

**The Use of Allusions in T. S. Eliot's The Waste Land**  
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**Abstract:**

The research summarizes the use of allusions and tries to reveal the hidden meanings and reasons behind their use. It starts with T. S. Eliot's frame of mind, through an example of advice to a follower. Moreover, it traces the development of his mind along his life. The following part is Eliot and his respect to tradition then how he stands on the shoulders of old writers to produce new ideas. Also myth and Eliot's use of it in his poetry to represent, compare, contrast, and reconcile the past with the present.

In the depth of the research stand allusions and their use in the "Waste Land"; the bits of the broken culture. The allusions divided into classical, biblical and literary according to the type of the reference of the allusion. In the end the conclusion gathers the findings of the research.

**Keywords:** allusions, S. Eliot.

**استخدام الاشارات في الارض اليباب ل تسي اس اليوت**  
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**المخلص:**

يلخص البحث استخدام الاشارات ويحاول كشف المعاني الخفية والاسباب التي دعت الى استخدامها. يبدأ البحث بالاطار العقلي ل تسي اس اليوت من خلال مثال نصيحته لاحد اتباعه. علاوة على ذلك انه ينتبع تطوره العقلي خلال حياته واحترامه للموروث وكيفية وقوفه على اكتاف الكتاب القدامى لإنتاج افكار جديدة. كذلك استخدام اليوت للأسطورة في شعره ليعيد تقديمه مقارننا و مناقضا وموافقا بين الماضي والحاضر. في اعماق البحث تكمن الاشارة واستخدامها في "الارض اليباب" كشظايا للثقافة المتناثرة. الاشارات قسمت الى كلاسيكية، توراتية، وادبية. الجزء التالي عن اليوت وفقا لنوع الاشارة الملمح لها. في الخاتمة النتائج تجمع ما توصل اليه البحث.

**الكلمات المفتاحية:** الاشارات، اليوت.

**The Making of T. S. Eliot:**

September, 1951, a young aspiring American poet, Donald Hall aimed to meet the noble prize winner of 1948 for literature Thomas Stern Eliot. After the warm welcoming's to Hall, the time passed swiftly and the last device to the follower came to be uttered. Eliot while gazing into the eyes of Hall said " let me see, forty years ago I went from Harvard to Oxford. What advice can I give you?" (Rainy 2006, 2), then after astute, shrewd and delicate pause and Hall waiting with greed for the words that he should keep in the core of his heart, exactly after a millisecond Eliot said " have you any long underwear?" (Rainy 2006, 2).

Tackling Eliot is a dilemma the same as that of Hall, it is difficult to decide where to start. Commencing with his life since he says "any critic seriously concerned with man's work should be expected to know something about man's life" (Vianu 2010, 22).

Thomas Stern Eliot (1888-1956) was an influential poet, critic, playwright, publisher, and editor in the twentieth century. He grew up with in a family of high concerns in service to religion, community and education. He descended on both sides from puritan families of early settlements. Eliot mostly seems never to have been very close to his father, yet; instead it was his mother who contributed a lot in his development as a writer.

He was sent to school at St. Louis day school where he studied until 1905, when he went to Harvard University. At Harvard he stayed from 1906 to 1910. In 1910, he spent a year in France, attending lectures at the Sorbonne. After that, he settled in England, where he worked as a schoolmaster and a bank cleric, and eventually literary editor for the publishing house Faber and Faber, of which he later became a director. Likewise, he helped in editing the imagist magazine "The Egoist" (1917-1919), when returned to Harvard, he completed a dissertation on the English idealist philosopher F.H. Bradley, and studied Sanskrit and Buddhism. In 1922, poor and overlooked in London magazine, the Criterion, which endured until January 1939 when Europe was about to explode. (Sisson 1981,128).

Eliot started translation as soon as he began writing poetry at Harvard. This means that Eliot has adopted the most recent trends in Europe. His choice falls on France literature which highly fascinated him. A significant event the meeting between Eliot and the French Symbolists played an important role in shaping the poetic sensibility, literary views and tendencies.

The year he spent in France intensified his admiration to French literature. His cherished dream enhanced by his reading of the French symbolists. He wrote some French verses, and befriended some literary figures such as Jean Verdenal of whom he says:

I am willing to admit that my own retrospect is touched by sentimental sunset, the memory of a friend coming across the Luxembourg Gardens in the late afternoon, ...a friend who was later to be mixed with the mud of Gallipoli. (Criterion, 1934).

Eliot works are basically determined by some personal considerations, besides the spirit of the age. The former is concerned with his family backgrounds, education, profession, travelling and his friendship, especially with men of letters. In England, he had had some relations with J. E. Fletcher, Aiken and Robert Frost. Of those, Aiken introduced him to Pound (1885-1972). Having a clear idea about Eliot's poetic taste, needs to shed light on his most influential relations.

It was Ezra Pound who had had a great effect on Eliot. Pound, to use Eliot's words, is the man who "improved poetry through other men as well as by himself." (Leavis 1938, 134). Eliot's meeting with Pound in 1915 marked the beginning of deep and significant relation between the two. In short time, the relation between Pound and Eliot had been established, as a matter of fact, Eliot was the first to talk about the man and his impact.

