

Lexico-thematic Coherence in the Waste Land

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Abstract

The general accusation against most of the post war literature regarding its incoherent and fragmentary nature has been widely accepted. Contrary to this allegation, I understand that despite being sketchy or fractional at the outset, modern literature does have internal unity. Without such an integrated organizational pattern, no piece of literature can qualify the test of time. The same applies to the Waste Land, a landmark in the 20th Century. Deeper level analyses at the aesthetic and semantic levels highlight an explicit coherent pattern in the poem. The specific lexical choice within the five parts of the poem demonstrates thematic development both at the individual parts and the entire poem as a whole. Thus, one observes that the Waste Land is an organic body composed of five disproportionate parts, all made up of the same lexico-thematic constituents.

Introduction

The poem, *The Waste Land* is generally considered as an obscure poem, lacking coherence and thematic unity. Many argue that the multiplicity of myths makes it a cultural document rather than a well-organized poem. It abounds in literary, mythological, anthropological and religious allusions, demonstrating the poet's erudition. The poet himself claims that *The Waste Land* is an epic in miniature, not dealing with a generation, but with modern humanity. However, despite being one of the greatest poems of the twentieth century, no concerted effort has been made so far to highlight the coherence of the poem. I contend that a great piece of literature by a poet of Eliot's stature, and with such an ambitious claim for the poem, cannot be mere a conglomeration of references and allusions without any coherent pattern or unity. Therefore, through this paper, an effort has been made to spotlight the coherent pattern of the poem both aesthetically and linguistically. First, the individual parts of the poem are briefly discussed and their aesthetic coherence established. Then all the five parts are briefly evaluated and their cross-sectional coherence at the aesthetic level highlighted. As a next step, the poem is handled at the lexical level whereby lexical items having the highest frequency occurrence are presented in alphabetical order, each one being followed by brief comments. Finally, a broad-based coherent relationship of the aesthetic and lexical levels is highlighted and conclusion drawn.

Aesthetic Coherence

If the five parts of the poem are observed closely, one will notice how each part

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separately handles a theme, which is part of a broader theme. For instance, the first part, "The Burial of the Dead", deals with general characteristics of a Waste Land through 'ing' participle, non-finite clauses, 'breeding', 'mixing', 'stirring', 'covering', 'feeding' and 'coming'. This specific syntactic choice highlights that the poet is not talking about a particular place or time; thus Eliot universalizes the notion of *The Waste Land* through a conscious use of appropriate syntactic patterns. The readers only know about possibilities of a generic wasteland in the first part.

The second part, "A Game of Chess", presents the readers with a possibility of the social set up of a generic wasteland through a game of chess. A chessboard represents various hierarchical orders where the most important ones are the king and the queen and the commonest ones, the pawns. Here, too, we have two broad social set ups represented by the rich, neurotic woman, presented in a throne-like chair

The Chair she sat in, like a burnished throne,
Glowed on the marble

and, Lil, a lower class woman. The poem is about the wasteland where the two individuals have problems of different nature. The poet suggests that every one in the wasteland is in trouble which might be physical, psychological, or spiritual.

The third part, "The Fire Sermon", implicitly refers to the major cause for turning fertile land into a wasteland, which is the desire of the flesh. Buddha's fire sermon reveals that deliverance from sufferings is to be obtained through the suppression of desires. Here, in the opening lines, a dilapidated river side is presented which is deserted by the nymphs and their friends, the loitering heirs of city directors with no reference to specific individuals.

The river's tent is broken: the last finger of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land and, unheard. The nymphs are departed

This general account is then linked with a particular act of sexual violence through Tereu and Philomela in a mythological perspective:

Twit twit twit
Jug jug jug jug jug jug
So rudely forced. Tereu

Then the poet focuses on two representatives of the lower middle class (the typist woman and her lover) involved in sterile physical act. The readers also read between the lines about the illicit relationship between Elizabeth and Leicester representing the royalty and the three Thames daughters (or the Rhine daughters), hinting at sexual waywardness in the religious domains. The concluding words of this part, 'burning', 'burning' metaphorically refer to the flames of the sensual fire which has turned the entire land into waste. If the initial two parts of the poem give a general and social account of the wasteland, the third part hints at the responsible factor for the

deep rooted problem. Eliot also had the same view as he heavily relies on two main sources, *The Golden Bough* by Sir James Frazer and *From Ritual to Romance* by Jessie Weston. Both the books deal with the fertility cult, and restoration and return of life to the land.

