

# A SOLUTION THROUGH VEDIC METAPHYSICS IN ELIOT'S FOUR QUARTETS

<sup>1</sup>Sankar Paul, <sup>2</sup>Prof. Shrikant Singh

<sup>1</sup>Research Scholar, Nava Nalanda Mahavihara, Deemed University  
Nalanda, Bihar, India

<sup>2</sup>English Department, Nava Nalanda Mahavihara  
Nalanda, Bihar, India

**Email ID:** krishnapaulmsd@gmail.com

**Accepted:** 07.06.2023

**Published:** 01.07.2023

**Keywords:** Gita, Hindu, Quatrains, Yoga, Krishna and Moksha.

## Abstract

According to George Williams, the basic concept presented in the quatrains can be found "similarly in Christian and Hindu theology, John of the Cross or the Bhagavad Gita". The Bhagavad Gita has been widely respected for both its structure and substance over the centuries. "His creative works were tinged with an Indian influence," Eliot admits in his own writing, "his imaginative writing". The text of the four quatrains is divided into four parts labeled "Burnt Norton", "Seventeenth" and "Thirteenth". "as well as 'East Coker', 'Dry Salvages' and 'Little Gidding'. The Bhagavad Gita consists of four different yogas. These yogas are Dhyanyoga, Jananayoga, Karmayoga and Bhaktiyoga. Together, these yogas facilitate the realization of one's potential for the 'self-improvement and liberation of the soul towards its ultimate goal. The four limbs of yoga affirm the teachings of Lord Krishna, which exhort the practitioner to separate himself from the material world, even if he is physically present within it. According to the Gita teachings of the Lord, represents the material world, represents only one stage of the path to the Supreme Being who created everything. Eliot followed the four yogas, which include the philosophies of good deeds, meditation, wisdom and devotion in the four general chapters which make up the four quatrains represent a perfect connection for the search for the ultimate truth. There is no doubt that the ultimate truth is known as "moksha" or an R represented as to salvation and a "connected strategy for attaining salvation".

## Paper Identification



\*Corresponding Author

© IJRTS Takshila Foundation, Sankar Paul, All Rights Reserved.

The agony of a lost identity, anger and boredom were present in Eliot's life at the time he wrote the Four Quartets, contributing to the medium in which they were written. Eliot has the confidence to counter his own passive laziness after reading the Bhagavad Gita, especially the passage where Lord Krishna preaches the gospel of the principle of action and inaction. The vast majority of critics agree that "Eliot's Enlightenment mystification is not merely attending a class of lectures by a traveling swami." Not Swami Vivekananda but a survival aid that Eliot actually made through the effect of reading the Bhagavad Gita. [T]a Bhagavad Gita is a Hindu scripture. Arjuna receives a discourse from Lord Krishna to awaken him from his sluggish passivity:

Karmanyevadhikarast  
Ma phalesukadacana ma karma  
phalaheturbhur ma  
tesango'stvakarmani.

(You have the right to work for yourself, but you can never take credit for the results. You shouldn't be motivated by the results of your actions, nor constrained by inaction.

The Lord explains to Arjuna that the results of an "activity" are neither useful nor produce any lasting results. In case there is no positive outcome, the activity should still be undertaken as a moral obligation, but one should not get emotionally involved with the outcome. Arjuna can gain a practical understanding of metaphysical knowledge by using the reasoning that the effects of an action involve the individual in temporary complications which bring nothing but misery after suffering. Since an action performed with the intention of achieving a certain result is the first obstacle on the way tomoksa' (salvation), the being is destined to remain in a state of eternal suffering. The purpose of the theory of karma is to awaken Arjuna from his sleep of indolence and inactivity. Eliot mimics this best as thought-drenched relief for one's attachments and also one's sleeping self as Eliot conveys the message that he believes karma is real and that people are responsible for their actions:

However, there can be no gain or loss. For us the  
only thing that matters is the effort; everything  
else is none of our business.