Eliot highly impressed by Pound's craftsmanship, he stated that:

Pound accomplished more than any other man could have done with anthologies and periodicals of such limited circulation... Pound did not create the poet, but created the situation in which for the first time, he was a modern movement in poetry in which English and American poets collaborated knew each other works, and influenced each other. (Smidit 1916, 21-22).

Eliot wrote about the impact of Pound in "On Recent Piece of Criticism":

My indebtedness to Pound is of two kinds first in my literary criticism;...second in his criticism of my poetry in our talk and in his indications of desirable territories to explore. This indebtedness extends from 1915 to 1922. (Smidit 1916, 21-2)

Hence, Pound played a great role in developing, directing and nurturing Eliot's poetic tendency. Smidit affirmed that Pound was the man who stood behind the confidence which is apparent in Eliot's poetic manifesto of 1919 "Tradition and the Individual Talent".

To show acknowledgement and appreciation for Mr. Pound position and contribution, Eliot wrote two articles on Pound for "The New English" week after the second world war, namely in 1946. Moreover, Eliot wrote about Pound not only in the introduction to his selection from Pound's Poems published in 1928 but also in an earlier pamphlet entitled "Ezra

Pound” also in his “Metric and Poetry”, written in 1917, he spoke about his indebtedness to Pounds technique rather than his themes. He said that he hardly "interested in what he is saying but in the ways he says it" noting that, "that does not mean that he is saying nothing; for ways of saying nothing are not interesting" ( Leavis 1938,136).

Pound introduced Eliot to Bloomsbury set, led by Virginia Woolf and her husband. Consequently, Eliot found himself indulged in literary culture with such people as Wyndham Lewis, Ford Madox Ford, W. B. Yeats, D H. Lawrence and lately Jamce Joyce.

Pound who was Yeats secretary for a time helped Eliot to see Yeats, to whom Symon’s book was dedicated, in new way. He also encouraged him to study Gautier. Thus, Pound directed Eliot’s interests toward the French symbolist who played an important role in shaping Eliot’s poetic style. In this context, Eliot writes:

No poet, no artist of any art, has his complete meaning alone. His significance, appreciation is the appreciation of his relation to the dead poets and artists; you set him contrast and comparison, among the dead. (Eliot 1976, 49)

To conclude, Eliot shows that a gift is not enough to make a good piece of literature. The gift maybe fostered by wide reading which crystalizes it. This, as a matter of fact, is explained by Eliot in his review of **Ulysses** in 1923, saying that:

Mr. Joyce is pursuing a method which others must pursue after him. They will not be imitators any more than the scientists who use the advantage Einstein in pursuing his own, indebted further investigation. It is simply a way of controlling, of ordering, of giving a shape and significance to the immense panorama of futility and anarchy which is contemporary history...(Drew 1953, 1)

Hence, making use of the style of other poets is justified by Eliot who has in his turn many imitators. Yet, he differentiates between two kinds of borrowing, firstly are those posing poets who imitates, secondly, good poet who transforms what he borrows into something novel rather than repeated. In this association, Eliot states that " Immature poets imitate mature poets steal; bad poets deface what they stolen, and good makes it into something better, or at least something different"(Eliot 1961, 98).

Eliot views as a modern critic and his poetry are taken into consideration by many poets who belong to different nations. He is rightly considered as an international hero for "he has made the journey to the foreign country and described the nature of the new life into the foreign country"(Schwartz 1945, 199-206). His poetry suited the nature of the new life and the spirit of his age. Sean Lucy explained that Eliots new poetry "truly belongs to

literature from which it grows" (Lucy 1960, 78). Eliot also found images in Baudelaire of whom he stated:

It is not merely in the use of imagery of common life, not merely in the use of imagery of sordid life of a great metropolis, but in the evaluation of such imagery to the first intensity presenting it as it is, and yet making it represent something much more than itself that Baudelaire has created a mode of release and expression for other men. (Eliot 1966, 374).

The poet mission is to express the mood of his generation. The modern age is characterized by growing interest in psychology as a subject and medium of investigation. Modern world, furthermore, is determined by anxiety, uncertainty and insecurity instead of confidence and assurance and peace. However, uncertainty stems from peoples reaction against tradition whether moral, political or social.

Eliot owes a great deal to the poetic techniques of the French symbolists, whose poems supported mysterious surfaces and private symbols rather than inherited myths and familiar rhetorical poses that were part of agreed-upon cultural norms, Eliot admitted his indebtedness to the French symbolists in his famous statement:

The form in which I began to write, in 1908 or 1909, was directly drawn from the study of Laforgue together with the later Elizabethian Drama; and I do not know anyone who started from exactly that point. (Eliot 1928, ii)

Eliot first model is from Laforgue with his use of irony as in scape from psychological sufferings also, is combination of trivialities of everyday life and serious and realistic topic to intensify the power of the later.