The fourth part, “Death by Water”, highlights the overall futility of life. It also suggests that water, which is the most important life giving source, is simultaneously a life taking force. So this part primarily hints at the basic paradox of life, subsuming every mortal being through the character of Phlebas, the Phoenician sailor. One also deduces lesson about the overall futility of life.

The last part, “What the Thunder Said”, once again introduces the physical characteristics of the Waste Land through a stark presentation of a parched land badly in need of water

Here is no water but only rock
Rock and no water and the sandy road
.....
And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
.....
Drip drop drip drop drop drop drop
But there is no water

The excessive use of the lexical items related with wetness and dryness makes the theme of drought even more severe. But the inherent problem of the land, which resulted from the abuse of sex (primarily a life generating force), is to be resolved spiritually. The three DA sounds, instead of being harbinger of actual rain, suggest ways how to restore the fertility of the land.

Trans-sectional Aesthetic Coherence

The aesthetic canons of beauty and unity are operative in *The Waste Land* at more than one level. At the aesthetic level, the main title of the poem, *The Waste Land* functions as an umbrella term, where the five individual parts merge in the main title. For instance, the first section, “The Burial of the Dead”, is considered a generic introduction of *The Waste Land*, and the birth and death experience, both at the physical and metaphorical levels. This generic aspect then subsumes the social aspect where the social hierarchical patterns are offered through ‘A Game of Chess’, and manifested through a neurotic, aristocratic woman, representing the top hierarchical order, and Lil, a poor woman representing the lower class. Both the women have their own problems, which implicitly suggest decadence of the wasteland, adversely affecting its inhabitants.

The third part gradually unfolds through its title, 'The Fire Sermon', which suggests that the major source of trouble in *The Waste Land* emanates from the abuse of sex. This part, like the second one, but in a more elaborate manner, refers to a number of feminine figures, ranging from lower (middle) class to the royalty, all indulged in illicit sexual relationships, which ultimately results in 'burning', the last concluding word of this part. The fourth part, 'Death by Water', refers to the basic paradox of *The Waste Land*. If lack of water is the major cause of sterility and death, access of it, too, results in death. An if death is the inevitable end in both fertile and sterile lands, then certain steps need to be taken to make the end more meaningful. Therefore, the last part, 'What the Thunder Said', through the sound of the thunder, suggests how to convert the wasteland into fertile land, and how to make the inescapable end of life more meaningful. The three 'DA' sounds having different meaning — Give, sympathise, control — offer the ultimate remedial measure both at physical and spiritual level. Therefore, Eliot like every great artist is confronted with a major problem, which he presents through the interplay of different languages, songs, artistic devices, and ultimately ends up with a subtle message thus, establishing the unity of the poem through the aesthetic level both at the individual sections and inter-sectional levels. Therefore, the generalised comments by various critics that the poem does not have any coherent order get falsified. The poem also offers coherent pattern at the linguistic (lexical) level. The following is a detail investigation in this direction.

Lexical coherence

At the linguistic levels, the most important lexical items throughout the poem are taken in alphabetical order with references to their frequency of occurrence, and are presented in table form at the end. If looked at carefully, almost every lexical item of the core vocabulary is semantically in harmony with the main title of the poem, which falsifies the general perception that *The Waste Land* is a disorganized and disjointed poem.

The following is an extensive account of the lexical items and their frequency of occurrence. These lexical items are followed by brief comments with their line(s) numbers and part(s) of the poem mentioned.

Antique:

The word antique is used twice in the poem:

Above the **antique** mantel was displayed (l: 97, Part II)

You ought to be ashamed, I said, to look so **antique** (l: 156, Part II)

The first use suggests the poet's belief in the past as a source of artistic value and meaning through myth and artistic tradition. But the social set up where the term is used presents an artificial and sensuous atmosphere that is alluring and disgusting simultaneously. The noun phrase, 'The antique mantel', taken from Greek mythology and work of art suggests beauty and meaningfulness, but the subject itself implies horror of unrestrained sexuality.

