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# **Allusions within T.S Eliot's *The Wasteland***

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## Dedication

First, I thank Allah for the grace He gave me to complete this research.

I would proudly dedicate this work to my super husband, to whom I wish the best of luck in his life, for he always protects me and considers my everything in this life. To my revered, mother who was always by my side to push me further and who was always hoping to see me reach the horizons.

To the precious man in my life, my Father, who trained me how to overcome life difficulties and to achieve my goals, whatever the circumstances I face might be.

To my father in law and my mother in law I am especially thankful to my brothers and sisters, brothers in law and sisters in law. Special thanks go to my second family, my classmates, for the two years we spent in joy and happiness. Without forgetting my life, my little baby **Ferdous**.

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**Abstract**

The main goal of this research is to show the use of allusion and its importance in Eliot's poem *The Wasteland*. This poem is colossally intense with differing interferences within the story level, heaped up contrasts, abundant use of allusion and a number of citations from different languages. The research summarizes the use of allusions and tries to uncover the covert implications and reasons behind their use. It begins with T. S. Eliot's life. Besides, it follows the improvement of his intellect along his life. Eliot accorded great importance to tradition and the way he used the ancient author's ideas in order to create new thoughts. Moreover, Eliot's use of myth in his verse and overuse of different cultural, religious and historical allusions in *The Wasteland* was done in order to compare, differentiate past from the present.

**Keywords:** allusions, T.S. Eliot, *The Wasteland*

## المخلص

الهدف الرئيسي لهذا البحث هو إظهار استخدام التلميح وأهميته في قصيدة توماس ستيرن إليوت الأرض الضائعة. هذه القصيدة الحادة ب تداخلات مختلفة في مستوى الحكمة، تناقضات مترجمة، وكم هائل من التلميحات، واقتباسات من مختلف اللغات. البحث يلخص استعمال التلميحات وكذلك كشف الغطاء عنهم وعن أسباب إستخدامهم. يبدأ هذا البحث بنبذة عن حياة الكاتب توماس ستيرن إليوت وكذلك تتبع تطوره الثقافي طيلة حياته. إليوت وافق أهمية كبيرة للتقليد في ذلك الوقت حين وقف على أكتاف صحفيين لابتكار أفكار جديدة. بالإضافة لذلك استعمال إليوت للخرافة في بيته الشعري وكذلك الاستعمال المبالغ للغات، ثقافات وديانات مختلفة وكذلك تلميحات تاريخية في قصيدة الأرض الضائعة كان بهدف المقارنة وتمييز الماضي عن الحاضر.

**الكلمات المفتاحية:** تلميحات، توماس ستيرن إليوت، الأرض الضائعة.

## Résumé

La présente étude a pour objectif principal de mettre en évidence l'utilisation de l'allusion et son importance dans le poème d'Eliot, intitulé *The Wasteland*. Ce poème est d'une intensité colossale avec des interférences différentes au niveau du récit, des contrastes entassés, de l'utilisation foisonnante d'allusions et un certain nombre de citations de différentes langues. Ce travail de recherche résume l'utilisation des allusions et tente de dégager les implications cachées et les raisons de leur utilisation. Le travail commence par la vie de T. S. Eliot. En outre, il retrace le développement de son intellect tout au long de sa vie. Eliot accordait une grande importance aux conventions à ce moment-là ; il s'appuyait sur les épaules des anciens journalistes pour créer des pensées inutilisées. Par ailleurs, à travers l'utilisation du mythe dans ses vers et le recours excessif à différentes allusions culturelles, religieuses et historiques dans « *The Wasteland* », Eliot a voulu comparer, différencier le passé du présent.

**Mots clés :** allusions, T.S. Eliot, *The Wasteland*

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# **General Introduction**



## General Introduction

Thomas Stearns Eliot (1888-1965) was an American-born, British, artist, writer, writer and pundit. He is recognized as one of the twentieth century's major writers. He was granted the Nobel Prize in Literature in 1948 for his extraordinary, pioneer commitment to present-day verse. *The Wasteland* (1922) is a critical point of interest within the history of English verse. This sonnet is broadly respected as a central content of innovation, and has frequently been portrayed as the foremost critical sonnet of the 20th century. It was composed amid the harvest time of 1921 in Lausanne, Switzerland where the writer was fairer cooperating after a genuine breakdown in wellbeing caused by house hold stresses and over work. The mental unhinging of his spouse, her inopportune passing in a mental healing center. The nerve-shattering effect of the War gave birth to destruction, cynicism and fretfulness within the artist. He uncovers his sharper cognitions of the world and considers it a wasteland in this lyric. Because of the state of loss that characterized Eliot's life, he felt a need to find meaning and sense of purpose in different religions and cultures. This what has led him to the use many allusions in his mosaic poem, *The Wasteland*.

Allusion is a noun made from the verb "allude" to make indirect reference. Allusion is a passing "reference", without explicit identification, to a literary or historical person, place, or events, or to another literary work or passage. Being not explicitly identified, allusions imply a feud of knowledge that is shared by an author and the audience for whom the author writes. Most literary allusions are intended for contemporary audience but some are very specialized one or drawn from author's private reading and experience.

Much of T.S Eliot's long standing reputation as a difficult poet owes to his tendency to harsh and overbearing allusion. Although allusion is commonly thought of as a literary technique, it has received comparatively little study as a literary genre. Allusion occurs when two works use the same language. The author intended for the reader to recognize this shared language since it is specific and verifiable. Within the referring text, the allusion has a literal, 'non-allusive' meaning as well as meaning in its original context. 'Literary allusion is a technique for the simultaneous activation of two texts,' says one scholar. A successful allusion is thus something entirely new, a fusion of old and new texts that conveys meaning that neither text can bear on its own. Only the reader can make connections between the two texts because such links exist only in the reader's mind. As a result, authors do not have complete control over the meaning of allusions, which can lead to the reader discovering new meanings.

The *Wasteland* is one of the most complicated poems. The Text is replete with allusions. The more we go through them, the more we investigate curiously and puzzling things. It could be a long lyric which incorporates occidental as well as oriental writing and culture. It reflects the poet's significant information and intrigued in Vedic writing and its lessons.

### **1.Statement of the Problem**

Modernism has brought so many writers. Most of them wrote for the sake of expressing themselves. Modernist writers focus on their conscious desire to overturn traditional modes of representation and express new sensibilities of their time. Many modernist writers rely on literary devices like symbolism and imagery and allusion to help the reader understand their writing, and to create a stronger connection between the text and the reader. T.S Eliot was a British modernist poet. Two of his most significant poems are “ *the love song of j. Alfred*

*prufrock*” (1915)- his first work which made liberal use of literary allusion to Shakspeare- and “*the WasteLand*” (1922) which provide also a dark and introspective look at human nature. This work depicts how T.S Eliot used allusions within his poem and how is this important to understand the poem and its place in English literature.

## **2.Purpose of the Study**

The aim of this study is to analyze and describe the use of allusion. Also this work gives a general idea about some authors of modernism movement and their purpose from the use of this literary devise. In addition to that, the poem of T.S Eliot show the over use of allusion.

## **3.Significance of the Study**

This research will be significant in the field of knowing what is allusion and from what it comes. Second it might be shown the assumption that there is a body of knowledge that is shared by the author and the reader and that reader will understand the author’s referent.

## **4.Primary Questions**

This research opens the way to different questions concerning allusion. These questions are as follow:

1/which poem has its allusion in *The Wasteland*?

2/what is the function of allusion in *The Wasteland*?

3/what does the title *The Wasteland* suggest?

4/why does Eliot use allusion?

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## 5. Methodology

This research goes under literary studies, therefore, the research methodologies includes are analytical as well as descriptive research methodologies. In order to give explanations about the use of allusion, and describe how the author uses allusion to let the reader understand. The first step, descriptive methodology, is used to describe the use of allusion in literary work, while the analytical side is used to analyze the major use of allusion in the poem of T.S Eliot.