The huge influence on Eliot is that of Dante, this appears in the many epigraphs that Eliot borrowed from Dante's works, Eliot stated about Dante that he is "of the very few poets of similar statures there is none, not even Virgil, who has been a more attentive student of the art of poetry and conscious practitioner of the craft" (Eliot 1965, 94). The two lessons he got from Dante according to him are that "the great master of a language should be the great servant of it,...the lesson of wit of emotional range" (Eliot 1965, 95).

The other influence on Eliot is that of metaphysical poets, he was associated with those poets, they were the same as Eliot in many aspects, the first, and most important is their intellectualism, and they were accused of showing off as was Eliot.

In conclusion, the poetry of Eliot is a mingle of many influences such as of the symbolists, the metaphysical, Ezra pound, and many others.

### Eliot and Tradition

Tradition is belief, custom or way of doing something, among group of people that has existed for a long time; there are many types of traditions such as religious, cultural, literary and many others. Describing something or somebody of being traditional means that it is part of the beliefs and customs of a particular group of people, or it means following old methods and ideas rather than modern or different ones.

What concerns this study is the literary tradition that J. A. Cuddon defines as the inherited past, the writers are studying and learning from it. Anything traditional is established has often been tried and is constantly returned to the past. All the authors begin with a kind of tradition and every writer in specific way modifies and alter that tradition, even when being imitative, for example, some poems by Keats might have been written by Milton. (Cuddon 1999, 925)

Eliot saw the literary tradition as an evolving and transforming canon. He believed that the past in the form of literary tradition, informed and enlivened the present and that individual writers of talent become a part of and transformed that tradition if they could create "the new work of art" (Castle 2007, 23) Eliot use of citation seems to confirm to the traditional notion of literary influence. The numerous quotations, allusions, and echoes in his early poetry serves, in the first place, to accredit him as the knowledgeable possessor of a wide range of mostly canonical texts in the European literary tradition.

The profusion of allusions in his poetry constitutes an elegy for literary tradition it evokes, which, in Eliot's case, refers to distinct paternal heritage. Raazani notes that the fragmentary discourse employed by Eliot implicitly functions as a mode of inscription- epigraph so that quotations, so that the repetition of Spencer's "Sweet Thames, run swiftly till I end my song" in "The Waste Land", became an elegiac device Eliot's citational practice manifests his identification with his self-designated literary forbears, concomitant with guilty sense of failure at falling short of their standard and, more broadly, a feeling of loss. This is precisely the dilemma of masochist hounded by his sadistic conscious. Eliot's citational practice enacts an erotics of submission to demands of parental authority. The poets "continual surrender of himself", as he writes in "Tradition and The Individual Talent" is a surrender to literary fathers.

The many allusions woven into the fabric of his poems point away from a Bloomian Oedipal scenario toward a masochistic one in which the father is the object of identification and, at bottom, of love. Eliot allied himself with his chosen literary patriarchs, internalized them as ideals, and wanted to accede to their ranks, yet suffered, in Busks words, from "a perpetual feeling of unworthiness", Eliot's citational practice placed him in a

feminine position at subordinate to literary authority, one in which his own mastery as a poet devolved from his devotion to his precursors, in a word from the dead (Laity and Gish 2004, 36-7).

Eliot emphasizes that the writer or the poet must develop a sense of the past and always seeks to examine the poem or the work in its relation to the works of the dead writers or the poets. Tradition is a matter of vast importance. It is not referred to legacy of writers which regrets a great deal of endeavor, “it involves, in the first place, historical sense involves a perception, not only of the pastness of the past but its presence. This historical sense which is the sense of the timeless and of the temporal together, is what makes a writer traditional” (Eliot 2004, 36).

Tradition is one of the main concepts and necessity for the poet or artist to be creator. “no poet, no artist of any art, has his complete meaning alone his significance, his appreciation is the appreciation of his relation to the dead poets and artists.” (Eliot 2004, 36) Every writer can't find the full meaning of himself alone without his appreciation to the dead poets or the artists. The poet can't assess himself alone, but in comparison and contrast with the dead poets as an aesthetic principle, not just historical, criticism, necessarily, the poet shall conform, what happen, when a new piece of art is created, the sense thing that happened to all the works of art which preceded it. The poet must introduce an ideal which must be alters before the new work arrive. Each work of art must be read just and this is conformity between the new and the old.

The English literature will not find it impossible that the past should be altered by the present as much as the present is directed by the past. The writer will be known the great difficulties and responsibilities. In a strange sense, the poet finds himself judgment by the standards of the past, not judged to be as a good or bad or better than the dead, and definitely not judged by the canons of dead critics. It is a judgment; two works are measured by a comparison. To conform just, in fact, not absolutely conformity because it will not be a new and will not be a piece of art. ((Eliot 2004, 37)

Eliot describes himself as “ classist in literature, royalist in politics, and Anglo-catholic in religion” ( Vianu 2010, 55) the common characteristics between the three is that feeling of respect to the tradition, Eliot as conservative in the way of thinking, yet not on the form, he is the most revolutionary and innovative in the form of writing.

The influences on him like that of Dante, Spencer, and many others, reflect his classical frame of mind and his respect to tradition. In a nutshell, Eliot appears to be traditional in respect to ideas and the past should be the basis to the present. Whereas his novelty is in the form and the new meaning that comes out of the mixture of the past and the present.