The second use has a debased meaning in the modern sense, occurring in the context of the abuse of sex. The first, the ancient use, is linked with rape, and the second one with Lil's premature ageing, resulting from abortion. Thus a shadow of permanent waste or sterility replaces voluntary sterility through abortion.

Bed: This word is used twice, and both its uses present negative pictures related with death and sexuality respectively:

Or has the sudden frost disturbed its **bed**? (l: 73, Part I)
On the divan are plied (at night her **bed**) (l: 226, Part III)

Bells: The word bell is used twice, the second is reminiscent of the first and both are reminder of human destiny:

The peal of **bells** (l: 288, Part III)
tolling reminiscent **bells** (l: 384, Part V)

Body parts: Names of body parts are used extensively with the highest frequency of occurrence, with a predominance of 'the eye' image:

your **arms** full, and your **hair** wet, I could not
speak, and my **eyes** failed (ll: 38,39, Part I)
Those are pearls that were his **eyes** (l: 48, Part I)
And here is the **one-eyed** merchant, and this card
Which is blank, is something he carries on his **back** (ll: 52-53 Part I)
And each man fixed his **eyes** before his **feet** (l: 65, Part I)
Another hid his **eyes** behind his wing (l: 81, Part II)
Those are pearls that were his **eyes**.
Are you alive, or not? Is there nothing in your **head** (ll: 125-26, Part II)
With my **hair** down, so (l: 133, Part II)
Pressing **lidless eyes** and waiting for a knock upon the door. (l: 138, Part II)
To get yourself some **teeth** (l: 144, Part II)
I can't help it, she said, pulling a long **face** (l: 158, Part II)
The rattle of the bones, and chuckle spread from **ear to ear** (l: 186, Part III)
Dragging its **slimy belly** on the bank (l: 188, Part III)
White bodies naked on the low damp ground (l: 193, Part III)
Rattled by the rat's **foot** only, year to year. (l: 195, Part III)
The wash their **feet** in soda water (l: 201, Part III)
At the violet hour, when the **eyes and back** (l: 215, Part III)
Old man with wrinkled female **breast** (l: 219, Part III)
Old man with **wrinkled dugs** (l: 228, Part III)
Exploring **hands** encounter no defence (l: 240, Part III)
Her **brain** allows one half-formed thought to pass (l: 251, Part III)
She smoothes her hair with automatic **hand** (l: 255, Part III)
By Richmond I raised my **knees** (l: 294, Part III)
My **feet** are at Moorgate, and my **heart**

Under my **feet** (II: 296-97, Part III)
The broken **fingernails** of **dirty hands** (I: 303, Part III)
Sweat is dry and **feet** are in the sand (I: 337, Part V)
Dead mountain **mouth of carious teeth** that cannot spit (I: 339, Part V)
But **red sullen faces** sneer and snarl (I: 344, Part V)
A woman drew her **long black hair** out tight (I: 378, Part V)
And bats with **baby faces** in the violet light (I: 380, Part V)
My friend, blood shaking **my heart** (I: 403, Part V)
The sea was calm, **your heart** would have responded (I: 421, Part V)

If we look at all these examples, almost every part of the body being referred to is either in a state of anguish, debasement, deterioration, or in physical or spiritual torture. The eye ceases to serve the function of seeing the glorious manifestations of nature, the ears only hear ‘rattle of the bones’, the head is empty, the finger nails are broken, the belly is slimy, the faces are red and sullen, the breasts are wrinkled, the teeth are carious, and so on. Therefore, these different parts of the body succinctly manifest a state of utter physical desertion.

Bones: Bones symbolize death and this image is used in a number of places in the poem, pervading through almost all the different parts:

Where the dead men lost their **bones**. (I: 117, Part II)
The rattle of the **bones**, and the chuckle spread from ear to ear. (I: 186, Part III)
And **bones** cast in low dry garret (I: 194, Part III)
A current under sea
Picked his **bones** in whispers (II:315-16, Part IV)
Dry **bones** can harm no one. (I: 390, Part V)

Broken: *The Waste Land* depicts a picture of broken objects representing a state of chaos and confusion. A few lexical items depicting such a topsy-turvy phenomenon occur throughout some of the parts of the poem.