The Lord conveys this thought to Arjuna in the above prayers, and these lines are a transcribed interpretation of this thought. In the Gita, the terms "gain" and "loss" are never used to replace a futile result, and the word "try" is never used in place of the word "do". It seems that Eliot followed even more faithfully than Arjuna a message spoken by the Lord in a very human and psychological framework. The guiding principle of "Karma Yoga" was communicated with the utmost confidence and constructively. The words of Dry Salvages, which say: "And do not think of the fruit of the deed," bring the entire discourse of the Bhagavad Gita into the main structure of the poem. These lines are taken from the poem "Dry Salvages..."

The idea of time that Eliot presents in the Four Quartets is where the point at which the Bhagavad Gita impacted Eliot's writing can be identified.

The first line of the poem reads: "Present and past." This sets the tone for the rest of the poem. Both may be present in the future. The future is also included in the past. In the event that every moment is always present

There's no going back.

Due to the fact that Eliot relied heavily on Bergson's notion of "duration", some critics quite erroneously derive their notion of time accordingly. Bergson's "duration" attempts to understand time in terms of coeternity, but Eliot's borrowings can be seen as coincidences. The point is that Eliot elaborated on the Bhagavad Gita in particular and Hinduism in general in a timely manner. His conception of the origin of time derives partly from Vedic philosophy and partly from Bersanian thought. The above sentences are taken from the Four Quartets and are related to Lord Krishna's explanation of the concept of timelessness to Arjuna in the Bhagavad Gita. He speaks:

It's not that I, you, or these rulers didn't exist at any point in history, nor that any of us will cease to exist in the future.

and even:

O Arjuna, when it comes to creations, I am both the beginning and the end. When it comes to scientific research, I follow metaphysics, and when it comes to controversial debates, I follow constructive reasoning. There is another verse in the Gita which describes the truth, and it is worded similarly to the previous one:

Not only that, but the presence of both,  
It can also be said that the end precedes the  
beginning and that the end and the beginning  
have always been there. Before the beginning and  
then until the end. And the only constant is now.

As stated above, Lord Krishna states his belief that "time is timeless" and hence it is possible to be free from all past, present and future events. It can be found in the Bhagavad Gita. Eliot fully believes in the idea, stating that there is only the present and no past or future. The central concept that emerges from the Bhagavad Gita is that the cosmos is undergoing an endless cycle of transformation, and this transformation can be summed up in the word 'enter'. Things keep happening and the universe keeps following us. The coeternity of time and space is a representation of change, which is nothing more than the passage of time. Eliot bases his belief that there is only the eternal present and nothing else on the theory of Einstein or Bergson, who claim that there has never been history and that there will never be a future. The eternal present is but an eternity; inside, time and space are each linked to a place. To say that the continuity of change, flow and occurrence is related to both space and the system of the cosmos is to say that it is. The Eternal Now is said to have existed before the Lord came to Arjuna to address him, and this aspect is referred to here. It is only real or apparent time; Physical time is just a human arrangement of hours, days, months and years represented by many calendar systems around the world. Physical time is also called apparent time.

In Eliot's Four Quartets, the concept of "spatial" time is expressed by the phrase "space-time constant", which is now understood as "coeternity". When he discovers that past and present coexist in eternity, Bergson is wrong; rather, the Bhagavad Gita assumes "time".

Eliot also used Hindu notions of time presented in Hindu scriptures other than the Bhagavad Gita. Time in the present, time in the past and time in the future are related to the concept of cyclical time, which is a recurring theme in Hindu philosophical thought and is described in the Vedas. The Athar-Veda gives the following description: What will be established in non-existence; what needs to be solidified into existence; and existence itself is what needs to be strengthened. Sincerely, Lord Vishnu, and so on.