### **Eliot and Mythology:**

Myth is the characteristic feature in understanding and evaluating Eliot's works. It forms a major mode of expression in the majority of his poetry; early and late. According to Cudden myth is "a story which is not 'true' and which involves a rule supernatural being- or at any rate superhuman being" (Cudden 1999, 526). Usually myths are concerned with creation and myths show how things came to exist, such myths embody feelings and concept hence the Herculean or Promethian or the idea of Diana, or the story of Orphus and Eurydice are myths.

Many writers make use of myths such as Herman Melville's "Moby-Dick", James Joyce's "Ulysses", Psychologically Jung describes myth as the collective unconscious. Moreover, myth is a resonance from within the human mind to free his fear.

Eliot's awareness of myth grew simultaneously with the development of what he called 'the historical sense' which was directed towards the revival of tradition; consequently, his knowledge of myth was acquired from the various sources of all traditions; occidental and oriental, Christian and pagan. Moreover, Eliot's poetry entails a mixture of myths which contribute not only to the content of his poems, but to their poetical form too.

Generally speaking, Eliot took the first step to the temple of mythology when he was a pupil at Smith Academy helped by his study of Latin and Greek, the original languages of the classics, such as the "Iliad" of Homer or the "Aeneid" of Virgil and 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).

Eliot has clarified the concept of mythical method or the use of myth in his review of James Joyce's "Ulysses"; myth consists of "manipulating... continuous parallel between contemporary and antiquity" (Tilak 1920, 49) through the use of myths of the past, Eliot shows the present by juxtaposing them with the present modern life, clarifying the similarities and contrasts between them.

Eliot wrote in 1923, in "The Dial" reviewing James Joyce's "Ulysses", the use of myth "is simply a way of controlling, or ordinary, or giving a shape and a significance to the immense panorama of futility" (Bhagawati 2012, 337).

The use of myth in Eliot's poetry has originally developed from his 'historical sense' which he fosters with relation to his concept of tradition. Being a modernist poet highly sensitive to the modern chaotic world where tradition is only a past illusion, Eliot nurtures a special interest in myth as



an idiom of expression capable of providing him with possibilities to bridge the distance separating the past from the present. Thus, myth emerges to recapture the past human experience which would bring forward new meanings for the contemporary world by way of comparison, contrast, or direct reference.

However, Eliot's use of myth is never arbitrary, and it continues to be admitting of development. It is through the development of his ideas about history and religion that any development of his use of myth is detectable.

In the poems written between the year 1908 and 1918 inclusive namely "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", Eliot uses classical myth to reflect his observations of a world where love and death are continuously present as the most potent forces in human life. He, therefore, brings into these poems certain mythical characters, much less stories, each representing a definite meaning pertaining to certain experience. Being interested in reporting the modern world as it is, Eliot's uses of myth in these poems is directed and unsophisticated in comparison to later poems. It is devoted to convey his beliefs that the modern world is but a reflection of the ancient mythical world, that human experience throughout the ages is the same, and that what may be learned from personal experience could similarly be learned from ancient myths, especially that there is hardly any human subject which has been lost upon ancient mythologizers.

The other poems "Gerontion" 1919, the influence of myth as means of poetical expression is at its nadir. Eliot's concept of tradition is now conduced to an abstract, quite unmythical discussion of history with respect to the deterioration of modern civilization. Indirectly, therefore, the poet's historical sense begins to bear upon inchoate religious implications which voice his diligent attempt at searching for the cause of that deterioration, but never at proposing a remedy. Thus, "Gerontion" is indispensable to the development of Eliot's historical sense, it paves the way for his greatest mythological poem "The Waste Land", here, myth, together with history and religion, begins to revolve round salvation. While history introduces a state of deterioration, religion seems to offer the best solution and myth is the means via which that solution is carried. In this stage Eliot starts to use myth in completely new way. He denies myth its clear symbols and direct connotations, and starts to move directly towards its essence or content so as to drive suggestion purports leading, ultimately, to a state of spiritual decay of modern man in the first place, whereas oriental myth is introduced to feed the poem with its spiritual richness.

In conclusion, Eliot's achievement through the use of myth lies in the unique way he has amalgamated his ever-growing historical sense, his

momentous religious sense and his inexhaustible mythical reservoir to the noble effect of ordering a new form of life that Eliot's later poetry is dedicated.

Allusions in "The Waste Land"

T. S. Eliot wrote "The Waste Land" in 1921, mostly in England and published it in "The Criterion", it is a collection of fragments. There are five parts in the poem, the connection between these parts is far from apparent, and within those parts there are many smaller parts.

The poem consists of images, quotations; entire lines are taken from other writers; there are over sixty different writers in more than half dozen different languages; from the past, present, modern, ancient, 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 poetic equivalent of broken strings of glass windows, it is bits of culture broken up by war and reassembled into a new frame. Before war these glass windows were intact and they told one single story, maybe one of them, a saint life or crucifixion of Christ, generally, they told one clear story. Taking these single stories and smashing them to bits and putting them back then shot them up and throw them on a wall, the result is "The Waste Land".