A heap of **broken** images, where the sun beats (I: 22, Part I)
The river ‘s tent is **broken** (I: 173, Part III)
The **broken** fingernails of dirty hands. (I: 303, Part III)
Or under seals **broken** by the lean solicitor (I: 408, Part V)
Revive for a moment a **broken** Coriolanus (I: 416, Part V)

Colours: A whole spectrum of colours is used covering ‘black’, ‘brown’, ‘green’, ‘orange’, ‘red’, ‘violet’, and ‘white’. Colours representing a dilapidated state, sterility or sexual provocation such as, ‘brown’, ‘red’ and ‘violet’ have a high frequency of occurrence; whereas ‘black’, representing chaos and confusion has the second highest frequency; ‘white’, a representative colour of purity and chastity, is used twice only, and ‘green’, which symbolizes fertility and life is used only once in the entire poem:

There is shadow under this **red** rock
Come in under the shadow of this **red** rock (II: 25,26, Part I)

Under the **brown** fog of a winter dawn, (l: 61, Part I)
Burned **green** and **orange**, framed by coloured stone (l: 95, Part II)
Crosses the **brown** land unheard. (l: 175, Part III)
Under the **brown** fog of a winter noon (l: 208, Part III)
At the **violet** hour when the eye and back (l: 215, Part III)
At the **violet** hour, the evening hour that strives. (l: 220, Part III)
Red and **gold** (l: 283, Part III)
White towers (l: 289, Part III)
After the touch light **red** on sweaty faces (l: 322, Part V)
But **red** sullen faces sneer and snarl. (l: 344, Part V)
But when I look ahead up the **white** road (l: 361, Part V)
Gliding wrapt in **brown** mantle, hooded (l: 363, Part V)
Cracks and reforms and bursts in the **violet** air (l: 372, Part V)
A woman drew her long **black** hair out tight (l: 377, Part V)
And bats with baby faces in the **violet** light (l: 379, Part V)
And crawled head downward down a **blackened** wall. (l: 381, Part V)
Waited for rain while the **black** clouds (l: 396, Part V)

Dead: The word ‘dead’ is a substitute for the wasteland, and the entire poem is concerned with the issue of life and death both physically and spiritually. Thus, this is the only lexical item used in all the five parts of the poem.

Lilacs out of the **dead** land (l: 2, Part I)
And the **dead** tree gives no shelter (l: 23, Part I)
I was neither
Living nor **dead**, and I knew nothing. (ll: 39- 40, Part I)
With a **dead** sound on the final stroke of nine (l: 68, Part I)
Where the **dead** men lost their bones (l: 116, Part II)
And walked among the lowest of the **dead**. (l: 245, Part III)
Phlebas the Phoenician, a fortnight **dead** (l: 312, Part IV)
He who was living is now **dead** (l: 328, Part V)
Dead mountain mouth of carious teeth that cannot spit (l: 339, Part V)

The other lexical items belonging to the same word class are ‘death’ and ‘died’, which are used with a very low frequency:

Fear **death** by water (l: 55, Part I)
I had not thought **death** had undone so many (l: 63, Part I)
And on the king my father’s **death** before him (l: 192, Part III)
She’s had five already, and nearly **died** of young George. (l: 160, Part II)

Dry: Dryness is essential feature of *The Waste Land*, standing in utter contradistinction to the wetness theme; therefore, this lexical item is used at a number of places throughout the poem.

A little life with **dried** tubers. (l: 7, Part I)
And the **dry** stone no sound of water. (l: 24, Part I)

And bones cast in a little low **dry** garret (l: 194, Part III)
Her **drying** combinations touched by the sun's last rays (l: 225, Part III)
Sweat is **dry** and feet are in the sand (l: 337, Part V)
But **dry** sterile thunder without rain (l: 342, Part V)
And **dry** grass singing (l: 354, Part V)
Dry bones can harm no one. (l: 390, Part V)

Fear: Fear is a dominant feeling in *The Waste Land* which manifests at a few places in the poem:

And I was **frightened**. (l: 15, Part I)
I will show you **fear** in a handful of dust (l: 30, Part I)
Fear death by water (l: 55, Part I)

Fish: Although fish seems to be quite out of place in *The Waste Land*, this lexical item implicitly refers to the cult of fertility and vegetation through the Fisher king.