According to the Vedas, time can be divided into two different categories: "flow time" and "non-flow time". Eliot changed the words "flow period" and "fluidity" to "psychological" and "spiritual" and "physical" and "co-eternal" respectively. These two sentences refer to the same concept. His activity radiates no concept; rather it is about calculating time by substituting other terms found in the Vedas. When he says that "the end and the beginning have always been there," he goes back to his imitations of Vedic language and thought. His concept of time is the endless cycle of the gunas going from a state of balance to a state of imbalance. This cycle is called "Samsara" in the Hindu perspective of philosophical thought. It illustrates the properties of the river, which includes time past, time present, and time that will pass in the future, but it represents neither a beginning nor an end. Eliot very secretly borrowed the material in question. It is Avidya, the most basic ignorance of the true nature of the self-identification of the Overself or a 'Brahman', and has no beginning (anandi) and no end. This ignorance is the origin of all other forms of ignorance (ananta). The knowledge of self-realization and its identification in both directions is the so called 'Brahman' which is synonymous with timeless.

Aspects of the Bhagavad Gita have been discussed in various chapters and it is not possible to explain these matters in detail; rather, they can only be mentioned in passing. Many critics have cited the images of 'water' and 'lotus' as examples of Vedic scenarios demonstrating the difference between 'vidya' (knowledge) and 'avidya' (ignorance). In the Bhagavad Gita, the Lord explains the difference between these two for four of his yogas. The Rigveda and the Upanishads are two of the Vedic scriptures that contain many symbols that can be used for philosophical expression. The phrase "water's unfathomable depth" comes from the Rig Veda and was used by Eliot as an inspiration for the pond emblem in the four quatrains. Similarly, the image of a lotus evokes the Lord Buddha, who is said to be seated "between the petals of a lotus" and the "heart", which is the abode of the "Brahman", and which is sometimes compared to a lotus blossom.

The concept of "still weak", found in both Eliot's plays and poetry, is important to Eliot's philosophical and literary accounts. At one point it shows the influence of Einstein's notion of the fourth dimension, which speculates on the presence of another reality from the Zone of Illusion which we call "Maya", which is an Indian word. Eliot also understood and used the term "fixed point" as an age, representing a gap between death and rebirth in most of the works he wrote. Eliot believes that the soul travels without platitudes and is totally devoid of any kind of connections, allusions and maya during the whole phase between the post-death phase and the pre-natal phase. It has been suggested that reaching a "still point" is the necessary step to enter the true path of salvation. He expresses his literary prowess in the Four Quartets:

At the center of the world's rotation is neither  
flesh nor fleshless;

Neither from nor to; at the still point, / is the dance.

However, the concept of a "fixed point" is very similar to the stage where a person or saint has reached the point of being free from the illusions of the material world. This thought has more similarities to Vedic philosophy. The term "fixed point" is synonymous with "brahman" and refers to a state without ever-changing currents or divisions. The stage of self-realization is a necessary state for the method of complete salvation. This stage is described by the images "neither flesh nor emaciated" and "neither worms". According to McCarthy, the "fixed point" refers to the "state of spiritual stillness and freedom from desire, activity and pain" and is "both transient and eternal, in time and out of time".

The imagery of the "dance" is reminiscent of the cosmic dance of Lord Shiva, which represents a state free from the "practical activities described in the dance of Lord Shiva".

the existence of the fourth dimension, a state of reality both invisible and unattainable for states of the human three dimensions. This state of reality is called the "fourth dimension". Using the poem "Still Faint", Eliot demonstrates that the evolution of cosmic consciousness is the progression from the material order of "three dimensions" to the "maylose" spiritual state of the "fourth dimension". The central idea of the poem is that there is an inevitable transition from the world of the senses to the realm of metaphysics. This is exactly what the Lord teaches in the Gita, and you can see a reflection of this in the cosmic dance of Lord Shiva. In the Gita, Lord Krishna refers to the metaphysics of the "fixed point", and TS Eliot uses this concept as a euphemism in his work:

However, the enslavement of women, past and future, in the fragility of an ever-changing body protects humanity from the paradise and damnation that floss cannot resist.