The poem has no single voice and no single story but instead there are many voices each reflect or refract the other. Allusion is the concern of the study; allusion as one of the distinctive qualities of poetry, by alluding to, or quoting from other texts. Allusion gives the writer the power to achieve his work "standing on the shoulders of giants" (Whitworth 2010, 83).

Allusion is the most striking of the ways on which poetry takes into its service elements and forms of experience which are not inevitable to life but need to be specially acquired. The difficulty which it raises is an instance a general communicative difficulty. Allusion is the method that gives the impression that modernist texts are difficult through the use of allusion brings complex feelings to the surface; either of belonging, in case the allusion is recognized or exclusion if the allusion remain unrecognizable. Knowing the allusion sources is not comprehending and understanding, it needs knowledge of why the poet uses it.

The meaning of allusion according to M. A. Abrams is "a passing reference without explicit identification to literary or historical person, place, event or to another literary work or passage" (Abrams, 2005:10-11).

Since allusions are not explicitly identified, they imply a fund of knowledge that is shared by an author and the readers for whom the author writes. J. A. Cuddon defined 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 1999, 27)

There are many kinds of allusions either a reference to events and people or reference to facts about the author himself or a metaphorical allusions or an initiative one.

Eliot through the use of allusion shows his feelings and allusion was part of his poetical life “allusion was a crucial aspect of his personal life as a poet. Despite the ways in which Eliot manipulated allusion in his poems, the practice of allusion came naturally to him, and he often expressed his deepest feelings through allusions” (Moody 2005, 180). In the early poetry of Eliot, the use of allusion is to bring the old and molds it into new creation “allusion in Eliot’s poetry operates in this double fashion, simultaneously electing an estranged tradition and transforming it into distinctively modern idiom” ( Chinitz 2009, 22).it is hard for the reader to comprehend wide range of references that create complex pattern of meaning. The epigraph of “The Love Song of J. Alfred Prufrock” from Dante sets the tone for the poem and tells the reader about Prufrocks hell. Other references are literary as Hamlet, or Biblical as John the Baptist, Lazarous, the thematic function as a cohesive thread id to give the reader an insight into Prufrock’s mind.

The next sections are to show the classical, Biblical and literary allusions in “The Waste Land” and the aims behind using these allusions.

### **Classical Allusions:**

In order to specify the allusions that are classical, the meaning of classical should be clarified. According to Cuddon classical means an outstanding work that returns back to Greek and Roman, usually with the implication of excellency ( Cuddon 1999, 138-9). It is connected with the influences of the culture of Greek and the Roman on the writers, also with the implication of excellency.

The poem starts with an epigraph noted to Satyricon by Petronius, the Roman writer in the first century A. D. “ for one occasion I myself saw, with my own eyes, the Cumaean Sibyl hanging in a cage, and when some

boys said to her, Sibyl, what do you want?, she replied, ‘ I want to die’”. It is an account given by Trimalchio; the character in the novel, in Latin. The first obvious thing that the epigraph refers to is the fragmentation of the poem for the manuscript itself is a fragment from a novel that all what could be found of it are fragments, it is such a fragmented poem begins with a fragment.

The epigraph is about a character called Sibyl, she is a seer or prophet and moreover she is the gate keeper of the hell or the underworld in Virgil’s “The Aeneid”, what happens to Sibyl is that she asked to gods for many years of life as the grains of sand in her hand, and they granted her wish, unfortunately the Sibyl forgot to ask for eternal youth with the eternal life, so she ages tremendously and forever, “ Sibyl or The Cumaean Sibyl, delivers a prophecy which the Christian later understood it as a foretelling of the birth of Jesus Christ, ( Rainey 2006, 75) again she leads Aeneas the founder of Rome in Virgil’s “ Aeneid” into the underworld and shows him Rome future glory, so a seer that leads the reader to enter the “Waste Land”, and the same seer is the guardian at “ The Waste Land” gate. She also appears in Ovid’s *Metamorphoses* XIV, 101-153, the account that Trimalchio alludes.

This allusion sets the tone of the poem a prophet who can see the future, is seeking for her death and leading the reader through “The Waste Land”. Through the allusion the poem is lined to the other poems, first and most obviously to the *Satyricon* itself, also to Virgil’s “Aeneid” and also by extension to Dante’s “Divine Comedy”, the use of one allusion makes the poem different in its many interpretations. The allusion opens up the poem makes it larger than itself. In fact, the epigraph blurs the idea of death and life, it also says that from death life springs and from life death springs.

The general background of the poem is the story of the fisher king and the Holy Grail, the sexual impotence of the fisher king brought sterility and barrenness to the kingdom, to many critics this story is reminiscent to the classical story of Oedipus, when plague descended on Thebes as result of the incestuous relationship with his mother, the same association between sterility and sexual sin. (Coote 1958, 107)

The first part of the poem “The Burial of the Dead” opens with classical myth of resurrection of Dionysius, Attis or Orisis; the gods of fertility, they rebirth at spring after death at winter.

