown fog of a winter noon

Mr. Eugenides, the Smyrna merchant

Unshaven, with a pocket full of currants (208-11)

The word 'current' refers to the symbol of sterile sex. Here Mr. Eugenides is purposing to visit a hotel that was notorious for homosexual relationship.

Homosexuality debases the significance of sex and questions the possibility of fertility in modern wasteland. Eliot here throws the satire towards the face of modern Waste Landers that they are indulging in homosexuality which gives no birth. The people of this wasteland are living only to wait for the death. They do the works but all the works are done only for pastime.

Again Eliot brings the reference of Tiresias and his life and shows a kind of similarity with modern Waste Landers. He makes his presence in the poem in this way:

(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead) (243-46)

Tiresias is in hermaphrodite (both sex in one) existence as well as he is motionless because of his own pragmatism. He sees no possibility of action in the modern waste land. He is blind yet able to see and what he sees are garbage and images of waste. Positioned in decaying culture, he would like to die but like Sibil and modern people, he can't die.

The title of 4th section "Death by water" comes from baptism which is related to purification and transformation. But in this waste land purification through water is not possible. It is therefore Phlebas' death by water becomes a simply death there is no transformation of his dead body. It is only possible only in Shakesperian tragedy. Eliot writes:

Phlebas the Phoenician, a fortnight dead,

Forgot the cry of gulls, and the deep sea swell

And the profit and loss.

A current under the sea

Picked his bones in whispers. As he rose and fell

He passed the stage of his age and youth

Entering the whirlpool. (312-321)

Here the death of Phlebas is not relevant in this modern wasteland. There is no transformation of his body, he dies and forever dies. Eliot says through these lines that transformation is only possible in art not in this modern world. 'Water', which was taken as the symbol of fertility, regeneration, resurrection in the past, now taken as it's anti meaning. Through the imagery of water, Eliot exposes the contradiction between past and present.

Eliot further describes the people of this modern world. In the past people were living their happy life. Though the people of this modern waste land are seem living their happy life, actually they are not rather they are dying. As he writes:

Prison and palace and reverberation

Of thunder of spring over distant mountains

He who was living is now dead

We who were living are now dying

While a little patience (328-330)

Eliot brings the reference of Christ who is crucified. It is believed that the people, who are crucified, are resurrected later but Christ is not resurrected. He further describes the modern waste landers who were living are dying now whether they are in prison or palace. Eliot, here also refocuses the futile life of modern people and satirizes them vehemently.

Eliot sees no water in this wasteland which is taken as the symbol of regeneration. He sees everywhere rock and sandy road. In this regard, he says:

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock with out water
If there were water we should stop and drink
Amongst the rock one cannot stop and drink
Sweet is dry and feet are in the sand (331-337)

“Here” is the modern wasteland, where there is no sign of water. Everywhere there is only rock and sand. He sees the mountain of the rock without water. Although there is no water, then how the people can stop to eliminate their thirst. The people who are in this wasteland are dried because of their thirst and they are only walking for the search of water in sandy road but there is no possibility of water. Because of the dryness and rocky terrain the great cities like Jerusalem, Athens, Alexandria, Vienna and London are falling which were once the loci of religion, civilization, culture and imperialism.

Suddenly there comes rain but there is absence of heroic figure or a questioning night of myth to claim the Holly Grail. It means the rain is not the result of human effort. It seems to be falling by the grace of its own or may be a divine power. As he views:

In a flash of lightning. Then a damp gust
Bringing rain (394-95)

As it is the modern wasteland there comes water but waste landers escape from water. It means the modern waste landers do not want water as water is the symbol of regeneration, fertilization, recreation and resurrection.

The speaker tries to compare the modern human beings with animals and trees in the forest. He shows the difference in this way:

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. (396-399)

In the past the Ganga River had full of water and it was a holy river. But, it is dried/sunken now. No people of this waste land are waiting rain while Limp leaves and other jungle animal are. So Eliot tries to show the inferiority of human beings and satirize them, who are decaying day by day. If there comes water all the human beings escape from water but all the trees and jungle animals are enjoying with the water. Where there is thunder in the sky it gives the possibility of rain. It controls the lives in this earth but the modern waste landers can't control themselves. They are living in waste and darkness.