The words "buried bell hour and day" 28 in "Burnt Norton" not only point to the Hindu theory of knowledge and ignorance, but also support Eliot's idea of the "still point" in the Vedic "sunflower" symbolism. Renaissance). )," and the items are (cold)", and so on).

"Coker in the East" is a presentation of the Vedic cycle of births and deaths from a philosophical point of view. The Bhagavad Gita describes a system of births and deaths, and TS Eliot's remark "In my beginning is my end", followed by "In my end is my beginning", illustrates the system. The process of dying gives new life, but every new life ultimately ends in death. Only the metaphysical truth of death admits the possibility of birth. Even in the cycle of birth and death that must be passed through to attain salvation, only death can serve as the cornerstone. In the third part of the poem, titled "East Coker", TS Eliot explains that the ultimate goal of every creature is "to travel in the darkness of the soul". It also reinforces the Hindu idea of the eternity of the soul. ,

I commanded my thoughts to silence and invited the night  
to take possession of them.

As in a theater that will be the darkness of God. All the  
lights went out in preparation for the next story.

In metaphysics, "change of scene" refers to death seen as a natural event that causes the beginning of a new life. Eliot restored faith in the Lord, and he did so in a way that kept pace with Krsna realization. Krishna teaches Arjuna that one should not mourn the death of a being as time is inevitable.

It's not that I never existed, either you or those monarchs; nor is it  
true that none of us will exist in the future.

Furthermore, the Lord likens the mortal body to the garment that is discarded to make room for the new, saying that it is so with our bodies:

Vasamsijirnanityathavihaya/ navanigrhnatinaro'  
paraniTathasariranivihayajirnany any ani  
samyatinavani Delhi.

(Just as a person gets rid of old, worn-out clothes and replaces them with new ones, the embodied self gets rid of old, worn-out bodies and replaces them with new ones.

Death is the step that allows for a spiritual transition of the soul to the "breaking point" which is the beginning of the redemption process.

The passage in "Dry Salvages" where TS Eliot refers to Lord Krishna and says:

Sometimes I wonder if this is what Krishna meant when he said  
 "many other things or a way of saying the same thing".  
 He refutes allegations that Eliot is drawing exotic conclusions  
 against him. Eliot derives the idea that "the time of the destroyer is  
 the time of the guardian" using the name "Krishna..."<sup>34</sup>

This is what it says, the Bhagavad Gita teaches about both "time" and "eternity" in its interpretation. Helen Gardner, who stated that the first performance of "Insofar as the 'Quartets' contain responsibilities, together with their knowledge as dominant components, the inclusion of Krishna in the 'Dry Retrievals' is a mistake, and number 135 is This argument for the use of Krishna in the poem is based on the disturbance caused by the dust of the poem's "imaginative creative drive".

The reality he is aware of, as in his previous life, is that Helen Gardner never understood the text of the Four Quartets; moreover, he does not venture outside the comfort of his Christian knowledge. Even assuming that the use of the name "Krishna" was incorrect, the question remains where the meaning of the Four Quartets would come from in absolute relation to Christianity. It is impossible to regard Helen Gardner's ignorance of TS Eliot's foray into the Bhagavad Gita as intellectual inquiry. B. Rajan has a different goal in mind when he criticizes Eliot's "Tunnel of Eastern Metaphysics 37" for being uncomfortably tortuous. This is one of those programs. Works on the poetry of Eliot, that the poet had long since taken refuge in the realm of the Vedas to explain coercion and spiritual knowledge. This has been discovered by scholars studying Eliot's work. MB Rajan has been shown to need to understand Eliot using sources other than Eastern philosophy, and he identifies Vedic metaphysics as an irrepressible break in his method. By admitting ignorance of Vedic philosophy, FO Matthiessen proves to be a reliable and honest author: "For his part, he had never studied the Upanishads from which Eliot drew inspiration. as stated by MH Gardner it is not true, contrary to what the facts reveal. Eliot draws "his 'groundwork from Indian sources'<sup>41</sup> and appears to be familiar not only with the Bhagavad Gita, but also with the dramatic settings found in the ancient epic Mahabharata. Eliot writes the following in "Dry Salvages":