The focus of the dissertation is mainly on allusion. Allusion is a noun that is derived from the verb “allude” which means to make. This research is divided into two chapters. In the first chapter, it will give a background of the study. Thus, it will give brief definitions to allusion, its origins, Eliot and tradition, allusion to myth.

The first chapter is dedicated to allusion in T.S Eliot “the wasteland”. This chapter will discuss in details the allusion in the wasteland in the first subtitle. The third chapter will talk about the role and importance of allusions, which are used in Eliot’s poetry generally, and the wasteland specifically. The second chapter will explain some types of allusion in the wasteland such as classical allusion, literary allusion, and biblical allusion.

The conclusion will state the result of my work and how it is effective and additional to other literary works T.S. Eliot's masterpiece, *The Waste Land*, is unquestionably a seminal work of modern poetry, as well as of English literature in general. Some critics claim that *The Waste Land* depicts the post-war Modern world as Eliot perceived it, with the 'waste' being the spiritual barrenness of Modern, post-war man — the 'waste' of an entire age, rather than the physical wreckage and devastation left behind by the conflict. However, the poem's wasteland does not have to refer to a single point in Western history: it can be read in the context of any age and place experiencing emotional and spiritual

devastation, and it offers a historical continuum through its allusions, in which the poem's world is linked to several past events. This research will aim to address the topic of allusion in Eliot's poetry, with a focus on *The Waste Land*, before moving on to Eliot's concept of a legitimate literary lineage. The goal is to bring out the idea of the past constantly being present in Eliot's work, as well as in the poet's thinking, to better grasp the temporal disparities in the poem. The importance of mythology and ritual in the poem will be examined, and it will be fascinating to see why all of these factors create echoes in the reader's mind that reverberate throughout a reading of the poem, and contribute to the feeling of the past always being present in any reading of Eliot's poem.

# **Chapter One**

## **Theoretical Background**

## Introduction

Allusion as a literary device has its origins and various usage. The wasteland is the supreme example of a text repeat with several allusions. In this chapter, the thesis will give various definitions of allusion by different scholars. Then it will specify this definition in literature. It will also explore the origin of the term allusion and its progress throughout history, because of its great importance and effect, it will give some explanation to the use of allusion in the wasteland.

In addition to that, this chapter will talk about the theoretical background of this study from the critical side. Also it will give the meaning of allusion according to T.S Eliot's the wasteland and his use of this allegory. Symbolism also has its relationship with this literary device, which is the same meaning of allusion. These literary devices give the poem good form and good shape. Using this literary devices make the readers understand the psychological side of the writer.

### 1.1. Background of the Study

From ancient Hellenistic and Latin Literature to the present, allusion has been an important trope in literature. Despite its centrality in literary history, allusion is strangely absent from Greek, Roman, and Renaissance European rhetorical treatises. The term "allusion" appears in the context of biblical reading in both Latin and English. The use of allusion in writing is not understood in ancient literature. The majority of the work has been done on twentieth-century Anglo-American literature by English and American scholars in the previous two decades. This evolution could be attributed to the aesthetic

of Anglo-American modernism. Eliot's novels, as well as his articles and art criticism, demand that we pay attention to allusion.

T.S. Eliot's reputation as a difficult poet is largely due to his penchant for harsh and oppressive allusion. True, the degree of allusion in his poetry may not exceed – and in fact, may be far less than – that found in the work of other poets, particularly epic poets. Eliot's allusions, on the other hand, are felt more brutally by his readers, especially in his earlier works. Readers unfamiliar with all of the books linked to throughout his poetry prior to and including *The Waste Land* will detect something missing in their reading – frequently unknowing that what they are reading is indeed a reference to a field so wide in its direct and metonymic potential. Eliot's allusions, on the other hand, do not serve to enrich or complete an otherwise understood poem, but rather are an intrinsic part of its meaning.

Readers who are unaware of the references in Eliot's poetry may feel as if they are being left out; as if they are not among the select few for whom the poetry was written.

However, it would be erroneous to assume that Eliot did not intend this 'exclusiveness' at all: his poetry was likewise specialized in order to 'raise the stature of poets.' The enraged reaction of Eliot's readers to this, on the other hand, worked in his favor. He felt compelled to distinguish his and his contemporaries' work from that of his forefathers – those poets who appealed to and were read by the public.

### 1.2. Definition of Allusion

What is an allusion? An allusion is a circuitous reference. While this definition may be a helpful beginning point, it is, as we should see, not a palatable last answer. But why inquire about the address at all? Most taught individuals have a reasonably clear



thought of what an allusion is and have done well with it. This may be the case, but I would propose that the scholarly hypothesis is the more awful for not having come to a clearer understanding of this term.

There is, beyond any doubt, no deficiency of ponders enumerating the use of allusion. witness, for case, the tremendous amount of work committed to T.S Eliot's use of allusion within the wasteland and Alexander Pope's use of allusion within the Rape of the Lock. still, what about all such ponders disregard is the essential address: what is an allusion? and the result is confusion. whereas there is no deficiency of hypothetical work on such subjects as incongruity and representation, there is a shortage of hypothetical work on allusion, a little number of articles, and no books.

One might propose that the reason for the shortage is that it is fair not a critical or interesting point, but doubtlessly typically not the case. Allusion is bound up with a crucial point in scholarly hypothesis, the put of intention authorial, and in writing itself allusion has ended up a progressively significant item. how diverse would twentieth-century poetry be without omnipresent inference? as we should see, allusion could be a difficult and slippery point. still, trouble alone cannot clarify the need for attention to inference, and, gratefully, it is not the purpose of this paper to clarify this need for attention, or maybe, here we might give an reply to the address what is an allusion? to start, we should give a definition of the term.

The definition of allusion is at the root of our inquiry. The oxford English dictionary characterizes allusion as "undercover, suggested, or backhanded alludence". It is obvious that allusion could be a sort or reference, but, as we might see, in just what way it must be suggested, or circuitous may be a matter of few debate. We in some cases utilize the word "allusion" with small care in recognizing it from "reference";

undoubtedly, we now and then treat the two words as in the event that they were conterminous. reference has, of course, been the subject of much hypothetical thought, however, as we might see, we cannot rest with basically taking a definition of reference and utilizing it as a definition of allusion.

### 1.3. Origins of Allusion:

Allusion was borrowed into English in the 16<sup>th</sup> century. What is the word root of allusion? It comes from the Latin verb “alludere”, meaning “to play with”, “to jest” or to allude to”, as does its cousin imply, meaning” to form circuitous reference “or “to allude”. alludere, in turn , infers from a combination of the prefix ad “to or toward” and ludere “to play”.

Allusion is a noun made from the verb “allude” to make indirect reference. Allusion is a passing reference, without explicit identification, to a literary or historical person, place, or events, or to another literary work or passage.

Being not explicitly identified, allusions imply a furred of knowledge that is shared by an author and the audience for whom the author writes. Most literary allusions are intended for contemporary audience but some are very specialized one or drawn from author’s private reading and experience.

Thomas Nashe, Pope, Eliot and others are well known for using allusions in their writing. Much of T.S Eliot’s long standing reputation as a difficult poet owes to his tendency to harsh and overbearing allusion.

### 1.4. Allusion in *The Wasteland*

The sonnet comprises of pictures, citations; whole lines are taken from other journalists; there are over sixty distinctive journalists in more than half dozen distinctive dialects; from the past, show, present day, old, western and eastern.

In its general framework, "The Waste Land" is constructed out of vignettes, patched quotations, and snapshots from different cultural, religious, and literary contexts. These references are from... factual, historical and mythological. ( Sultan and Ibrahim 2011, 94"

"*The Waste Land*" is the literary equivalent of shattered glass windows; it is shards of civilization shattered by conflict and reconstructed into a new frame. Before the war, these glass windows were in good condition and told a single story, either a saint's life or the crucifixion of Christ, but in general, they told one coherent story. The consequence of crushing these single stories to bits and putting them back together, then shooting them up and throwing them on a wall is *The Waste Land*.

