

Eliot's *The Waste Land*: A Touchstone of Modernity

Mohammad Ali Alaeddini^{*1}, Mojtaba Jeihouni²

¹Assistant Professor, Payame Noor University, English Department, Saveh city, Iran

²B A Student of English Literature, Razi University, Faculty of Arts, English Department, Kermanshah, Iran

ABSTRACT

The Waste Land appeared in an age when European society was struggling in having an identity under the burden of the aftermath of World War I. Through such mental trauma, a sense of growing cynicism accompanied with an agonized nihilism became widespread as an aftermath. Under the weight of such chaos, Eliot attempted to give an image of the Dystopian world of brutality and irrationality which was known to be a Utopian world of wisdom and equality. Being the center of attention for years, the multiplicity of the possible inferences made on the poem makes it a flexible touchstone. Its conciseness, on one hand, makes the work easily readable, but its profundity and symbolic language, on the other hand, invokes one's awareness toward the irrationality of the modern world, which is under the yoke of sheer earthly reason. Taking such a notion into account, the present paper interprets Eliot's *The Waste Land* in a context which does not seem to have received due attention by the critics. It welcomes the illogical logic of modern man with sympathy and empathy in order to create a sense of deep understanding from the deadly quagmire in which mankind has stuck, and which is caused by being pushed toward spiritual downfall.

KEY WORDS: Eliot, the Waste Land, Mankind, Morality, Tradition, Modernism.

INTRODUCTION

World has been created with the doctrine of love and peace; however, this philosophy, along with many other divine notions, are immensely ignored. The criteria of humanity have gone through too many gloomy and rarely just episodes with people becoming more and more acquainted with the evil tricks of gaining happiness for themselves and causing others suffering. The agitation increases as one comes to realize that it is just not the race to wealth and power but also providing the undesirably desirable opportunity for those who seek welfare but are not acquainted with the ways toward achieving it. Therefore, the common mass, as an ever-remaining tasty prey, are always targeted by political masterminds; they are provided with false ideals and illusions of reality to be led to the path which is most suitable in particular situations. As it was witnessed during World War I a great number of such people were injected the destructive vermin of patriotism to fight something which was not really supposed to be an enemy with massacring plans. This just goes to show the effects of our being dominated by our reckless ignorance, which seems to be equipping us with the canon of paranoia to doubt and fear everything. As a result, this predicament of pessimism is reinforced, and all of the nightmares the sympathetic and caring intellectuals are afraid of would be fulfilled; to name only a few, wars, international isolation, lack of divine values, racism, nepotism, and so on...

In this age when one comes to see how combination of self-interest and capitalism sheds a complete control over the affairs of the world, he realizes that he can only follow this propaganda, or he will have to suffer his defiance to the so-called democratic world. Since, he is the upholder of divine truth, and for authorities, who are acting on the basis of earthly falsehood as a truth, such a truth is never accepted. Consequently, the power holders use media device for their advantage, and the right people are condemned to isolation to the eyes of the common mass.

T. S. Eliot's *The Waste Land* appearance, shortly after the tragic ending of World War I, caused too much controversy in various critical circles because it questioned the War through an impressive diction and truly became a landmark of modernism. Pound, shortly after the publication of the work, asserted that, "Eliot's *The Waste Land* is I think the justification of the movement of our modern experiment since 1900" (qtd. in Koestenbaum, 1988: 113). It single-handedly became a unique and outstanding example of the defiance as mentioned above.

Eliot's poetical imagination shows to be at its peak on *The Waste Land*. Sultan & Shihab comment on the brilliance of Eliot's work in the following words:

Eliot's masterpiece has undoubtedly shown how poetry can provide the reader with intellectual joy, stylistic virtuosity and moral and religious commitment if the poet is endowed with the qualifications Eliot has. In fact reading 'The Waste Land' remains a very stimulating and rewarding experience for it combines the aesthetic, intellectual and literary elements in one inseparable whole. Herein lies the particularity of the poem along with its never-ceasing allurements and mysteries (2011: 102).