Oh travellers, oh sailors, you who have come to port and you  
 whose bodies will stand the test and trial of the sea, or in any other  
 circumstance, this is your true/final destination. Therefore,  
 Krishna, as He did when He taught Arjuna, On the basis of  
 conflict.

The comparison between the "River of Life" and the "Sea of Life" is the basis of the discussion that follows the section "Dry Recovery". The path taken by jeeva (living beings) from birth to death is symbolized by the river. "The river and the sea" refers to the Hindu metaphor of the cycle of life, in which a drop of water rises from the ocean in the form of vapor, is then sent as rain across the Himalayas and finally returns to the sea. . of the Ganges. The expression "the river is a symbol of flow and the sea a symbol of permanence" refers to these two bodies of water. 44 The symbol of the "sea" in which a person's "river of life" must drown has its origin in the Bhagavad Gita, in the following verses of the "Dry Ransoms":

It reaches the stillness capable of welcoming all the objects of the senses, just as the "rivers" can flow in a pristine but constantly full "sea", but not the one that seeks the whim.

Eliot's impressions of the kind of sanity he experienced in Arjuna led him to refer to Lord Krishna who also appears in Arjuna's story. Of course, it's the poise he maintains in his actions and thoughts when he's on the battlefield, a place that "would be difficult for most of us, even as spectators."

The Lord's objections are found in the Bhagavad Gita. :

When a person leaves his body, he gets everything he thought when he died; O son of Kunti! He achieves precisely this goal by being constantly absorbed in his contemplation.

It bears a striking resemblance to the analogy made by Eliot. This comparison holds up quite well:

When there is no activity or inactivity, you have the opportunity to receive: "In all spheres of existence. At the time of his death, a man's thoughts may still be very close to him.

Finally, Lord Krishna's teachings culminate in the text of the Four Quartets in their entirety, revealing his entire thought process.

The lines of the Lord:

He who neither disapproves nor strives must be recognized as a constant renunciation of action: for, O Mighty One, he who is free from the double is easily freed from bondage.

In the last words of "Dry Salvages" there is a recurring thought to reflect on.

And freedom is in doing the right thing. In addition to the past and the future. This should be the goal for most of us.

It has been established that the elemental realities of the Four Quartets are Air, Earth, Water and Fire; thus the theme of the Four Quartets could be interpreted as "the abandonment of worldly concerns in favor of a reverential contemplation of the divine" the concept of fire as part of a strategic planning process. It is written by him in "Little Gidding":

We breathe and we live, and these two things are either consumed by fire or fire.

The image of fire appears several times in the book; however, its meaning does not really refer to the consumption of self by lust or desire. Instead, the picture shows something completely different. In Hindu texts, "fire" is referred to as a witness and god while performing all kinds of Hindu rituals. These rituals include birth, marriage, death and post-mortem rites. "Agni", which literally means "fire", is the name of the god who purifies and forgives sins. The Bhagavad Gita refers to two different types of fire: the fire of desire and the fire of understanding. On the other hand, the fire of knowledge tends to elevate the being to the supersensible, while the fire of desire tends to destroy the being. The Lord despises the flame of desire and therefore identifies it as a quality of the ignorant. Since a "yogi" focuses his attention primarily on the flame of knowledge, this occupation also serves as a tool for sublimation.



they have nothing to do with the topic. In the Bhagavad Gita, the Lord explains His metaphysics in the context of a battlefield. This allows Arjuna's sensitivity to play a role in the process of translating abstract ideas into Arjuna's particular feelings. Had Lord Krishna spoken to Arjuna in the quiet, secluded atmosphere of a preacher-disciple relationship, Arjuna would never have understood what was being said to him. Through a process of metamorphosis, the Lord awakens various feelings in Arjuna using battle sense.