There is no single voice or story in the poem; instead, there are multiple voices that each reflect or refract the others. The study's focus is on allusion, which is one of poetry's distinguishing traits, as it alludes to quotes from other literature. Allusion empowers the writer to do his task "on the shoulders of giants" (Whitworth 2010, 83).

The allusion is the most conspicuous of how poetry employs materials and patterns of experience that are not inherent in life but must be gained specifically. The problem it raises is an example of a broader communication problem. Allusion is a technique that gives the sense that modernist literature is difficult by bringing complex

feelings to the surface, either of belonging or exclusion, depending on whether the allusion is recognized. Knowing the allusion sources is not the same as appreciating and understanding why the poet utilizes them. M. A. Abrams defines allusion as "a passing reference to a literary or historical person, place, event, or to another literary work or passage without explicit identification" (Abrams, 2005:10-11).

Since allusions are not unequivocally distinguished, they infer a support of information that's shared by an author and the perusers for whom the creator scholars. J. A. Cuddon characterized allusion:

An implicit reference, perhaps to another work of literature or art, to a person or event. It is often a kind of appeal to reader to share some experience with the writer, allusions may enrich the work association and give it depth. When using allusion the writer tends to assume an established literary tradition, a body of common knowledge with an audience sharing that tradition and ability in the past of the audience to „pick up“ the reference ( Cuddon 27)

There are numerous sorts of allusions either a reference to occasions and individuals or reference to realities approximately the creator himself or a allegorical allusions or an activity one.

“Allusion was a fundamental feature of his personal existence as a poet," says Eliot, who uses it to express his feelings. Despite the various ways in which Eliot used allusion in his poems, the practice came naturally to him, and he frequently used references to communicate his deepest thoughts" (Moody 180). Allusion is used in Eliot's early poems to bring the old and mold it into new invention. "Allusion in Eliot's poetry functions in this double method, simultaneously electing an exiled tradition and changing

it into a distinctively new vernacular," says the author (Chinitz 22). It is difficult for the reader to understand a large number of references that form a complicated pattern of meaning. Dante's epigraph to "The Love Song of J. Alfred Prufrock" sets the tone for the poem and describes Prufrock's torment. Other references are literary, such as Hamlet, or Biblical, such as John the Baptist and Lazarus. The thematic function serves as a unifying thread, allowing the reader to gain insight into Prufrock's psyche.

The next sections will show the classical, Biblical, and literary allusions in "*The Waste Land*," as well as the reasons for adopting them.

### Conclusion

The theoretical background discussed in this chapter gave an image about the different meaning of allusion, along with T.S Eliot's poem the wasteland as well as major definitions gave from different scholars. Then the origins of allusion had its role in this chapter from Latin language to English language. The writer used many allusions in his poem in order to shape a great picture and clear idea to the reader. In addition, T.S Eliot used allusion in order to show the relationship between the past and the present.

The relationship between T.S Eliot's poem and tradition (including his essay tradition and the individual talent), and also the relationship between Eliot's poem and myth have their great importance to allusion. These will be discussed in the next chapter.

**Chapter Two**  
**The Significance of**  
**Allusion in *The***  
***Wasteland***

## **Introduction**

The wasteland is an important poem in the history of English poetry. This poem has a great importance and it is regarded as one of the central text of modernism, and it is classified as the most important poem of the 20th century. Eliot has an essay written in 1919, in this essay, he shows the meaning of art according to the artist, and he shows the meaning of tradition, then its relation with imitation. This chapter will tackle deeply the relationship between tradition and Eliot's poem the wasteland. Also will show the relationship between myth and allusion in the wasteland. The allusion in the poem is biblical allusion. It shows the comprehension of Eliot.

### **2.1. The Role & Importance of Allusions in *The Wasteland***

"Allusions to art, music, literature, or history may be made. They could refer to an event, a painting, a piece of music, a setting, a well-known historical character, or a myth— in other words, any well-known or presumably recognizable source" (Scaramella,2003). To comprehend the preservation and continuance of Literary Tradition, one must be aware of the use and significance of literary references in an author's work, as indicated by TS Eliot. Literary references are an excellent way to support something spoken years or centuries ago in the present work. The terms 'allusion' and reference are interchangeable terms that refer to the usage of a "word, phrase, or section in one author's work that is derived directly" or indirectly from the words of another author, whether directly or indirectly with more finesse or delicacy (Price). "A reference in a literary work to a person, place, or thing in history or another work of literature", writes the author of All American: Glossary of Literary Terms (2006).

Allusions to well-known personalities or events are frequently indirect or fleeting remarks." "Invisible Man," written with inventiveness by Ralph Waldo Ellison, is a masterpiece in and of itself, but it also intertwines one or more allusions to previously written masterpieces into every page," Zuk (2006) writes. Allusions are frequently utilized to condense large, complicated thoughts or emotions into a single, strong image. Scaramella (2003) discusses the literary usage of references in particular. "A grasp of how language develops meaning is vital in the study of literature," he argues. The use of literary allusions is one way that writers heighten or generate meaning."

Allusions are not required in all literary works, although in the case of poetry, the usage of meaningful allusions employed wisely does enhance the overall impact of the piece. By employing appropriate references, a poet can express the complicated, humorous, or allegorical subject matter of his poetry with a minimum of words. A poet might communicate much more than is expressed in the allusive words themselves by using allusion, bringing to mind other works in part or whole. This allows him to tell an epic story or continue an archetypal image or metaphor while also adding his or her interpretation and contribution to an already great literary heritage. Most of the subjects that have long perplexed mankind have already been fully explored within this long-standing tradition of Western Literature.

Eliot found himself unable to concur with F.H. Bradley's beliefs on the Absolute as that which synthesizes individuals and diversity while completing his Ph.D. dissertation on the philosopher. Eliot, on the other hand, developed his own theory on the "gradual unification of separate 'points of view.'"



Eliot writes:

Or the life of a soul does not consist in the contemplation of one consistent world but in the painful task of unifying (to a greater or less extent) jarring and incompatible ones, and passing, when possible, from two or more discordant viewpoints to a higher which shall somehow include and transmute them.

This chapter will immediately bring to mind Tiresias for readers familiar with *The Waste Land*. He is the personification of Eliot's philosophy of unification as the poem's uniting voice; he brings together an otherwise shattered profusion of voices resonating beyond Time and beyond history, and Eliot undoubtedly drew heavily on history in the poem. "A big part of any poet's "inspiration" must come from reading and his knowledge of history... this... entails an ordered view of the entire path of European poetry from Homer," he says. Furthermore, Eliot believed that if one looked at European literature as a whole, the consequence would be that what was new would modify the pattern of the past. T.S. Eliot said:

Whoever has approved this idea of order, the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past.

The allusions in *The Waste Land* are clearly pasted and positioned in order to signal to the reader that Eliot's London's predicament in the poem is not incomparable or necessarily dismal (or at least, without potential for redemption). Instead, the allusions "remind us of historical continuity and point us in the right direction" - they are "fragments... shored against my ruins." The allusions are spoken (or attempted to be articulated) by the voices in the poem.

**2.2. The Relationship between Eliot's "Tradition" and *The Wasteland***

T.S Eliot's 1919 critical essay "Tradition and the Individual Talent" was first published in the London literary magazine "The Egoist". Later on, it was published again after one year from the first publication. This essay remains one of his best and most influential essays. In this essay, Eliot speaks about how art is separated from artist and he is sure about tradition has less to do with imitation and more to do with understanding and expanding upon the intellectual and literary context in which one is writing. The essay has three chapters, the first one is about definition of tradition, the second one is about writing and writers, and the third one is about a short conclusion.