While I was **fishing** in the dull canal (l: 189, Part III)
Where **fishmen** lounge at noon (l: 263, Part III)
I sat upon the shore
Fishing with arid plain behind me (ll: 424-25, Part V)

Garden: Garden is used twice in the entire poem, but both these uses suggest a gruesome picture of horror rather than convey a sense of beauty, fertility and greenness:

The corpse you planted last year in your **garden**. (l: 71, Part I)
After the frosty silence in the **garden** (l: 323, Part V)

Light: The lexeme 'light' is used at seven different places in three different senses: literal, metaphorical and symbolic:

Looking into the heart of **light**, the silence (l: 41, Part I)
Reflecting **light** on the table (l: 83, Part II)
In which **sad light** a curved dolphin swam (l: 96, Part II)
Under the **fire light**, under the brush, her hair (l: 108, Part II)
Clears her breakfast, **lights**
Her stove (ll: 222-23, Part III)
After the **torch light** red on sweaty faces (l: 322, Part V)
In a flash of **lightening**. Then a damp gust (l: 393, Part V)

If the first use refers to a sense of loss, the next four suggest a literal sense in a descriptive and narrative context. The sixth use conveys a deeper sense of physical anguish at its apex in an absolutely parched, arid land, whereas the last one is a harbinger of transforming sterility into fertility.

Living: This term is used four times in the entire poem, but everywhere is accompanied by death or dying. If *The Waste Land* manifests a state of decay, it also

demonstrates continuity of that process.

I was neither
Living nor dead, and I knew nothing (ll: 39-40, Part I)
Are you **alive** or not? (l: 126, Part II)
He who was **living** is now dead
We who were **living** are now dying. (ll: 328-29, Part V)

Mountain: Mountain is the dominant physical feature of *The Waste Land*, highlighting the prevalent sense of aridity and dryness. The following lines demonstrate this aspect:

In the **mountain**, there you feel free (l: 17, Part I)
Of thunder of spring over distant **mountain** (l: 327, Part V)
The road winding above among the **mountains**
Which are **mountains** of rock without water (ll: 333-34, Part V)
Dead **mountain** mouth of carious teeth that cannot spit (l: 339, Part V)
There is not even silence among the mountain (l: 341, Part V)
There is not even solitude in the **mountains** (l: 343, Part V)
What is the city over the **mountain** (l: 371, Part V)
In this decayed hole among the **mountains** (l: 385, Part V)

Rain: Rain is the dire need of the wasteland and this image both overlaps with and reinforces the water or the thunder image.

Dull roots with spring **rain** (l: 4, Part I)
With a shower of **rain** (l: 9, Part I)
And if it **rains**, a closed car at four (l: 136, Part II)
But dry sterile thunder without rain (l: 342, Part V)
Then a damp gust
Bringing **rain** (ll: 393-94, Part V)
Ganga was sunken, and the limp leaves
Waited for **rains** (ll: 395-96, Part V)

Rat: The 'rat' image further exacerbates the sense of decadence and abhorrence prevalent in *The Waste Land*. The same image is used repeatedly by the poet in his earlier works also.

I think we are in **rat's** alley (l: 115, Part II)
A **rat** crept softly through the vegetation (l: 187, Part III)
Rattled by the **rat's** foot only (l: 195, Part III)

Rock: The rock image overlaps with the mountain and both reinforce the notion of dryness.

There is shadow under this red **rock**
Come in under the shadow of this red **rock** (ll: 25-26, Part I)

Here is Belladonna, the Lady of the **Rock** (l: 49, Part I)
Here is no water but only **rock** (l: 331, Part V)
Which is the mountains of **rock** without water (l: 334, Part V)
Amongst the rock one cannot stop or think (l: 336, Part V)
If there were only water amongst **the rock** (l: 338, Part V)
If there were water
And no **rocks**
If there were **rock** (ll: 346-48, Part V)
A pool among **the rock** (l: 351, Part V)
But sound of water over **a rock** (l: 355, Part V)

Seasons: There are a few references to the three major seasons of the year, i.e., spring, summer and winter, but quite in consonance with the bizarre nature of the land, none of the seasons is used in the traditional sense:

Stirring
Dull roots in **spring** rain
Winter kept us warm (ll: 3-5, Part I)
Summer surprised us, coming over the Starnbergerse (l: 8, Part I)
I read much of the night, and go south in **the winter** (l: 18, Part I)
which shall bring
Sweeney to Mrs. Porter in the **spring**. (ll: 197-98, Part III)
Of thunder of **spring** over distant mountains (l: 327, Part V)

Shadow: This image is the reverse of reality, presenting the unnatural aspect of the land; however, its use is confined to the first part of the poem only, dealing with the generic features of the wasteland.