The reference to the past mostly to contrast the present with the past and examine the past itself through putting past texts and present texts together. The other classical story that is told in Ovid’s “*Metamorphoses*”; the hyacinths, “you give me hyacinths first a year ago / they called me the hyacinth girl” (L.L35-6). In Greek myth Hyacinth was beloved companion of Apollo when the two engaged in a discus-throwing contest, Apollo’s

discus accidentally killed his friend, and drops of Hyacinth blood touched the ground, a purple flower miraculously a rose, resembling a lily. Apollo inscribed his grief upon the flower which looked like the ancient Greek letters that refer to cry of woe.

Then in line seventy “you who were with me in the ships at Mylae!” (L.70); Mylae is a city on the northern coast of Sicily, now called Milazzo, where a naval battle between the Roman and the Carthaginians in 260 B.C, it was the first engagement in the Mediterranean. Through linking an old war to the name of Stetson, Eliot suggests that mankind does not change, and all wars are the same.

In the second part “A Game of Chess” that concentrates on sexual sterility and rape, in both high and low society. The reference to “Aeneid” in line ninety two “Flung their smoke into the laquearia”, the line is reminiscent of the description of Imogen and Dido of Virgil’s “Aeneid”, but the lady described has nothing in common with Dido and Cleopatra, the greatest and intensity of whose passion, though guilty, is contrasted with the pettiness and triviality of love in the waste land.

The story of rape of Philomela and her transformation, “The change of Philomel by the barbarous king” (L.100), into a nightingale of golden voice, telling her story of rape. But the ‘dirty ears’ of the waste landers cannot understand the real significance of her story. This classical story is contrasted with the modern story where there is no transformation and no hope, merely animalistic life in which love changed to lust.

In the third part “The Fire Sermon”, the first classical reference is that of the nymphs and the river scene that reminds the reader of Spenser’s “Prothalamion”, where the contrast between the old scene and the present scene is presented.

In this section appears the most important classical character who has been created by three classical writers: Sophocles, Seneca and Ovid (Coote 1985, 129), the first influence, of Sophocles is through the well-known story of Oedipus, when his father, the ruler of Thebes abandoned him at birth because of a prediction that he would be murdered by his son. The baby was saved by Corinthian king. When Oedipus was taunted for not resembling his supposed parents, after killing his father and marrying his mother, a plague descended on Thebes as a result of this incestuous relationship. Both Sophocles and Seneca open their Oedipus plays when the plague is at its height.

Seneca in particular revels in the details of the Waste Land that Oedipus’s crime has caused death and sterility. Eliot notes to Ovid in his notes to the poem and he quotes:

...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 is a very complex character, he appears in the middle or at the mid-point of the poem suffering, ambiguous, sexless and timeless presence. He is not able to care or see future in the "Waste Land" as before, he does not prophecy what will eventually happen. Through Tiresias the reader see how the waste land of Thebes, its sterility and sexual sin, is at one with the waste land of modern London and by association, with the other cities of the poem; Carthage, Vienna, and Paris. Finally, all blighted sexuality is one, timeless and omnipresent:

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 used to unify the past with the present and to connect, in way or another, the parts of the poem. Many critics consider him as the voice of Eliot for he is an objective witness or speaker in the poem.

In line (221), the allusion is to a fragment by Sappho, a Greek poet of the seventh century B.C.(Rainey 1985, 108).Generally speaking, the classical allusion in this part are of ambivalent attitude, some are to show contrast between the past and the present, others are to show the sameness of the human nature through history, and making kind of connection between the classical works with the poem. In the same way it examines the past and its glory through paralleling the old with the new and putting the past side by side with the present.

The fourth part of the poem "Death by Water" "there may be a reminiscence here of the sea-dogs of Scylla and the Whirlpool of Charybdis; or of Virgil's allusion (Eclogue VI) to Scylla's Whirlpool and her sea-hounds that destroyed sailors" (Williamson,1969:146), it is death that brings no resurrection or salvation that contrasts the "Waste Land" as is death of the sailor.

As for the last part of the poem "What the Thunder Said" mostly alludes to the Hindu religion, yet there is a reference to the "Pervigilium Veneries" which according to Eliot's note refers the reader to this anonymous Latin

poem, “Quando fiam uti chelidon”(L.428). The poem now is thought to have been written in the early of the fourth century, most likely by Tiberianus.

To conclude, the classical allusion gives the poem a state or a place between the giants and the great works of art, allusions are like the other types of allusions open up the poem to the reader who can comprehend and recognize them but at the revers close up the poem to the reader who is unfamiliar with the allusions and cannot comprehend these allusions even recognizing them.

### **Biblical Allusions:**

The biblical allusions are the web of references that Eliot uses in the “Waste Land” to allude to the Bible. The Bible as one of the most important sources “I will lay it waste; it shall not be pruned, nor digged; but there shall come up briars and thrones: I will also command the clouds that they rain no rain upon it” (Isaiah,5.6).

The setting of the poem or the background of the poem is the search for the Holy Grail, the quest for the Holy Grail is mostly connected to the Bible and the search for the last cup that Jesus Christ used in the last supper.

In the first part of the poem “The Burial of the Dead”, the title refers to Anglican common prayers, the reference to these prayers gives a hint that there is death, but the kind of death is important for it is spiritual death not physical.