***Corresponding Author:** Mohammad Ali Alaeddini, Assistant Professor, English Department, Payame Noor university, Saveh city. Email: Mohammadalialaeddini@yahoo.com

A discontent voice arises to show his yearning for the better days he wished to see, and, therefore, like all sympathetic humans he creates a platform for himself to strongly react against the desert of life in the age of machines and mechanical human beings. His device is poetry, something which he knew how to use in order to create a work open to countless interpretations. His discontent gives way to a revolution in his imagination which is intended for awakening the sleeping wisdom of the modern man. Owens elaborates on *The Waste Land*:

Central to the poem is the feeling of dissatisfaction signified by the barren land where all life dies for lack of water. The poet is sickened by the realities of his time and yearns to escape from them, but at the same time he thirsts for a renewal of life. Together, these attitudes produce the essential feelings which underlie all the variations in the poem. For Eliot examines not only the present but his own reaction to it in the light of a wider context. He finds his own state of mind and feeling parallel to that of other man in the past, and mirrored, too, in these primitive rites through which earlier men found relief for their anguish at nature's death in the dry time of the year and their longing for the return of spring (1963: 3).

Eliot, through his magnificent portrayal of Great War's aftermaths, attempts to visualize the unfavorable world which has lost its identity, and he does his best to recapture it by any means. He goes beyond the silent and indifferent approach prevailing to become a caring citizen of a world which has adamantly ignored religion in favor of worldly ostentations. He sees a world of brutality and destruction in which the law of jungle is respected, and the thinking animals tear each other apart to establish their dominion and territory by any means. His apprehension arises from the bitter fact that authorities, through their sugar-coated speeches, evoke the sense of patriotism and start wars upon this misinterpreted thought, while they themselves stand aside and look on the destructions with a smile at the corner of their mouths.

This paper is intended to discuss the lack of morality in the age of machines which is created with an intended purpose. It reveals the gloomy fact that mankind is turned into a puppet in the hands of his tantalized and ambitious desires. The study also invites the issue of religion on the radical attempts of human beings when they find themselves unbound to the enlightening ways of religion. Finally, the study comes to its concluding point by asserting the idea that the illogical clash of tradition and modernism should be and could be converted into a united school which would promote peaceful messages, but is fundamentally opposed by political masterminds, as they lose their spiritual virginity while they become subjects to politics.

The waste land: the desert of morality in the age of wisdom

In an age in which bloodshed is its law of happiness, one can only be a part of it or he will have to pay the consequences of such unforgivable defiance. Indeed, mankind has become an actor and has to follow the guidelines of his omnipotent director. To play well means that the director can achieve more popularity and prosperity, but, on the other hand, the actor who struggles to make a living has to carry the burden of innumerable sufferings and play his best. This is one of fundamental causes why the inferior classes usually follow the footsteps prescribed by their authorities, and they themselves become amoral citizens of the monstrous world of earthly passions. Under such circumstances, people lose the power of thinking and become indifferent spectators of the excruciating pains of their society.

Chaplin tried to make people laugh, yet many could not discern his disguised crying and went on living with their limited and mundane scope of worldly knowledge. And now with a change of direction, we find out that we are directed by our myopic understanding, which truly gives the perfect opportunity to self-interested and dominant rulers to play with us the way they desire. This earthly knowledge, which is separated from conscience, culminates in the ever increasing chaos dominating the affairs of world.

The role of such works as *The Waste Land* proves its worth in such ages. Eliot gives us the manifest picture of the world which is not livable under its present circumstances. According to him, we cannot have a peaceful world, unless we try to adapt our bodily needs with those of our souls to create the desired circumstances and live with tranquility. That is, we should start believing in divine religions and follow their guidelines to witness a more tranquil world. Indeed, we go with Eliot to a world of fertility and frustration, but the hope is still alive for a revolution in our minds.