As TS Eliot observed in his book *The Music of Poetry*: "In the Bhagavad Gita there is a style of conversation employed by the Lord which can be likened to the progression of a theme through the use of a variety of instruments. There are also possibilities for verses which are an analogy to this progression. Eliot specifically pointed out in his notion of 'dissociation of sensibility' that the idea transformed into emotion works like a prepared dish which brings the reader the full flavor of feeling Eliot's theory of 'dissociation of sensibility' while reading the Bhagavad. , a 'poetry which tends to recognize a certain rhythm #61 before it reaches 'expression in words', was happy to find confirmation of Lord's thesis in his own choice of the idea -Emotion". Relying on persuasion in conversation and about transforming a particular feeling into an idea, Eliot has managed to present Eastern philosophy within a fundamentally Christian framework. Philosophical poetry, *The Four Quartets* uses an expressive style to explore a simple theme of renunciation to mediate through the 1 'self-realization. There, in the Bhagavad Gita, the sensibility embraces the two opposing factions in the armies, each in its usual hab battle dress. The warriors are aligned and display a unique sensibility that combines elements of honor, awe, love, hate and anger The feeling of struggle contributes to the fusion of cognition and emotion in the capacity for total understanding.

Eliot skilfully reproduced the pattern, basing the four sections of the four quatrains on his own life experiences and memories. The memories of his previous duel emerge in a current sense of bewilderment which allows us to grasp the concepts contained in the quatrains with relative ease. Daydreaming about one's past life leads to a unique kind of immersion that transforms abstract concepts into understandable and valuable feelings. Arguably, Eliot was able to condense the most laborious concept in all of metaphysics into a simple statement of easily accessible feelings.

Les Quatre Quatuors have an inorganic form and there is a connection between this form and the music: "There is no unnecessary worry.

In addition to other predetermined technical standards, the reader or reviewer should have some technical knowledge of the musical form to enable an accurate assessment of the poem. The Bhagavad Gita promotes a rhythm and symphony characteristic of Vedic incantations. In these spells, the sounds have a greater meaning than the actual meaning of the words. These have the potential to produce the effects of mantras, which can also translate into divine effects. Thus, the words of the Gita appear as symbols, each of which has a "tantric" effect within it. When chanted according to its Vedic pattern, the Gita passage is said to have the power to rule over air, water, earth, fire and the atmosphere as a whole. The human senses can marvel at its melodic quality.

The four quatrains are melodic due to the Vedic element contained in their structure and develop with the symbols "river", "sunflower", "sea", "lotus" and "calma". Eliot's symbolism not only conveys a secondary meaning, but also professes the precept of higher conduct by elevating the material to the spiritual plane. The melodic pun is said to exercise control over the senses and thus make the environment conducive to the experience of spiritual sensations. He takes it from the Bhagavad Gita, and in the following passage he expresses his manner and intention:

I think studying music can be very useful for a poet; but I cannot judge to what extent a technical understanding of musical form is desired, as I myself have no such knowledge. However, I believe

that the sense of rhythm and the sense of structure are the aspects of music that most interest the poet.

Naturally, musical analogies act as a rhythm that creates both concept and image. This effect is the result of the musical rhythm.