There is **shadow** under this red rock
Come in under **the shadow** of this rock. (ll: 25-26, Part I)
Your **shadow** at morning striding behind you
Or your **shadow** at evening rising to meet you. (ll: 28-29, Part I)

Silence: Silence overlaps with the theme of fear prevalent in the poem, nevertheless, the actual use of the lexeme has a very low frequency.

Looking into the heart of light, **the silence** (l: 41, Part I)
There is not even **silence** in the mountain (l: 341, Part V)
The jungle crouched, humped **in silence**. (l: 398, Part V)

Sound: This lexeme primarily conveys an urge for water rather than referring to a social noisy humdrum life.

And the dry stone **no sound** of water (l: 24, Part I)
But **sound** of water over a rock (l: 355, Part V)
What is that **sound** high in the air (l: 366, Part V)

Speak: Due to the prevalent fear motif, there is emphasis on speech to break the silence. Despite repeated insistence, the addressee(s) does not speak, but once words are uttered, the entire complexion of the wasteland appear to change.

Speak to me, why do you never speak, speak (l: 112, Part II)
Sweet Thames, run softly, for I **speak** not loud or long (l:184, Part III)
Then **spoke** the thunder (l: 399, Part V)

Time: The temporal reference pervades the first three parts of the poem, subsuming the different periods of the day.

I read much of the **night**, and go south in the winter. (l: 18, Part I)
Your shadow at **morning** striding behind you
Or your shadow at **evening** rising to meet you (ll: 28-29, Part I)
Under the brown fog of a winter **dawn**. (l: 61, Part I)
My nerves are bad **tonight**. Yes bad. Stay with me. (l: 111, Part II)
Or other testimony of summer **nights**. (l: 179, Part III)
On a winter **evening** round behind the gashouse (l: 190, Part III)
Under the brown fog of a winter **noon** (l: 208, Part III)
On the divan are piled (**at night** her bed) (l: 226, Part III)
Where fishermen lounge **at noon** (l: 263, Part III)

If looked at carefully, most of these temporal references have an aura of bleakness and confusion.

Towers: Tower is the symbol of civilization, cultural order and authority, and so the destruction of this symbol could suggest anarchy, lawlessness and disorder. The September 11 attack on the twin towers in New York was deemed synonymous as an attack on the civilised world by the president of the United States of America. In *The Waste Land*, Eliot moves from an idealized pure tower, through destruction, to an impossible, nightmare vision of an upside down tower.

White towers (l: 289, Part III)
Falling towers (l: 373, Part V)
And upside down in air were towers (l: 382, Part V)

Vegetation: A number of lexical items directly and indirectly refer to the vegetation theme. It sounds unusual to expect lexical items of this category in a dry, deserted land, but true to the notion of drought and aridity, the choice of diction rather than referring to fertility and life has a tinge of decadence.

Dull roots with spring rain (l: 4, Part I)
A little life with **dried tubers** (l: 7, Part I)
What are **the roots** that clutch, what **branches** grow (l: 19, Part I)
And the **dead tree** gives now shelter, the cricket no relief (l:23, Part I)
That corpse you **planted** last year in your **garden**
Has it begun to **sprout**? Will it **bloom** this year (l: 71-72, Part I)

A rat crept softly through the **vegetation**. (l: 187, Part III)

Water:- The last and the most significant lexical item is water, a key symbol of life and fertility in the wasteland. Like the lexeme 'dead', the water image is used almost in all the parts of the Poem, and this symbol has even higher frequency of occurrence than 'dead'. Through 'water', the deadness of the wasteland can be brought back to life:

And the dry stone no sound **of water** (l: 24, Part I)

Fear death **by water** (l: 55, Part I)

The **hot water** at ten (l: 135, Part II)

By **the waters** of Leman I sat down and wept. (l: 182, Part III)

The wash their feet in soda **water** (l: 201, Part III)