The poem consists of five parts: (I) 'The Burial of the Dead', (II) 'A Game of Chess', (III) 'The Fire Sermon', (IV) 'Death by Water', (V) 'What the Thunder Said'. The first three parts deal with various facets of modern age with a serious disappointment. Indeed, they scrutinize human fall in converting God's earth into 'The Waste Land'. The remaining two point out the possibility of the resurrection of 'The Waste Land' through re-establishing the foundation of his life on true spiritual values. From the early stages of poem, Eliot shows the nostalgia of his current world when he quotes an excerpt from Petronius Arbiter's *Satyricon*, in which the nostalgic sense of Sibyl is pictured. Sibyl is a mythological creature who asked Apollo for immortality; unfortunately, she forgot to ask Apollo for eternal youth. Consequently, she is doomed to decay for years to come and has to preserve herself within a jar. Sibyl who asked for something equal to immortality realizes that such a life is torment and that what she wants most is death not life. To Sibyl, death is the only means which offers salvation; death alone guarantees the end, and, consequently a new desired life. Here, Eliot attempts to show the intolerable life of mankind, and how he has reached a dead-end in his

ideals about the material world. We come to see, under the present circumstances, that mankind strives for nothing, and all that is real is death and it is the only thing which needs due attention. To Eliot, this pessimistic sense is due to the devastation caused by the Great War, and which ultimately ends in one's feeling paranoid about everything existing in the world. The question Eliot arises here is the unconsciously or possibly consciously damnation which mankind has brought upon himself.

To desire infinitely has never been accepted in any religion, and there have always been numerous advice regarding one's deeds in this world and how they determine the destination of his next world. Though, during the two World Wars and even afterwards, the resolution on causing destruction became widespread, which solely became the reason of damnation. As it is stated in *The Noble Koran*:

He who slayeth any one, unless it be a person guilty of manslaughter, or of spreading disorders in the land, shall be as though he had slain all mankind; but that he who saveth a life, shall be as though he had saved all mankind alive (2005, Surrah Al Maede, : 576).

God's rule is resolute and clear. Whether one decides to go on massacring people without reason, or chooses to save the lives of others has a tangible effect on the salvation of mankind. Now, we live in an age in which people are killed everyday as a necessity somehow. The word 'equality' seems to be a sheer abstract belief which has no existence in the concrete world. The upholders of different religious bedrocks, whether consciously or unconsciously, misinterpret the holy doctrines of divine schools for personal interest and the result of such plagued interpretation would be the 'Waste Land' of Eliot. This misunderstanding or the complete rejection of such doctrines creates a sense of disgust toward the correct and ever-useful notions which can lead any nation to humanity and divinity. How this sense of pessimism is created is an issue which demands due attention.

Through various stages of history, mankind has always been a tasty victim to his evil passions. This may not have a significant effect in a short term, but this short-lived exuberance is turned into a dominant sense of distaste, since the burning effects continue to cast control over the society immeasurably. This traumatic experience clearly took place in 20th century with two demolishing wars spreading out to cast a contemplative doubt over the illegitimate legitimacy of the legitimate wisdom of modern world. These wars were not just a reaction of patriots, though, instead, were minutely planned pretexts to form a union between the super powers. In this bridge which was expected to form this ally, people with the sense of duty toward the safety of their countries were sacrificed only to fulfill the desired outcome of destructive builders. According to Hooti & Jeihouni:

Under the great dependence on the so-called knowledge and prudence, wars start to satisfy the inextinguishable hunger of the capitalists, who view war as a perfect opportunity to gain more wealth and power. In the past century two devastating World Wars occurred and the knowledge which Europe had based upon its foundation since the Enlightenment collapsed. Indeed, wars have become the widespread phenomena since then and now they are as vital as water is to the body (2012: 488).

The indignation which is observed by Eliot in *The Waste Land* is not just simply the excruciating aftermaths of The Great War; rather, the moral degradation of a generation which is expected to be more alert to destructive values dominating their lives. It truly shows that men just do not learn from history.

Eliot gives us the rampant result of being enchained by the neglect of spiritual values. At the beginning of the first part, 'The Burial of Dead', he gives a vivid picture of an era which is even fiercer than the chilling cold of winter:

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers (3).

Therefore, this pitiable chaos only creates a nostalgic sense, and one is naturally brought to regret his own deeds. This sense is expressed again by Eliot, when he witnesses a world of inaction with a bitter sigh:

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.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine (4).