The familiarity of a speech is enhanced by the melody of the language. The term 'Brahmanspati' is said to be synonymous with 'vacaspati' while the term 'Brahapati' is considered to be the seer of the hymn. Eliot values the hymn and its expression in the quatrains, giving it the form of a poetic symphony. This is the most effective use of the hymn. The poem is divided into four distinct sections, each named after a different place. Each poem is divided into five movements, all having the same theme. In the first movement of each poem we are presented with multiple perspectives on the same theme; in the second movement we are presented with the same perspective on the subject, but in two different ways. This "philosophical treatise" is presented in the third movement of the poem, which serves as the center of the poem. 67 The fourth is a letter, while the fifth, which "summarizes all the preliminary conclusions", is linked to the letter. Eliot reproduces the structure of the Bhagavat Gita using a predetermined method to evolve from a temporal feeling to a metaphysical concept. However, repetition such as "Black O" casts poetic decoration, corresponds to Vedic incantation, especially the poems and hymns found in the Rig-Veda. The Vedic hymns have been treated so that each of the four quatrains represents the subconscious mind of a poet immersed in the emotional turmoil of personal tragedy and subsequent healing. The basis of free verse in the four quatrains are the spells of the Vedic scriptures, in their lyrical language, I feel the mantras of the Vedic scriptures are changing. There is no doubt that some literary critics, such as Roy Campbell, perceive modern poetry as "an epidemic of intellectual and emotional diarrhea" as well as the "essentially moody and childish" in which Eliot's Four Quartets are presented, it suffers more than 'author's ignorance of the source he studied so seriously. Form of the Four Quartets, in its purest and most serene imitation of the Bhagavad Gita, solicits a refined sensibility "which produces various intricate results" which Eliot once described as "the emotional equivalent of M73, conceived as the main concern of the mind". . Poet.

After converting to Anglo-Catholicism in 1927, TS Eliot's first public proclamation of his new religion is in the preface to *For Lancelot Andrewes* in 1928. In this statement, Eliot identifies himself as a "literary classic, a realist" and states to be a supporter of the monarchy.

While the statement in politics and Anglo-Catholicism in religion seemed conceptually correct, its implementation failed. According to what Eliot said in his theory of impersonality and what he said in that theory of poetic process, Eliot considered himself a classic in that his aim was to objectively describe the experiences of others. He defined "individualization" as the artist's decision to give up their individuality and feelings in order to convey a more universal message. His commitment to classical literary theory is made possible by his demand that the poet "escape from selfhood" and "from the annihilation of the personality, with the continual annihilation of the self". 176

He believed that "no poet matters at all", which was his response to the romantic notion of poetry, which he felt was too distant from the reality of the poet's life.

However, all his analytical and creative lessons are in vain; Indeed, both theory and practice become contradictory movements in his poetry. Eliot's methodology is that of a classic, and his thought process retains the romanticism of a great literary author. It is more correct to call TS Eliot's poems "the romance of a classic" rather than "classic", as I used to do. Eliot violated his own ideal of impersonality by translating the events of his own life into his writing, be it *Waste Land*, the "Hollow Men" or the Four Quartet themselves. The events of *The Waste Land*, as well as other

poems, are based on events from his own life. It is impossible to characterize TS Eliot as anything more than an autobiographical poet. He manages to capture both the fear and wonder that are integral to his existence in a way that appeals to modern sensibilities. Another thing to consider is the fact that most individual experiences have been generalized in a truly philosophical sense.

### References

1. "The Greatness of the Gita", The Bhagawad Gita, Paperback No. 20, (Gorakhpur; Gita Press, 1971) p.5.e
2. [CK](#) Stead, "The imposed structure of the four quatrains " in Bergonzi (ed.), p 198.
3. G. Nageswara Rao, "The Upanishads in the Desert", Asian response to American literature, pp.84-91
4. TS Eliot; East Coker, V.
5. The Four Quartets, I V. London. Faber and Faber .1959
6. TS Eliot, The Dry Salvages, 2nd page 187.
7. Rajendra Verma, Time and Poetry in Eliot's Four Quartets: p.17
8. B. Russell, History of Western Philosophy; p. 759.
9. TS Eliot, Little Gidding; VI 4; p.186
10. P. Achuthan, The Vedantic tradition in the poetry of TS Eliot, page 249.
11. TS Eliot, Burnt Norton: II- S.173.