This music crept by me upon the **waters** (l: 257, Part III)

Here is no **water** but only rock

Rock and no **water** and the sandy rock (ll: 331-32, Part V)

Which are mountains of rock without **water**

If there were **water** we should stop and drink (l:334-35, Part V)

If there were **only water** amongst the rock (l: 338, Part V)

If there were **water** (l: 345, Part V)

And also **water**

And **water**

A **spring**

A **pool** among the rock

If there were the sound of **water** only (l: 348-352, Part V)

But sound of **water** over a rock (l: 355, Part V)

But there is no **water** (l: 358, Part V)

The lexical items presented in alphabetical order above reveal the core vocabulary, which form the texture of *The Waste Land*, and has been presented in the following table:

Table 1

	Part I	Part II	Part III	Part IV	Part V	
Lexemes in alphabetical order	Line Numbers	Line Numbers	Line Numbers	Line Numbers	Line Numbers	Frequency
Antique		97, 156,				02
Bed	73		226,			02
Bells			288		384	02
Body Parts	38, 39, 48, 52, 53, 65	81, 125, 126, 133,138, 144, 158	186,188, 193, 195,201, 215, 219,228, 240, 251,255,294, 296, 297, 303		337,339, 344, 378,380, 403, 421	34
Bones		117,	186, 194,	316	390	05
Broken	22,		173, 303		408,416	05
Colours	25, 26, 61	95	175,208,215, 220,283, 289,		322,344,361, 363,372,377, 379,381, 396,	19
Dead/ Death / Died	2, 23, 40, 55, 63, 68	116, 160	192, 245	312	328, 339	13
Dry	7, 24	194, 225			337 342, 354, 390	08
Fear	15, 30, 55					03
Fish			189,263		425	03
Garden	71				323	02
Light	41	83,96,108	222		322,393	07
Living	40	126			328,329	04
Mountain	17				327,333,334,339, 341,343,371,385	09
Rain	4,9	136			342,394,396,	05
Rat		115	187,195			03
Rock	25,26,49				331,334,336,338, 347,348,351,355	11
Seasons	4, 5, 8, 18		198		327	06
Shadow	25, 26,28,29					04
Silence	41				341, 398	03
Sound	24				355, 366	03
Speak		112	184		399	03
Time	18, 28, 29, 61	111,	179, 190, 208, 226, 263			10
Towers			289		373, 382	03
Vegetation	4, 7, 19, 23, 71, 72			187		07
Water	24, 55,	135,	182, 201, 257,		331,332, 334, 335, 338,346, 348, 349, 352 355, 358	17

The contextual meaning of almost every lexical item is quite in consonance with the main title of the poem. One can investigate significance of the titles of individual parts of the poem through the choice of vocabulary within each part, and can also see expansion of the specific lexical choices throughout the parts, featuring relation and co-ordination among the different parts which would suggest unity of the poem from the point of view of linguistics. Such a unity does exist. Therefore, the entire discussion through a relationship of aesthetic and lexical leads to the coherence of the poem:

Table: 2

Aesthetic	lexical I	lexical II
Significance of the sectional Title	relevance of lexical items in sections	significance of the core lexical items at inter-sectional level
Relationship of The individual titles With The Broader title i.e. The Waste Land	Relationship amongst the different sections at lexical level and their connection i.e. , <u>The Waste Land</u>	
Coherence of the poem at both aesthetic and lexical level		

Conclusion

Every great poem is a microcosm, encapsulating a unique vision of a poet. Similarly, every great work of art, through a process of selection and rejection, tries to convert disharmony into harmony and chaos into cosmos. Eliot, too, presents a chaotic world where everything appears to be in disarray, but he also suggests ways and means in the last part, how to restore harmony. Besides, every great work of art deals with sympathy for mankind and this inherent message one gets from *The Waste Land* through the three DA sounds 'Datta', 'Dayadhvam', 'Damayata': give, sympathise, control. *The Waste Land* may appear to be a mere accumulation of literary bits and pieces packed in its five parts, but a deeper aesthetic and lexical analysis is quite contrary to this view. It is a well designed and thought out piece of work consistently pursuing a major theme, which is supported by minor themes and characters. And finally, one observes emergence of harmony from this seemingly disproportionate poem of five parts at more than one level.

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