It is to conjecture that now the people of London, or the people of the world, are astonished by the recent happenings. They are waiting in suspense of what they should do. Here one of the crucial aspects of Existentialism is concentrated on. To existentialists, action is inherently necessary and significant, and

inaction is fundamentally equated with vacancy and waste. To Eliot as well the same idea has an underlying role in the lives of human beings. He believes that it may be better to do evil than to do nothing at all_ that some form of action at least means he still exists. Now, in the portrait of “a crowd flowed over London Bridge” the same notion is applied, when this motionless crowd is waiting the doom which is to fall upon them, the doom of inaction. They have gone into a crushing experience which now necessitates their resolution to a revolutionizing awakening in order to move forward to “shake and loosen the pillars of the logocentric authorities, who find the nations as the inherited slaves” (Hooti & Jeihouni, 2012: 143). Come what it may. To Eliot inaction provides the desired pretext for the power holders to gain and enhance their domination over the mute prisoners. That’s why the idea of emancipation from the chains of ignorance is what which is always dreaded as the chief cause of taking the power from the authoritarian authorities. This is what Eliot stresses through the poem, as he sees this submission a tangible advantage to those who use sugar-coated words in order to gain the satisfaction of the ignorant common mass, which, unfortunately, constitutes the majority.

Indeed, as Shaw (2003) comments, “all great truths begin as blasphemies” (14). Accepting this idea as a real facet of the Earth, one is possible to realize that this was the case in 20th century. In that age, when industry had gone into a massive development, a rejection of religious notions broke out. As a new generation under the dominion of machinery stepped into the world, the tendency toward modernism, which had an ever-lasting hostility about religion, was more favored. As a matter of fact, religion was the “truth” of the time which began as “blasphemy” to the fresh mind of mechanical world. Therefore, with the increase of such rejection, mankind devoted himself to realizing sheer “earthly” goals, and underwent psychological trauma of finding the world futile as a consequence. Since, he believed that everything is limited to this world, and nothing but this world. And to try for something which is against the insatiable hunger of worldly desires, he closed the door to moral and religious notions and opened it to earthly requests.

In ‘The Fire Sermon’ we are quite simply dealing with the lust that drives man into destructive decisions. The title is taken from a sermon given by Buddha to his followers to give up worldly desires (symbolized with fire), and seek spiritual deliverance from earthly trivialities. Indeed, in this section we witness a turn away from earthly passions. At the beginning of the section, we are taken into a desolate world in which rats and garbage surround the narrator while he is fishing. A young woman is abused and is left alone afterwards by her lustful lover. Eliot, through his masterful portrait of such Waste Land, now arrives at his last point in describing a world taken over by lustful desires, and reminds one of the Buddhist doctrine regarding earthly pursuits. Quoting St. Augustine’s *Confessions* and Buddha’s *Fire Sermon*, Eliot alarms the spiritually enchained youngsters of the desires which are conscience burning:

To Carthage then I came
 Burning burning burning burning
 O Lord Thou pluckest me out
 O Lord Thou pluckest
 burning (Eliot: 9 -10).

Eliot himself reveals that, “The collocation of these two representatives of eastern and western asceticism, as the culmination of this part of the poem, is not an accident” (16). Eliot, then, moves on saying in ‘Death by Water’ that we are physically mortal creatures, and the physical manifestation of the reality of death triumphs over all:

Phlebas the Phoenician, a fortnight dead,
 Forgot the cry of gulls, and the deep sea swell
 And the profit and loss (10).

He attempts to justify that we human beings will face death sooner or later; therefore, what is to be done is that we should prepare our engine for the destined journey which is to come after all. He elucidates the point by saying that “the profit and loss” of Phlebas, apparently a merchant, are no longer worthy of attention when he is dead. Afterwards, Eliot addresses all humanity to remember the destined end of the merchant to cultivate spiritual values for the next world, before the imminent hand of death knocks at their doors:

Gentile or Jew
 O you who turn the wheel and look to windward,
 Consider Phlebas, who was once handsome and tall as you (ibid)

Therefore, Eliot is of the opinion that this life is a bridge which is to be passed: we can choose a rotten bridge, or we can choose to act upon divine values and pass from a safe bridge. This journey will never be safe, unless we learn to cultivate spiritual values and do not yield to evil passions.