In the first chapter, Eliot gives some explanation about the concept of tradition. For Eliot, tradition or being traditional is not go further from the originality or the race of the personality but is more than being awareness. Eliot sees that novelty is better than repetition and tradition can not be inherited and if someone want to be traditional must obtained it with great labour.

So Eliot sees that it is about the awareness of the whole of literature of Europe « meaning that the poet wants to write to his generation must know not only about the past but even should know about the presence because the historical sense compels a man to write not merely with his own generation, and that's what makes a writer traditional. Eliot says that the poetry is related to the feeling of the dead poets.

In the second chapter, Eliot claims that the poetry is writing not for the sake of writing and pleasure, but he wants to escape from his emotions, and also the poetry is an act of depersonalization. He discusses this using an analogy which talks about the platinum acts as a catalyst to create sulfurous. Eliot says that this art is not the expression of the poetry but is no more than an act of aesthetic distillation. He also says that, "my point of view is that the poet has not personality to express but he has a special medium showing the combination between the impressions and experiences".

In the third chapter, he gives short conclusion in which he says his opinion about the poetry and poem claiming that the emotion of art is impersonal, and the poet is impersonal, and he can not know what is to be done unless he lives in what is not merely the present and also he has to be conscious about what is already living.

One of the most famous essay of T.S Eliot is about '*Traditional and the Individual Talent*', in this essay, he tries to do two things: He defines "tradition" by emphasizing the importance of history in creating and interpreting poetry, and then argues that poetry should be primarily "impersonal," that is, distinct from the writer's personality. Eliot has reinvented the meaning and use of this commonly used word, 'tradition,' in an unconventional way. He opens the essay by describing the current meaning of the word "tradition," then goes on to explain the desired meaning, function, and significance of the term. Being traditional, according to Eliot, is a combination of learning and information from previous writers and works, as well as the inclusion of current literary trends and personal talents.

Tradition is a long-standing belief, habit, or way of doing something among a group of people; there are many different types of traditions, including religious, cultural, literary, and many others. When something or someone is described as traditional, it suggests that it is a part of a specific set of people's beliefs and practices, or that it adheres to old ways and ideas rather than new or different ones.

The literary tradition, which J. A. Cuddon defines as the inherited past, is the subject of this research, and the writers are studying and learning from it. Anything that is considered conventional has been tried numerous times and is constantly reverted to the past. Every author begins with a tradition, which each writer modifies and alters in their own unique style, even when imitative; for example, some of Keats' poems may have been written by Milton. (Cuddon 1999, 925)

Eliot understood the literary heritage as a constantly changing and evolving canon. He felt that the past informed and invigorated the present through literary tradition, and those talented writers could become a part of and modify that legacy if they could create "the new work of art" (Castle 2007, 23). The usage of quotation by Eliot appears to support the usual notion of literary influence. His early poetry contains numerous quotes, allusions, and echoes, which serve to establish him as a knowledgeable possessor of a wide range of primarily canonical books from the European literary past.

The abundance of allusions in his poetry serves as an elegy for the literary history that it conjures, which in Eliot's case refers to a specific paternal lineage. Raazani observes that Eliot's fragmentary discourse implicitly operates as an inscription-epigraph style, so that quotations, such as Spencer's "Sweet Thames, run quickly till I conclude my song" in "The Waste Land," became an elegiac tactic. Eliot's citational practice reveals his affiliation with his self-proclaimed literary forefathers, which is accompanied by a guilty sense of failure at falling short of their standard and, more broadly, a sense of loss. This is the predicament of a masochist pursued by his sadistic conscience. Eliot's citational style enacts erotica of submitting to parental power demands. As he says in "Tradition and the Individual Talent," the poet's "continual surrender of himself" is a surrender to literary fathers.

Eliot emphasizes the importance of developing a sense of the past in the writer or poet, and always strives to study the poem or work about the works of dead writers or poets. The importance of tradition cannot be overstated. It is not linked to the legacy of writers who regret a great lot of effort, "it involves, first and foremost, historical sense involves a perception, not only of the pastness of the past but also of its presence." This historical awareness, which combines the timeless and the present, is what distinguishes a classic writer" (Eliot 2004, 36).

Allusion ,for Eliot , is more than just a literary device, but a technique to communicate with the past.

One of the most important notions and requirements for a poet or artist to be creative is tradition. "No poet, no artist of any kind, has his whole meaning alone; his appreciation is the appreciation of his relation to dead poets and artists." (Eliot 2004, 36) Without his or her appreciation for the dead poets or artists, no writer can find the complete meaning themselves. The poet cannot judge himself alone but must compare and contrast himself to dead poets as an artistic principle, not only historical critique. The poet must conform to what happens when a new work of art is made, to what occurred to all the works of art that came before it. Before the new work arrives, the poet must present an ideal that must be changed. Each work of art must be read correctly, and this is where the new and ancient come together.

It is not unthinkable in English writing for the past to be influenced by the presence in the same way that the present is influenced by the past. The writer's significant challenges and responsibilities will be known. Curiously, the poet finds himself assessed by the standards of the past, not as excellent or bad or better than the dead, and certainly not by the canons of dead critics. It's a judgment; a comparison is used to compare two works. It is not necessarily necessary to conform because it will not be novel or artistic. ( (Eliot 2004, 37)

"Classist in literature, royalist in politics, and Anglo-catholic in religion," writes Eliot ( (Vianu 2010, 55) The feeling of respect for tradition is shared by all three, with Eliot being the most conservative in terms of thinking but not in terms of form, being the most revolutionary and original in terms of writing.

Eliot's overuse of allusion in *The WasteLand* revives The European tradition and give a new life not as part of the past but a source of power for present. His classical mindset and

reverence for tradition are shown in his influences, which include Dante, Spencer, and many others. In a nutshell, Eliot appears to be a traditionalist when it comes to ideas, believing that the past should inform the present. His uniqueness lies in the shape and fresh meaning that emerges from the juxtaposition of the past and the present.

Both the critic and the creative writer benefit from such a concept of tradition. Tradition does not imply a sense of inherited knowledge from previous authors or a sense of historical belonging. Tradition is a living thing. It does not imply being still. Tradition refers to the passing down of knowledge, not to blindly following in the footsteps of the ancients. It can't be passed down. It can only be accomplished via concentrated effort. TS Eliot says: It (tradition) entails, first and foremost, the historical sense, which we might call nearly indispensable to anyone who wishes to remain a poet beyond his twenty-fifth year; and the historical sense entails a perception, not only of the pastness of the past, but of its presence; and the historical sense compels a man to write not only with his own generation in his bones, but with a feeling that the whole of European literature from Homer and within it the present; and the historical.

It requires a historical sensibility, which allows a poet to understand both the pastness and the presentness of the past. "Eliot was correct when he said that literature was a timeless order that was altered by each successive work of literature" (Craven, 2001). "One point is, of course, that if we have no living literature, we shall become more and more alienated from the literature of the past; unless we keep up continuity, our literature of the past will become more and more remote from us until it is as strange to us as the literature of a foreign people," writes Eliot (21) in his essay *The Social Function of Poetry*.

During the early years of his career, Eliot's beliefs on tradition weighed heavily on his mind. His analytical writings and poems both disclosed to his readers the literary figures he considered

significant enough to include in his tradition. Eliot employed allusions to direct the reader to these authors, who included Dante, Pope, and Dryden, as well as Shakespeare, Baudelaire, and Marvell.