Helen Williams states that the first sources are the Old Testament Hebrew prophets Isaiah, Ezekiel and Jeremiah. (Williams 1937, 67). “what are the roots that clutch, what branches grew/ out of this stony rubbish?”(L.19-20).The line echoes Job 8:16-17 “He is green before the sun, and his branch shooteth forth in his garden. His roots are wrapped about the heap, and seeth the place of stone”, it is the old waste land that is going to be like the modern one. “Son of man” the reference to Ezekiel 2:1 “And he said unto me. Son of man, stood upon thy feet, and I will speak unto thee”, the son of man is Ezekiel according to the religious text, yet the poem could be referring to the reader or whoever shall hear the warning of Ezekiel.

The religious musicality dominated the first part of the poem, “A heap of broken images,.../And the dead tree gives no shelter, the cricket no relief”(L.22-3), also the ‘broken images’ echoes Ezekiel when God judges the people of Israel for worshiping idols, in the modern waste land people done the same of worshiping money and many other images. As for ‘ the dead tree...’ Eliot’s note cites Ecclesiastes 12:5 “ Also when they shall be afraid of that which is high, and fears shall be in the way, and the almond tree shall flourish, and the grasshopper shall be a burden, and desire shall fail...”

Generally speaking, in the first part of the poem, the Bible is used to enlarge the meaning and the modern waste land is not lonely in the human history. Moreover, the description of the old waste land is true to that of the modern waste land. The power of these biblical allusions is also partly a matter of language, biblical citation is probably the most immediately emotive of all Eliot's references, employing it brings to the people the sound of the past commenting on the impotence of the present.

There is no apparent allusion to the Bible in the second part, 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, in the Bible when the Hebrews are lamenting their exile in Babylon and remembering the lost city of Jerusalem. Eliot has substituted the word "Leman" for Babylon, which is the French name for Lake of Geneva, where he spent several weeks there, ostensibly resting his nerves and also writing part IV and V of "The Waste Land", moreover "Leman" is an archaic term refers to an illicit mistress.

In this part, the allusion to the Bible used as a kind of introduction to the part, with the use of most of the Biblical allusions there are hints of respect of tradition.

In the last part, after scrutinizing the fourth part "Death by Water", the part seems to have no important allusion to the Bible, yet still the last part "What the Thunder Said", from line(322) to (330), the paragraph associates 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 officer from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons". "After the agony in stony places" (L.324), the line alludes to Jesus Christ, in the Garden of Gethsemane, when Jesus withdraw to pray, according to Luke 22:44 "And being in an agony he prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground", the phrase ' stony places' occurs many times in the Bible, in Psalm14:16, in Matthew13:15, and it occurs a third time in Matthew 13:20.

Eliot's notes at the beginning of part V refers to the story of the journey to Emmaus. The story recounted in Luke 24:13-32, takes place immediately after the disciples of Jesus return to his grave on Easter Sunday and discover that his body is no longer there, leaving them bewildered "at that which was came to pass". The second is the

The analogy that appears in the opening of this part to the period of Christ's arrest, then his imprisonment and trail and the appearance of the resurrected Christ to his disciples when they know not 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).

Eliot suggests that, even though the deity can be resurrected hence the "Waste Land" may be deemed, man is blind to the spiritual and cannot recognize his redeemer, because of his nature, man cannot have immediate and comforting access to Christ or the Hanged God.

Eliot uses allusions referring to the Bible in order to show the old cities or the old waste land in comparison to the new one. The Bible provides Eliot with inciting language and it shows respect to religion and tradition.

Through using biblical allusions the emotional effect of the origin can be simply added to Eliot's poems. (Williams 1985, 52).

#### **Literary Allusions:**

Literary allusion is the reference to other literary works, explicitly or implicitly, complete line or a word. There are over sixty literary allusions in the "Waste Land" to over forty different writers, yet what concerns is the significance behind using these allusions.

In the first part of the poem or before the first part, the dedication to Ezra Pound echoes Dante, this reference is the first of many allusions to Dante in the poem. It suggests the enormous influence of Ezra Pound on Eliot himself and on the poem; moreover, it is an indication of the values of the past that are so crucial to the "Waste Land".

The first part opens with reference to Chaucer's "Prologue", when winter is welcomed and April is regarded as cruel. Commencing with an allusion to a journey indicates the supposed journey that the reader going to make in the "Waste Land". The waste landers are spiritually dead so the hate rebirth and change they prefer winter to spring. Your shadow at morning striding behind you/ Or your shadow at evening rising to meet you ( L.28-9). The lines perhaps an echo from a speech by the title character in the play "Philaster" by Francis Beaumont and John Fletcher, to many critics the 'shadow' in these lines means death that in childhood be behind you and in old age became in front of you.

Then comes the reference to Richard Wagner's "Tristan and Isold", the reference to this signifies the futility of love and its failure in the "Waste Land".