The final stanzas of the poem reveal Eliot’s hope of re-establishing God’s earth. He quotes *Upanishad*, again linking the Western and Eastern traditions, taking the reader to the Ganges and Himalayas and finally taking them back to the Thames and London Bridge. The three words ‘datta, dayadhvam, damyata’, taken from *Upanishad*, each symbolize an aspect of mankind. Datta puts a strong emphasis on the importance of generosity and the spirit of such a virtue as surrender. Eliot sees the virtue belittled in the modern age in which the modern man has now turned into such a prudent and self-interested being to appreciate the propriety of the merit of ‘giving’ and modesty. The second meaning attributed to ‘datta’ is the

complete obedience to lust and bodily passions which is, “The awful daring of a moment’s surrender / Which an age of prudence can never retract” (12). By this account, mankind submits his soul to his lust, and is driven into a world of sin and darkness which will prove to be difficult for him to come out of. It has been explicated in the *Noble Koran* that consulting one’s passion and finally approaching adultery brings nothing but damnation. It says that, “have nought to do with adultery; for it is a foul thing and an evil way: (2005: 205). The fleeting image “a moment’s surrender” suggests the dreadful submission to passion, which blinds one’s wisdom and gives way to damnation. The second allusion is to dayadhvam which suggests sympathy to lust-stricken men and women. The deeds of the remorse-stricken maiden of ‘The Fire Sermon’ or the lonely typist with her gramophone, to Eliot, are not to be condemned; rather, they should be treated with compassion so that they can have the opportunity to make up for the past. Eliot quotes Dante’s *Inferno* that, “I have heard the key Turn in the door once and turn once only” (Eliot: 12), in which Count Ugolino is locked in a tower for his crime of treason and has to suffer to death from starvation as a consequence. Then Eliot adds:

Thinking of the key, each confirms a prison
Only at nightfall, aetherial rumours
Revive for a moment a broken Coriolanus (ibid).

The allusion is to Shakespeare’s protagonist in his play *Coriolanus*. Coriolanus is a Roman who has turned his back to Rome, and, therefore, is viewed as an outcast by his fellow countrymen. This example along with the two mentioned above paves the way for an immediate conclusion: We should not look with hatred to those who have done a wrong either to themselves or to others; instead, they should be aided in their quests for a possible spiritual resurrection, which can help the society feel more responsible to the evils prevailing. The third and the last reference is to *Damyata*. A sense of hope and joy is rekindled. After all the wreckage, we are finally taken into a fleeting world of peace and gaiety, “The boat responded / Gaily, to the hand expert with sail and oar / The sea was calm (ibid). Then, we are immediately taken back to the waste land full of depressing realities. The fisher king sits fishing when surrounded with “the arid plain”. Indeed, Eliot tempers the hopeful image of the previous lines by, “Shall I at least set my lands in order?” (ibid) which signifies that the hope for the regeneration of the waste land has long been lost. Now, instead, the king is ready to make sacrifices to put the futile and chaotic situation in order. As a matter of fact, the world is nearing its end, “London Bridge is falling down falling down falling down” (ibid), and, indeed, the world is collapsing. Eliot then alludes to Thomas Kyd’s play *The Spanish Tragedy*, “Why then Ile fit you. Hieronymo’s mad againe” (ibid) in which Hieronymo loses his sanity after his son is murdered. This reference just reminds of the brutality and violence of man. Then a question remains to be settled, what became of generosity, sympathy, and control? These are lost, and the meaning of such terms seems to be hollow and vague for a generation who has not seen it. Then, if we are to witness appropriate values in human societies, we will have no choice but to take control of our earthly desires and direct them by means of religious doctrines. At the end of the poem the words “Datta. Dayadhvam. Damyata” (ibid) are repeated to assert the message in previous lines that we should act upon these Hindu criteria in order to make up for the losses sustained, and, consequently, turn this waste land into, at least, a livable setting. They also indicate that the hope is not gone away completely, and against all the ills of modern world these words still hold out the promise of salvation. These words are accompanied by “Shantih shantih shantih” (ibid) which serve as the acknowledgment of this long-lost salvation.