Of course, many people used Eliot's essays as a guide to reading his poetry. It's no surprise, then, that after his death, readers began to notice and assert that Eliot's poetry did indeed allude to poets he had disregarded in his writings, and Eliot became even more 'difficult' to read. While Eliot, like his forefathers and contemporaries, must have suffered from worry, it is not the only reason for his selective allusion, and it is also not entirely to blame for his decision to eliminate (or try to hide) particular poets from his work. Eliot believed that specializing his poetry would elevate his position as a poet. As a result, one may argue that Eliot's use of allusion was not only aesthetic but also political. Eliot the manipulator had to carefully choose which figures to include as having affected the Modernist poetry movement as a significant figure, one could say, moulding it. While Milton, Whitman, and Tennyson had a profound influence on Eliot the individual/poet, Eliot the self-aware essayist understood he couldn't include them in his literary heritage.

### **2.3. The Relationship between Myth & Eliot's *The Wasteland***

Grasp and judging Eliot's works requires an understanding of myth. In the majority of his poetry, both early and late, it is a major mode of expression. Cudden defines myth as "a story that is not "real" and involves a "rule supernatural being-or, at the very least, superhuman being" (Cudden 526). Typically, myths deal with creation and describe how things came to be; such myths include sentiments and concepts, as in the Herculean or Promethean myths, or the Diana notion, or the Orpheus and Eurydiceare mythology.

Many writers incorporate myths in their works, such as Herman Melville's "Moby-Dick" and James Joyce's "Ulysses." Jung defines myth as the collective unconscious. Furthermore, myth is a resonance from within the human psyche that allows him to be free of fear.

Eliot's awareness of myth emerged along with the growth of what he termed "the historical sense," which was aimed at the resurrection of tradition; as a result, his knowledge of myth came from a variety of sources from all traditions, both western and oriental, Christian and pagan. Furthermore, Eliot's poetry has a mix of mythologies that add not only to the substance but also to the poetical form of his poems.

In general, Eliot began his journey into the temple of mythology while a student at Smith Academy, aided by his studies of Latin and Greek, the original languages of the classics, such as Homer's "Iliad" or Virgil's "Aeneid," among many others, myth to Eliot:

Involves a perception not only of the pastness of the past, but of its presence the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole literature of his own country has a simultaneous order. (Eliot 1966, 14).

In his critique of James Joyce's "Ulysses," Eliot expanded the concept of mythical method or the usage of myth; myth consists of "manipulating... continuous parallel between modern and antiquity" (Tilak 1920, 49) Eliot depicts the current by juxtaposing myths from the past with modern life, highlighting the similarities and differences between the two.

Eliot composed in 1923, in "The Dial" investigating James Joyce's "Ulysses", the utilize of myth "is essentially a way of controlling, or conventional, or giving a shape and assignificance to the monstrous scene of futility" (Bhagawati 2012, 337).

The use of myth in Eliot's poetry stems from his "historical sensibility," which he cultivates through his understanding of tradition. Eliot has a specific interest in myth as an idiom of expression capable of bridging the gap between the past and the present, as a modernist poet sensitive to the modern chaotic reality where tradition is simply a past illusion.



As a result, myth evolves to recall past human experiences to provide new meanings to the modern world through comparison, contrast, or direct connection.

However, Eliot's use of myth is never random, and it continues to acknowledge growth. Any evolution of his use of myth may be traced back to his thoughts on history and religion. Eliot uses classical myth to reflect his observations of a world where love and death are constantly present as the most powerful forces in human life in the poems "Circe's Palace," "The Love Song of J. Alfred Prufrock," "Portrait of a Lady," "La Figlia Che Piange," "The Death of Saint Narcissus," "Sweeny Erect," and "Sweeny Among the Nightingales," all written between 1908 and 1918. As a result, he incorporates mythical figures, if not stories, into these poems, each representing a distinct meaning relating to a specific experience. In comparison to later poems, Eliot's use of myth in these poems is directed and unsophisticated, reflecting his goal in portraying the modern world as it is. It is dedicated to conveying his beliefs that the modern world is merely a reflection of the ancient mythical world, that human experience has remained consistent throughout history, and that what can be learned from personal experience can also be learned from ancient myths, particularly that there is hardly any human subject that has escaped the notice of ancient mythologizers.

The impact of myth as a poetical expression is at its nadir in the other poem "Gerontion" 1919.

Eliot's concept of tradition has now been applied to an abstract, non-mystical examination of history to the decline of contemporary civilization.

As a result, the poet's historical sense begins to bear on inchoate religious overtones, which speak of his conscientious endeavor at finding the source of that degeneration, but never at suggesting a remedy.

As a result, "Gerontion" is essential to the development of Eliot's historical sense; it sets the way for his finest mythic poem, "The Waste Land," in which myth, history, and religion all swirl around salvation. While history depicts a state of decay, religion appears to offer the best answer, and myth is the vehicle through which that solution is carried out. At this point, Eliot begins to employ myth in an entirely different way. He rejects myth's clear symbols and direct connotations, instead of moving straight to its essence or content to drive suggestion purports, ultimately leading to a state of spiritual decay in modern man in the first place, whereas oriental myth is introduced to provide the poem with spiritual richness.

Finally, Eliot's triumph in using myth resides uniquely he has combined his ever-growing historical awareness, his monumental theological sense, and his limitless mythological reservoir to the noble result of ordering a new form of life to which Eliot's later poetry is dedicated.

The Waste Land is a poem that depicts the sorrow and misery of a world in the aftermath of a horrific conflict. The Western world was uprooted by the First World War, leaving behind the ruins of a tradition. Following the war, the people of the West developed a need for disjointedness and fragmentation rather than the verbose reassurance of Romanticism. The Waste Land accurately captures the zeitgeist of Eliot's time in this regard. "In such an environment, the pain of modern man is exacerbated by the remembrance of former brilliance, as conveyed in fleeting visions distilled from tradition." Indeed, these distilled images are present in the poem, but only as scraps that add to the sense of melancholy and futility: from the gaudiness of the reference to Shakespeare's Antony and Cleopatra in "A Game of Chess," to the mocked cry of Philomel in "The Fire Sermon," to the juxtaposition of a reference to Spenser's beautiful Prothalamion with the industrial waste along the Thames in "The Fire Sermon."

The postwar man lives in this "wasteland," where the earth is barren, where there is no water, salvation, or redemption; where Capitalism has been brought to its logical conclusion, and decadence has substituted moral value. By evoking imagery from tradition and history – notably, the fallen towers of Jerusalem, Athens, Alexandria, Vienna, and London - Eliot developed a metaphorical wasteland that may be applied to any age and location; hence, Eliot's wasteland is not unique to Modernity.

The seduction scene with the typist and the "young man carbuncular" in "The Fire Sermon" is perhaps the most memorable event referring to decadence and a lack of morals. The typist returns home from work, and her lover "arrives," soon after an echo from Philomel's rape. It is telling that there is no greeting or even a suggestion that they are happy to meet each other; instead, he's a "unexpected guest." It is not a romantic boudoir where they make love; instead, it's a "divan" that also serves as a bed. It appears to be an inappropriate atmosphere for a love affair. He "assaults at once," oblivious to the fact that "she is bored and exhausted," and is annoyingly self-assured ("One of the low on whom assurance perches / As a silk hat on a Bradford billionaire"). Theirs could be described as "indifference-making" rather than "love-making." After her lover has departed, the typist, we assume used to this kind of apathy, looks at herself in the "glass" (possibly mirroring her own glassy look and attitude), and puts a record on the gramophone with her "automatic hand" and her "half-formed" thoughts. As a result, the two are lovers, but no mention of a relationship, fondness, or love is made, and everything they do is solely sensual and mechanical.

## **Conclusion**

The second chapter discussed the relationship between T.S Eliot and tradition, between allusion and myth. T.S Eliot illustrated that tradition is not about imitation, he also said that, according to the writer, is to make the readers think deeply about the mental state of the writer.

T.S Eliot saw that allusion is not extended, and is not representations. It is a brief passing references to some thing mythological that is commonly understood by the readers.