There is hope towards the end of the poem when we find the fisher king is trying to catch a fish in an arid/ dry land after the sound of thunder. But this scene is under cut by the fragments of the memory of the speaker's childhood:

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

These fragments I have shored against my ruins (424-31)

Here the speaker is the fisher man who has the fragments of memory of his childhood which suppresses his trying of catching fish in a very dry land. He has heard a sound of thunder but before starting rain he has tries to catch the fish. Here the fisher man is compared with the modern Waste Landers.

Eliot, in this way has shown that the spiritual sterility of the modern age. Specially, sexual perversion has always resulted in spiritual decay and desolation. By the use of satiric tone, the poet compares modern people with different imageries of darkness and waste. Throughout the poem, he shows the modern people as the waste landers, who always like dark night rather than sunny day. They like being decayed and ruined rather than existed their identity. In short, Eliot has used a complex satiric technique in *The Waste Land*, with imageries running from the beginning to the end of the poem to bring out the decay and desolation of contemporary civilization. Many of the imageries are ambivalent, the same image used in more than one sense. So, *The Waste Land* is a great exemplary poem in the use of imagery and satire.

Conclusion:

Eliot is the Pope of modernist era

Alexander Pope was regarded as one of the most famous poet of his age. He portrayed his contemporary society and the people living there in photographic way. He, in his writing captured the evil practices of the society and ultimately tried his best to reform it. In his greatest work of art “The Dunciad”, he advocated the contemporary people and their drawbacks. Pope, in his poem, exposed the true reality of his time. In his time people did not do any good works rather they showed their wild nature.

Pope’s major poetry is social in subject, satiric in tone, classical in form, and didactic in purpose and theme. His satire is what has often been called a corrective laughter intended to instruct the society at large, but it is also very usually personal attack on certain people and classes of people. The war of wits was however an important part of the literary culture of the time. Throughout his life Pope was engaged in many mutual satires with other writers, usually minor ones, whom he always gave better than he received. Pope characterized those people who wanted to restore Chaos and Darkness in this world. He has used different images to represent this world and people living in this world.

T.S. Eliot was also one of the prominent poets of the age. His poem “The Waste Land” depicts the modern world. This poem is about the emotional and spiritual sterility of the modern world. He characterizes man of the modern world as he has lost his passion, faith in god, and religion. His passionate participation in religion and this decay of faith has resulted in the loss of vitality, both emotional and

spiritual. Consequently, Eliot satirizes the modern people using different imageries in a very rude way as they want to live in a desert and decay.

This poem thus presents a vision of dissolution and spiritual draught. This spiritual and emotional sterility of the denizens of *The Waste Land* arises from the degeneration, vulgarization, and commercialization of sex. Eliot's study of the fertility myths of different people had convinced him that sex-act is the source of life and vitality, when it is exercised for the sake of procreation and when it is an expression of love. But when it is severed from its primary function, and is exercised for the sake of momentary pleasure or momentary benefit, it becomes a source of degeneration and corruption. It then represents the primacy of the flesh over the spirit, and this result in spiritual decay and death.

If we see both the poems, we find various differences either in the use of language or in the tone or theme. But when we undergo with these poems we notice various similarities. Though, Pope dominated the neo-classical era where as Eliot dominated the modernist era, both have followed the same tradition while using their language. Pope, in his poem, characterized such people who wanted to restore the Chaos and Dark Night in this world. He found everywhere corruption, immorality, degradation and decay.

Eliot, being a prominent poet of modernist era, finds the same as Pope had found. Eliot also finds emotional and spiritual sterility of modern people and modern land. They both satirize their contemporary society. Both writers believe in social norms and values. The violation of any social norms creates the offence for them. They always advocate for social harmony and going against any social system is an act of crime for them. For this, both of them criticized social disparities vehemently. While they satirize their contemporary society they have used different imageries like:

water, darkness, decay, waste, and dark night. So, Eliot and Pope, though existed in different time periods, both of them followed the same writing trend. In this sense Eliot is the Pope of modernist era.

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