Another reference to Dante, “Unreal city” (L.60), the “Inferno”, at the same time it is a reference to Charles Dickens Coktown, also refers to Charles Baudelaire’s “Les Sept Viellards”, again it alludes to Thompson’s “The City of the Dreadful Night”. London is a version of hell. The reference to Baudelaire, however, suggests that London is paradigm of all cities in periods of spiritual decline. Alluding to all those writers helps Eliot suggest main idea of the “Waste Land” which is that old stories lie beneath modern streets, London is Alexandria, and London is Dante’s hell. The difference repeatedly is that those old stories those old places were meaningful, authentic, real, but the “Waste Land”, the new Versions of the old stories are lesser, empty of meaning. “I had thought death had undone so many”(L.63) this is what Dante says about a crowd of people waiting outside the gates of hell, Eliot says it about a group of commuters, fixed their eyes before their feet.

Lines (74-5) directs the reader to “The White Devil” a play by John Webster, the line refers to the Sirius the god of fertility who is kept away in order to prevent rebirth from happening.

In the second part “Game of Chess”, the title is indebted to the play by Thomas Middleton “A Game of Chess”, the allusion gives as introduction to the part, “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 cites Shakespeare’s “Antony and Cleopatra” and these love stories of the modern age, Cleopatra’s age is of action different from the modern age, also she was the one who controls and had the power in their relation.

The reference to Ovid’s “Metamorphoses” “the change of Philomel has been raped by her brother-in-law. Later on she transformed into a nightingale, the bird with a golden throat, out of suffering, she is transformed no such transformation is possible on the modern age. Eliot alludes to Shakespeare “Those are pearls that were his eyes”, the reason behind using this story death with no resurrection no hope “the image of resurrection perhaps suggests the underlying hope that Eliot’s later poems were to make more explicit”. (Thorne 2006, 297)

The last line of part two quotes from Ophelia’s mad scene, where she appears distracted by the news that Hamlet has murdered her father and her sense that he will repudiate his affection 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 opens with allusion to Edmund Spenser, "Sweet Thames... my song", the old river was beautiful, exciting, and full of nymphs, yet the new river is full of cigarette ends, sandwich papers and rubbish. It is the same aim, to show contrast between the present and the past.

Eliot's use of the macabre elements in seventeenth century literature is clear in his reference to Andrew Marvell's "To his Coy Mistress" (L.196), as the narrator sits huddled on the bank of the 'dull canal', what he hears at his back is not "time's winged chariot harrying near", but Sweeny going to a brothel. This is obviously not a matter of pleasure but rather of spiritual death akin to the sense of actual physical death suggested by Marvell.

The reference to the "Tempest" by Shakespeare, (L.192), death by drowning with resurrection, it is also reminiscent of the fisher king story. The situation is not the same in the modern sick world, and death brings no resurrection. The web of allusion is here at its most finely meshed. We have, on the one hand. "The Tempest" with its love and benevolent magic, its drowning's 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 what he sees and wracked by memories of his affair. Drowning has ended only in death with no resurrection of sexual passion and religious faith.

In the last part of the poem, line (407), Eliot directs the reader to John Webster's play "The White Devil". Then the reference to Dante's "Inferno" 'I have heard the key' (L.44), the key is essential to come out of the prison of self, and release our oneness to others and achieve sympathy "Dayadharm".

Just like Coriolanus in Shakespeare's play "Coriolanus", when he was proud and self-centered Roman leader, heartbroken and despaired, but he can be redeemed through 'sympathy' and harmony with the others. Eliot shows the reader examples of people who could achieve salvation through following his pieces of advice.

The reference to Thomas Kyd's "The Spanish Tragedy", Hieronimo created a play with different languages, just like the "The Waste Land" and asked the characters to speak in different languages. The other meaning Eliot tells the reader that he was merely a victim all along the time of reading the poem, as the characters in Hieronimo's play.

The allusions in the last part are examples of salvation through following certain codes of action, they are from the past, they suffered of being in a waste land, yet they came out of it, so Eliot uses them as examples to the modern reader.

### **Conclusion:**

The use of allusions in the "Waste Land" is highly effective; allusions connect this modern story with all of those old stories, to suggest that it is part of those stories, also the many allusions that occur in the "Waste Land" are of mutable perspectives, exactly just like cubism in painting, the expansion is mostly done through allusions.

Allusions make it difficult for the reader to comprehend the poem; the difficulty is intended to show the complexity of the modern world. Allusion rouses two kind of feelings either of belonging and this is in case of comprehending the allusion or of exclusion and this is in case of unrecognizing the allusion.

Eliot uses allusion to open up the meaning, and this is true to some readers, but it closes down the meaning to a lot of readers, for being unable to recognize these allusions.

Moreover, allusions used to show similarities or contrasts between the past and the present which means that life is the same through history. Eliot respects the classical and describes himself as classist so he gave the poem a place between the giants and the great works of Virgil, Seneca, and many others. At the same time Eliot examines the past through parallelizing texts of the past with these of the present and gave the past its true state.

The biblical allusions give the poem emotive, effective, and instant feelings that are associated with the origin or clearly the Bible.

Through literary allusions appear Eliot's respect to the old as kind of basis, yet through all types of allusions appear the respect of tradition, but at the same time he examines old traditions by putting them under comparison with the present traditions.

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