Generally, modernist writers wrote in a more disturbed manner that made the reader most of the time feel, when reading the story or the poem, as if they are heading nowhere. Mainly because modernist literature's plot was more a sort of stream of consciousness. Tradition and the individual talent is one of the more well known essay of Eliot, he produced in his critic capacity. It is formulates Eliot's influential conception of the relationship between the poet and preceding literary tradition.

# **Chapter Three**

## **Types of Allusion in T.S**

### **Eliot's *The Wasteland***

## Introduction

T. S. Eliot wrote "*The Waste Land*" in 1921, for the most part in Britain and distributed it in "The Criterion", it could be a collection of parts. There are five parts within the sonnet, the association between these parts is distant from clear, and inside those parts there are numerous littler parts.

### 3.1 Classical Allusions

The definition of classical should be clarified in order to specify the allusions that are classical. Cuddon defines classical as "an extraordinary work that returns to Greek and Roman origins, usually with the implication of excellence" (Cuddon 1999, 138-9). It has to do with the influence of Greek and Roman culture on the writers, as well as the implication of excellence.

"For one occasion I saw, with my own eyes, the Cumaean Sibyl hanging in a cage, and when some boys whispered to her, Sibyl, what do you want?, she replied, "I want to die," claimed Petronius, a Roman writer in the first century A. D. Trimalchio, the main character in the novel, gives his account in Latin. The fragmentation of the poem is the first obvious thing that the epigraph refers to, because the manuscript itself is a fragment from a novel, and all that can be found of it are pieces; it is fractured poetry that begins with a fragment.

The epigraph is almost a character called Sibyl, she may be a diviner or prophet and besides she is the door guardian of the hell or the black market in Virgil's "The Aenied", what happens to Sibyl is that she inquired to divine beings for numerous a long time of life as the grains of sand in her hand, and they allowed her wish, tragically the Sibyl overlooked to inquire for interminable youth with the unceasing life, so she agestremendously and until the end of

time, "Sibyl or The Cumaean Sibyl, conveys a prediction which the Christian afterward caught on it as a anticipating of the birth of Jesus Christ, ( Rainey 2006, 75) once more she leads Aeneas the originator of Rome in Virgil's "Aeneid" into the black market and shows him Rome future eminence, so a diviner that leads the peruser to enter the "Waste Land", and the same diviner is the gatekeeper at "The Squander Land" entryway. She too shows up in Ovid's *Transforms XIV*, 101-153, the account that Trimalchio insinuates.

This metaphor establishes the tone of the poem, in which a prophet with foresight is on the lookout for her death and brings the reader through "The Waste Land." The poem is linked to other poems through the allusion, most notably the *Satyricon* itself, as well as Virgil's "Aeneid" and, by extension, Dante's "Divine Comedy." The usage of one allusion distinguishes the poem from its multiple interpretations. The allusion expands the poetry, making it bigger than it is. In truth, the epigraph obscures the thought of death and life, it too says that from passing life springs and from life passing springs. The common foundation of the lyric is the story of the fisher ruler and the Holy Grail, the sexual weakness of the fisher lord brought sterility and fruitlessness to the kingdom, to numerous faultfinders this story is reminiscent to the classical story of Oedipus, when torment slid on Thebes as result of the perverted relationship with his mother, the same affiliation between sterility and sexual sin. (Coote 1958, 107)

The first part of the poem "The Burial of the Dead" begins with a classical myth about the resurrection of Dionysius, Attis, or Orisis, fertility gods who reborn in the spring after death in the winter.

The reference to the past for the most part to differentiate the show with the past and look at the past itself through putting past writings and display writings together. The other classical story that's told in Ovid's "Metamorphoses"; the hyacinths, "you provide me

hyacinths to begin with a year back / they called me the hyacinth girl" (L.L35-6). In Greek myth Hyacinth was adored companion of Apollo when the two locked in a discus-throwing challenge, Apollo's plate accidentally slaughtered his companion, and drops of Hyacinth blood touched the ground, a purple blossom marvelously a rose, taking after a lily. Apollo recorded his pain upon the flower which looked just like the antiquated Greek letters that allude to cry of trouble.

At that point in line seventy "you who were with me in the ships at Mylae!" (L.70); Mylae may be a city on the northern coast of Sicily, presently called Milazzo, where a maritime fight between the Roman and the Carthaginians in 260 B.C, it was the primary engagement within the Mediterranean. Through connecting an ancient war to the title of Stetson, Eliot proposes that mankind does not alter, and all wars are the same.

The second part, "A Game of Chess," focuses on both elite and low society sexual sterility and rape. The reference to "Aeneid" in line 92 "Flung their smoke into the laquearia" is reminiscent of Virgil's "Aeneid" description of Imogen and Dido, but the lady described has nothing in common with Dido and Cleopatra, whose greatest and most intense passion, though guilty, is contrasted with the pettiness and triviality of love in the wasteland.

The story of assault of Philomela and her change, "The change of Philomel by the barbarous king" (L.100), into a songbird of brilliant voice, telling her story of assault. But the „dirty ears“ of the squander lenders cannot get it the genuine importance of her story. This classical story is contrasted with the modern story where there's no change and no trust, just animalistic life in which adore changed to desire.



Within the third part "The Fire Sermon", the primary classical reference is that of the fairies and the stream scene that reminds the peruser of Spenser's "Prothalamion", where the differentiate between the ancient scene and the show scene is displayed.

In this area shows up the foremost imperative classical character who has been made by three classical scholars: Sophocles, Seneca and Ovid (Coote 1985, 129), the primary impact, of Sophocles is through the well-known story of Oedipus, when his father, the ruler of Thebes surrendered him at birth since of a forecast that he would be killed by his child. The child was spared by Corinthian lord. When Oedipus was insulted for not taking after his assumed guardians, after slaughtering his father and wedding his mother, a torment slipped on Thebes as a result of this perverted relationship. Both Sophocles and Seneca open their Oedipus plays when the torment is at its stature.

Seneca in specific revels within the subtle elements of the Squander Arrive that Oedipus's wrongdoing has caused passing and sterility. Eliot notes to Ovid in his notes to the sonnet and he cites:

...it happened, so the story goes, that Jupiter put aside his Weighty cares... {Jupiter} saying ,, of course you women

get far more pleasure out of love than men do", Juno denied that this true. They decided to ask the opinion of the wise Tiresias, for he had experienced love both as a man and as a woman.... He { Tiresias}, then, chosen to give his verdict on this playful argument, and he confirmed what Jupiter said...and she condemned the judge to eternal blindness,... in return for his loss of sight, the omnipotent father granted Tiresias the power to know the future. (Coote 1985, 108)

Tiresias may be an exceptionally complex character, he shows up within the center or at the mid-point of the lyric enduring, equivocal, sexless and timeless presence. He isn't able to care or see future within the "Waste Land" as some time recently, he does not prophecy what will eventually happen.. Through Tiresias the peruser see how the squander arrive of Thebes, its sterility and sexual sin, is at one with the squander arrive of cutting edge London and by affiliation, with the other cities of the lyric; Carthage, Vienna, and Paris. At long last, all scourged sexuality is one, ageless and ubiquitous:

And I Tiresias have fore suffered all

Enacted on this same divan or bed

I who have sat by Thebes below the wall

And walked among the lowest of the dead (L.L.43-5)

The character of Tiresias is utilized to bind together the past with the display and to associate, in way or another, the parts of the lyric. Numerous pundits consider him as the voice of Eliot for he is an objective witness or speaker within the sonnet.

The allusion in line (221) is to a fragment by Sappho, a Greek poet from the seventh century B.C. (Rainey 1985, 108). In general, the classical allusions in this section have an ambivalent tone; some are used to illustrate the contrast between the past and the present, while others are used to show the sameness of human nature throughout history, and a connection is made between the ancient works and the poem. Similarly, it explores the past and its glories by juxtaposing the old with the modern and placing the past alongside the present.