Old school vs. New school: the Clash of Survival

To look back does not always necessarily mean that we are making a mistake. After having passed critical experiences, humankind finds himself in the 21st now. After the Enlightenment, he came to see the tragic consequences of tradition or the so-called Church. Thinkers then divided the relationship of ‘spirit’ with ‘wisdom’; therefore, an untoward increasing gap between ‘tradition’ and ‘modernism’ became pronounced. One could easily trace the incident to the unjust interpretation of the Church from Christianity, and it was clearly manifest that someday this pillar would be loosened. To put it in a nutshell, we can easily realize that the plagued perception of the Church generated a disgust at the pure religion itself as being the same thing, which was nothing but a misunderstanding. This phenomenon of misuse of pure religion cannot account as tradition, indeed. The scope of knowledge should be widened so that we can learn from the original and unchanged religion to live a better life by combining the ‘pure tradition’ with the ‘prepared modernism’, which is ready to learn from the unbiased advice of tradition.

In the twentieth century some tragic experiences have occurred which made the Christian world reconsider their evaluations from the common understanding then prevailing in their minds. Indeed, the two World Wars forced the Enlightenment to be summoned to the court of conscience of those who had put their faith in it. As a matter of fact, it was because of the hostile clash that had started during Renaissance and continued to that time. Consequently, with a glance at the harsh conclusion made on Renaissance about religion, one is likely to be put into a long contemplation regarding this devastating clash, which truly did not have to exist at all. Eliot’s effort is to clear such a mistake. He, as an unbiased writer, combines tradition and modernism in his chief work, *The Waste Land*, to assert the idea that we should remove this biased understanding in order to live with the light of religion and the device of wisdom to reach eternal salvation.

The Waste Land has always been criticized as being a reference poem, since critics believe there are too many references in the poem, which is seen as a degrading point to Eliot's genius. However, the truth is that Eliot makes a connection between past and present in order to make it clear that there is not any incompatibility between these two; instead, they are highly supplementary to one another. As a matter of fact, the idea should change regarding this everlasting hostility which does not have to exist at all. Luebering opines that, "*The Waste Land* showed him to be, in addition, a metrist of great virtuosity, capable of astonishing modulations ranging from the sublime to the controversial" (2010: 276). Throughout the poem, Eliot stresses that this clash has been the dominant force during The World War I, and after it ended, brought its tragic aftermaths. There is just desolation, and Eliot finds himself in an excruciating agony from the scenes he is witnessing:

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 without water
 If there were water we should stop and drink
 Amongst the rock one cannot stop or think
 Sweat is dry and feet are in the sand
 If there were only water amongst the rock
 Dead mountain mouth of carious teeth that cannot spit
 Here one can neither stand nor lie nor sit
 There is not even silence in the mountains
 But dry sterile thunder without rain
 There is not even solitude in the mountains
 But red sullen faces sneer and snarl
 From doors of mudcracked houses (Eliot: 10).

Therefore, if we are to have balanced life, we should try to bridge the 'past' experiences with the 'new' ones in order to establish the needed requirements of living a life without such disastrous enmity, which not only influences the present but also transmits the consequences to the dreamed future of posterities. The problem lies in the fact that the past which promotes adherence to religious notions, and the modern world which relies excessively on physical welfare rather than spiritual happiness are deemed as two opposing forces. Modern world should reach that level of maturity and cognition to accept the indispensable beliefs of tradition along with the needs of modern man so that it can embrace the experiences and tips of past, and accept them as inseparable fragments to the needs of today's world. It, then, may witness a world of combined and, at the same time, supplementary criteria which are sure to pave the path for human salvation.

Conclusion

Indeed, the modern man has found himself in a position of doubt and uncertainty. He is now devoted to the demands of the body and not those of the spirit; therefore, his life and path reaches its own dead-end, as he sees no sympathy from a much superior power, named God. This kind of reaction becomes pronounced only when he decides to neglect divine presence in each and every corner of his body and soul. Though the truth is this, to have a hopeful life, he needs to undertake the needs of both body and soul together, but act upon the rules prescribed for the soul to fulfill the demands of the body.