The fourth portion of the lyric "Death by Water" "there may be a memory here of the sea-dogs of Scylla and the Whirlpool of Charybdis; or of Virgil's mention (Eclogue VI) to Scylla's Whirlpool and her sea-hounds that crushed sailors" (Williamson, 1969:146), it is passing that brings no restoration or salvation that contrasts the "Squander Land" as is passing of the mariner.

As for the final portion of the sonnet "What the Thunder Said" for the most part implies to the Hindu religion, however there's a reference to the "Pervigilium Veneries" which according to Eliot's note alludes the peruser to this mysterious Latin sonnet, "Quando fiam uti chelidon" (L.428). The lyric presently is thought to have been composed within the early of the fourth century, most likely by Tiberianus.

To conclude, the classical allusion gives the sonnet a state or a put between the mammoths and the extraordinary works of craftsmanship, implications are just like the other sorts of implications open up the lyric to the peruser who can comprehend and recognize them but at the revers near up the sonnet to the peruser who is new with the allusions and cannot comprehend these allusions even recognizing them..

### **3.2. Literary Allusions**

Literary allusion is a complete line or a word that refers to other literary works, either overtly or implicitly. There are over sixty literary allusions to over forty different writers in "Waste Land," but what worries me is the relevance of these allusions.

The dedication to Ezra Pound, which appears in the first portion of the poem or before the first part, is the first of numerous allusions to Dante in the poem. It indicates Ezra Pound's great effect on Eliot and the poem, as well as the historical values that are so important to the "Waste Land."

The first section begins with an allusion to Chaucer's "Prologue," in which winter is embraced and April is derided. Beginning with a travel reference, the reader is intended to embark on a journey in the "Waste Land." Because the wastelanders are spiritually dead, they despise renewal and change, preferring winter over spring. Your shadow strolling behind you in the morning, or your shadow rising to meet you in the evening ( L.28-9). The lines maybe an echo from a discourse by the title character within the play "Philaster" by Francis Beaumont and John Fletcher, to numerous faultfinders the „shadow“ in these lines implies passing that in childhood be behind you and in ancient age got to be before you.

At that point comes the reference to Richard Wagner's "Tristan and Isold", the reference to this implies the worthlessness of adore and its disappointment within the "*Waste Land*".

Another reference to Dante, "Unreal city" (L.60), the "Inferno", at the same time it could be a reference to Charles Dickens Coktown, moreover alludes to Charles Baudelaire's "Les Sept Viellards", once more it insinuates to Thompson's "The City of the Shocking Night". London may be a form of hell. The reference to Baudelaire, in any case, proposes that London is worldview of all cities in periods of otherworldly decay. Implying to all those journalists makes a difference Eliot recommend fundamental thought of the "Waste Land" which is that ancient stories lie underneath cutting edge boulevards, London is Alexandria, and London is Dante's hell. The contrast over and over is that those ancient stories those ancient places were important, bona fide, genuine, but the "Waste Land", the unused Adaptations of the ancient stories are lesser, purge of meaning. "I had thought passing had fixed so many"(L.63) typically what Dante says almost a swarm of individuals holding up exterior the entryways of hell, Eliot says it almost a gather of commuters, settled their eyes some time recently their feet.

Lines (74-5) coordinates the peruser to "The White Devil" a play by John Webster, the line alludes to the Sirius the god of ripeness who is kept absent in arrange to avoid resurrection from happening.

The title of the second half, "Game of Chess," is a reference to Thomas Middleton's drama "A Game of Chess," and the allusion serves as an introduction to the section: "Chess is a diversion from violent and destructive sex in a world that has lost its moral bearing." (Coote 1985, 36). The chair she sat in...", Eliot quotes Shakespeare's "Antony and Cleopatra" and these modern-day love stories. Cleopatra's age was of action different from ours, and she was also the one who controlled and had authority in their relationship.

"The transformation of Philomel has been raped by her brother-in-law," according to Ovid's "Metamorphoses." She then converted into a nightingale, a golden-throated bird, as a result of her anguish; no such transition is conceivable in the present period. "Those are pearls that were his eyes," Eliot says of Shakespeare, and the rationale for adopting this anecdote is that "the picture of resurrection possibly reflects the underlying hope that Eliot's subsequent poems were to make more clear." (Thorne 2006, 297)

The final line of part two cites from Ophelia's frantic scene, where she shows up diverted by the news that Village has killed her father and her sense that he will deny his fondness for her.

The brief reference to Hamlet at the close of "Game of Chess"(L.172) is a particularly good example of how Eliot's use of seventeenth century poetry heightens the sense of squalor in the modern world. Hamlet has been driven to the edge of sanity very largely by sexual intrigue, his mother's over-hasty marriage to her husband's murderer and

their subsequent machinations over his affair with Ophelia. Hamlet, too, has his vision of a waste land, of an „unweeded garden“, but in his dangerous and fascinating melancholy there is a profound yet aristocratic sense of chaos and world-sorrow in Denmark where values have collapsed, love is denied and self-questing ends in neurosis. The renaissance beauty endless ambiguity of the play is, however, terribly out of place in this East End public house with its talk of abortions and squalid deceit. (C00te 1985, 138).

Part three begins with a nod to Edmund Spenser's "Sweet Thames... my song," in which the old river was lovely, exciting, and full of nymphs, whereas the current river is full of cigarette ends, and sandwich wrappers, and garbage. The same goals apply: to demonstrate a contrast between the present and the past.

As the narrator sits hunched on the bank of the "dull canal," what he hears at his back is not "times winged chariot harrying nigh," but Sweeny heading to a brothel, demonstrating Eliot's use of horrific aspects in seventeenth-century literature. This is not an issue of pleasure, but rather of spiritual death, similar to Marvell's suggestion of true physical death. The reference to the "Tempest" by Shakespeare, (L.192), passing by suffocating with revival, it is additionally reminiscent of the fisher king story. The circumstance isn't the same within the present day debilitated world, and passing brings no revival. The web of allusion has reached its pinnacle of fineness. On the one hand, we have. The comparison to the narrator, whose love has failed and who wonders about the corrupt modern world, saddened by what he sees and wracked by memories of his affair, is "The Tempest," with its love and benevolent magic, its drownings and "sea-change" into faller life, and the comparison to the narrator, whose love has

failed and who wonders the corrupt modern world, saddened by Drowning has simply resulted in death, with no return of sexual desire or religious faith.

Within the final part of the lyric, line (407), Eliot coordinates the peruser to John Webster's play "The White Devil". At that point the reference to Dante's "Inferno" „I have listened the key" (L.44), the key is fundamental to come out of the jail of self, and discharge our unity to others and accomplish sensitivity "Dayadharm".

Similar to Coriolanus in Shakespeare's play "Coriolanus", when he was pleased and self-centered Roman pioneer, grief stricken and lost hope, but he can be recovered through „sympathy" and agreement with the others. Eliot shows the reader illustrations of individuals who might accomplish salvation through taking after his pieces of exhortation.

The reference to Thomas Kyd's "The Spanish Tragedy", Hieronmo made a play with diverse dialects, similar to the "The waste Land" and inquired the characters to talk in numerous dialects. The other meaning Eliot tells the peruser that he was only a casualty all along the time of perusing the lyric, as the characters in Hieronymo's play.

The allusions in the final section are examples of salvation through following specific norms of action; they are from the past, they lived in a barren area, but they survived, thus Eliot presents them as examples for the modern reader.

### **3.3. The Biblical Allusions**

The biblical allusions are a web of references to the Bible that Eliot uses in "Waste Land." One of the most essential sources is the Bible. "I will lay it waste; it will not be pruned or dug; instead, briars and thrones will spring up; and I will direct the skies not to rain on it" (Isaiah,5.6).

The poem's context or background is the search for the Holy Grail, which is mainly linked to the Bible and the search for the last cup used by Jesus Christ at the Last Supper. The title of the poem "The Burial of the Dead" refers to Anglican common prayers in the first section; the connection to these prayers implies that there is death, but it is a spiritual death rather than a physical death.

The Old Testament Hebrew prophets Isaiah, Ezekiel, and Jeremiah, according to Helen Williams, are the initial sources. (Williams, 67, 1937). "What are the roots that cling to this stone debris, what branches came out of it?" (L.19-20). Job 8:16-17 is echoed in this sentence. "He is green before the sun, and his garden branch shouted forth." His roots are coiled around the mound, and he seethe the area of stone," it is the old wasteland that will become modern. The connection to Ezekiel 2:1 is "son of man." "And he said to me," he continued. "Son of man, stand upon thy feet, and I will speak unto thee," the poem says. According to the religious text, the son of man is Ezekiel, but the poem could be referring to the reader or anybody who hears Ezekiel's warning.

The first part of the poem was dominated by religious musicality, "A heap of broken images,.../And the dead tree gives no shelter, the cricket no relief" (L.22-3), and the phrase "broken images" echoes Ezekiel when God judges the people of Israel for worshiping idols; similarly, people in the modern wasteland have done the same by worshiping money and many other images. As for "the dead tree," Eliot quotes Ecclesiastes 12:5 in his remark. "And when they are terrified of the lofty, and fears get in the way, and the almond tree grows, and the grasshopper becomes a burden, and desire fails..."

In general, the Bible is utilized to expand the meaning in the first part of the poem, and the present waste area is not isolated in human history. Furthermore, the old waste land is described similarly to the present waste land. Biblical citation is undoubtedly the most



immediately emotive of all Eliot's references, bringing to the people the sound of the past reflecting on the powerlessness of the present.

In the second part, there is no apparent allusion to the Bible; however, in the third part, "The Fire Sermon," the reference to "Leman," "By the waters of Leman I sat down and wept," Eliot is adapting the first verse of Psalm 137 when the Hebrews are lamenting their exile in Babylon and remembering the lost city of Jerusalem." Eliot has replaced the word "Babylon" with "Leman," which is the French name for Lake Geneva, where he spent several weeks resting his nerves but also writing parts IV and V of "The Waste Land," and "Leman" is an old term for an illicit mistress. The connection to the Bible is used as a form of opening to the section, and there are traces of reverence for tradition in the use of most of the Biblical allusions.

After scrutinizing the fourth part, "Death by Water," the paragraph associated with the betrayal and arrest of Jesus Christ in the garden of Gethsemane, the "torchlight" echoes John 18:13 "Jude then, having received a band of men and officers from the chief priests and Pharisees, cometh thou." "After the suffering in stony places" (L.324) references Jesus Christ in the Garden of Gethsemane, where, according to Luke 22:44, Jesus withdraws to pray. "And being in anguish, he prayed more earnestly: and his sweat was as it were big drops of blood streaming down to the earth," the phrase "stony spots" appears several times in the Bible, including Psalm 14:16, Matthew 13:15, and Matthew 13:20.

The tale of the travel to Emmaus is included in Eliot's comments at the beginning of Part V. The episode in Luke 24:13-32 takes place shortly after Jesus' followers visit his tomb on Easter Sunday and discover that his corpse is missing, leaving them perplexed "with what had happened." The second is the comparison made at the beginning of this section between

Christ's arrest, imprisonment, and trial, and the appearance of the resurrected Christ to his followers when they are unaware of him:

“What the Thunder Said” is the section where the narrator comes nearest to contact with supernatural truth, and the choice of this episode from the end of St. Luke's gospel is particularly apt. It refers to the time when Christ has risen but the disciples believe he has gone from them forever. They are in the bleak, uncertain period of being without a God when, in his resurrected form, they encounter him on the road to Emmaus. They do not recognize him and think he is stranger.... Mankind does not even recognize its savior face to face. (Coote 1985, 134).

Even though the deity can be resurrected, as the "Waste Land" may be termed, Eliot implies that man is blind to the spiritual and cannot recognize his redeemer, and that man cannot have direct and soothing access to Christ or the Hanged God because of his nature.

Eliot used biblical themes to contrast the old cities or wastelands with the modern ones. Eliot finds stimulating language in the Bible, which also displays respect for religion and tradition. The emotional effect of the origin can be easily added to Eliot's poetry by adding religious connections. Williams, 52, 1985.

## **Conclusion**

The final chapter tackle the types of allusions in the poem 'the wasteland'. The biblical allusions make the poem more effective, and give it the instant feelings that have relationship with the origin Bible. The Literary allusions show Eliot's goodness with the ancient things. Yet all types of allusions show the respect of tradition. In addition to that, he explains ancient

traditions by using them in comparison with the present modern day traditions, the fact that keeps his poetry up to date.

# **General Conclusion**

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## General Conclusion

The use of allusions in *Wasteland* is extremely effective; allusions link this modern story to all of those old stories, implying that it is a part of them; additionally, many of the allusions in *Wasteland* are of mutable perspectives, much like cubism in painting, where the expansion is mostly done through allusions.

Allusions make it difficult for the reader to understand the poem; this difficulty is meant to demonstrate the complexity of the current world. Reference evokes two distinct feelings: belonging when the allusion is recognized and exclusion when the allusion is not recognized. Eliot employs allusion to open up meaning, which is true for some readers, but it closes down meaning for a large number of readers who are unable to perceive these allusions.

Furthermore, allusions are utilized to demonstrate similarities or differences between the past and the present, implying that life has remained the same throughout history. Because Eliot values the classical and considers himself a classist, he placed the poem among the giants, alongside works by Virgil, Seneca, and others. At the same time, Eliot investigates the past by paralleling historical writings with contemporary texts, giving the past its genuine state.

The scriptural allusions donate the lyric emotive, compelling, and moment sentiments that are related with the root or clearly the Bible. Through scholarly allusions show up Eliot's regard to the ancient as kind of premise, however through all sorts of implications show up the regard of convention, but at the same time he analyzes ancient conventions by putting them beneath comparison with the display conventions.

Since its first publication in 1922, *The Wasteland* has been a topic of study and debate. It is a poem replete with historical echoes and ghosts, and its enigmatic and fractured form lends itself to a variety of interpretations and readings. Although the poem's voice will provide a visceral, and maybe subliminal, insight into the poem even for individuals who are unfamiliar with little or none of the references made in it, the poem's voice will provide a visceral, and perhaps subliminal, insight into the poem. Only after this first, unbiased reading should one attempt to comprehend the poem on a more conscious level by reading the remarks provided by so many critics and scholars. *The Waste Land*, despite its occasionally hazy nature, features some of the most memorable characters and occurrences in modern literature: Madame Sosostris, the loveless typist, the embittered and genderless Tiresias, and the Thames Maidens, whose songs track their spiraling into madness. This multi-layered poem, which is rich in allusion as well as personal emotion, is particularly difficult to pin down, as some of the references prove almost impossible to track down. As a result, it is impossible to conduct a reading that will reveal all of the poem's secrets at the same time; what is possible, however, is to provide different angles and perspectives from which to read the poem – perspectives that, when combined with other interpretations, may lead to the reader discovering yet another meaning. Because knowing the poem's references would undoubtedly help, you grasp it better.

The research shows the use of allusions within the poem 'the wasteland'. Allusion is used to add additional dimension to the central character, and also to understand the complexity of the situation of his opinion.

Allusions are important, because they create unified meaning from different elements. Also they give a sense and meaning of optimism for the reader. They give

general idea from different elements. Allusions are used also to recreate emotions and context from the original writing.

Allusions do not need explanation in order to give the context, by the reading of the poem, it is clear that no need for explanations. Finally, modernist writing was extremely experimental. Modernist authors introduced new styles to the writing including stream of consciousness varied point of view, and now linear Time plots to better portray modern society.

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