Eliot's journey was not indeed a beautiful one, since mankind was shown of his own dreadful mischief. He created the image which modern man has in his mind and goes through crushing losses as the consequence of adhering to it. Eliot, through these unpleasant images, strived to impart to the sunken man of modern world to rebuild himself using his spiritual potential for a new and more efficient way of life. Since, Eliot believed in Indian philosophy, he revealed to his readers to break the shackles of earthly passions, and dedicate their time to develop the maturity of their immature souls. And that they are responsible to the safety of one another, and should undertake the act of service to their brothers and sisters so that they can at least establish some traces of the Promised Land on this earth. Shaw expresses his voice in other words by opining that, "the worst sin towards our fellow creatures is not to hate them, but to be indifferent to them: that's the essence of inhumanity" (2004: 28). Indeed, the global village we talk of should act as a well-connected and united part to see other's problems as his own and his problems' as those of others. Mill asserts:

Though society is not founded on a contract, and though no good purpose is answered by inventing a contract in order to deduce social obligations from it, every one who receives the protection of society owes a return for the benefit, and the fact of living in society renders it indispensable that each should be bound to observe a certain line of conduct towards the rest (2006: 74).

In *The Waste Land* the battle of tradition and modernism is discernable as well. Eliot's belief is that we can never have a beautiful earth, unless we follow the divine rules, which are the inseparable part of tradition. Therefore, modern man should reach that maturity to accept the advice of tradition and adapt them to his

modern world for a life without daily struggles and the clash of generations. Since, as it was discussed earlier, this devastating clash has cost mankind innumerable damages and remains one of the fundamental issues human societies' face, who are either ignorant or indifferent about a way out of it.

This study discussed the abundance of immoral values in T. S. Eliot's *The Waste Land* and its hidden demolishing effects to the age of wisdom. Indeed, it tried to point out two issues: one circled around the idea that we should combine the needs of the soul with those of body to reach an appropriate cognition which are requisite for a happy life, both in this world and the next world. The second emphasis was on the illogical logic of the logical minds who assert that the enmity between tradition and modernism must go on even at the cost of irretrievable consequences. That now this grudge is held by both sides, we should disrupt this politicized norm and accept the pure religion and God's rules as unbiased rules with an unbiased approach. To put it in a nutshell, we should break the fetters of ignorance of being constrained to a limited world, and contemplate about the apolitical but politicized notions which are consciously directed by the political masterminds, who view religion as an inborn hostile standpoint to their political and psychological abuse.

REFERENCES

- [1] Eliot, T. S. (2000). *The Waste Land*. Pennsylvania: Pennsylvania State University.
- [2] Hooti, Noorbakhsh & Jeihouni, Mojtaba. (2012). George Bernard Shaw's *Androcles and the Lion*: A Postmodernist Study, *International Education Studies*, Vol. 5, (2), pp. 139-144.
- [3] Hooti, Noorbakhsh & Jeihouni, Mojtaba. (2012). The Spiritual Bankruptcy of the World of Logic in George Bernard Shaw's Heartbreak House, *Texas Journal of Science*, Vol. 23, (2), pp. 483-489.
- [4] Koestenbaum, Wayne. (1988). The Waste Land: T. S. Eliot's and Ezra Pound's Collaboration on Hysteria, *Twentieth Century Literature*, Vol. 34, (2), pp. 113-139.
- [5] Luebering, J. E. (2010). *The 100 Most Influential Writers of All Time*. New York: Britannica Educational Publishing.
- [6] Mill, John Stuart. (2006). *On Liberty*. Pennsylvania: Pennsylvania State University.
- [7] Owens, R. J. (1963). T. S. Eliot's The Waste Land, *Caribbean Quarterly*, Vol. 9, (1/2), pp. 3-10.
- [8] Rodwell J. M. [Trans]. (2005). *The Noble Koran*. Pennsylvania: Pennsylvania State University.
- [9] Shaw, George Bernard. (2003). *Annajanska: The Bolshevik Empress*. Pennsylvania: Pennsylvania State University.
- [10] Shaw, George Bernard. (2004). *The Devil's Disciple*. Pennsylvania: Pennsylvania State University.
- [11] Sultan, Sabbar S & Ibrahim Abu, Shihab. (2011). Waiting in T. S. Eliot's 'The Waste Land', *Studies in Literature and Language*, Vol. 3, (2), pp. 92-103.