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**Beyond T.S. Eliot's *The Waste Land*: Dante's,  
Shakespeare's and Frazer's allusions**

**Dissertation submitted in partial fulfillment for the requirement of the Master degree in  
Literature and Civilization**

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*Dedication*

*For the brilliant inspiration from her eyes, Mum*

*For the honor of his parenthood, Dad*

*To my beloved family*

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## **Abstract**

This dissertation seeks out the allusions which the poet T.S. Eliot embodied in his masterpiece *The Waste Land*. Out of many sources found in the poem, this research comes to emphasize three major allusions, associated mainly with Dante, Shakespeare and Frazer. Eliot portrays the wrecked world after the First World War. The matter which would *certainly* evokes the world literature contributions such as *The Divine Comedy* of Dante, Shakespeare's *Antony and Cleopatra*, *Hamlet* and *The Tempest* besides *The Golden Bough* of Frazer. Indeed such works fit Eliot's *The Waste Land* in a sense that they depict the sterility and futility of the generation rapped by war. *The Waste Land* expresses the loss of faith and the deep uncertainty which people suffer from. this idea is well developed in Dante's *Inferno* and *Purgatorio*. The souls in *Inferno* face punishment because of their sins. These souls are similar to those who live in the barren and *Waste Land* demonstrated by Eliot. Besides Dante, Shakespeare's allusions, in Eliot's *The Waste Land* stress the tragic love and infertility which illustrated in *Antony and Cleopatra*'s love story. Eliot moves to another influential Shakespearean play, *Hamlet* in which Eliot reveals his influence by *Hamlet*'s inability of expressing the overwhelming emotions without missing the considerable allusions of *The Tempest* within *The Waste Land* which offer a sense of loss and disillusionment. The third and last chapter of the study questions mythology and rituals concerning the vegetation's gods: Adonis, Attis and Osiris. The myth is merely significant when it symbolizes the aesthetic of the gods' annual death and resurrection. He seems evoking the past traditions. Through *The Waste Land*, Eliot intends to explore the damaged human values which conduced to form really a lost generation.

**Key Words: allusions, Dante, Shakespeare, Frazer.**

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**Conclusion**

## Introduction

Plenty has been said about the outstanding 1922 poem, *The Waste land*. T. S. Eliot undoubtedly perceives the troubled historical context that characterizes the era, a society that is totally ripped by the First World War, the atmosphere which will shape a modern broken man in a waste land. Indeed such war could create a forged insight for the ones who were survived, bearing the concepts of the physical destruction of civilization in addition to the growing sense of immortality

Perhaps *The Waste Land* is seen as a dilemma for those who were just acquainted with it. It offers the careful Eliot seeking religious faith out of the ancient cultures and stressing skepticism which is embodied in the comparative approach. Thus “Eliot’s *Waste Land* suffers from a death of love and faith. It is impossible to demarcate precisely at every point between the physical and the spiritual symbolism of the poem” (Smith 10)

The universal desolation at the level of spiritual and moral feelings is a fact stressed in the poem by T. S. Eliot who refers to such generation as “The lost generation”, one critic Gilbert Seldes argues that *The Waste Land* is “complete expression of the spirit which will be modern for the next generation”

Within the analysis of T.S. Eliot’s poem, *The Waste land*, the symbols of a world collapsed civilization and certainties are found. In fact the poem portrays a general crisis in western culture and Details the fact of the wasted humans in searching for redemption and recovered meaning of life. Thus, *The Waste Land* is a representative of postwar generation that became renowned and rather notorious.

Furthermore, the poem later is described as a reflection of a massive destruction for a society which is now devastated due to the war. The view seems clear in Bertrand Russell

quotation "I used to have strange visions of London as a place of unreality" ( qtd. In Coote 8), the bridges, the great cities and people are portrayed in a universal ruin. Russell quotes: "I spoke of this to T. S. Eliot, Who put it into the waste land." (qtd. In Coote9). Therefore, an obvious sense of despair and futility is well developed within always *The Waste Land*.

The poem has become a touchstone in modern arts besides other works in parallel such as James Joyce's *Ulysses*, Picasso's *Les Femmes d'Alger* and Stravinsky's *The Rites of Spring*. Similarly *The waste land* exemplifies a set of allusions and symbols because such poem does not invoke tradition only, but it requires a careful and intelligent reading. The matter certainly has something to deal with great literary figures that influenced highly the poem and this led to shape a work of various languages, free verses' fragmentations besides a collage of poetic fragments.( Coote 141)

T. S. Eliot devotes this poem to fit nearly concepts such as " the vanity of endeavour and the groundlessness of aspiration" (Richards 3), Perhaps it sets out of personal concerns as he himself described it as " The relief of a personal and wholly insignificant grouse against life." However, He uses indirectness to convey such themes through the implementation of allusion often referred to the Bible, Jessie L. Weston, Baudelaire, Hermen Hesse, St. Augustine, Dante, Shakespeare and Frazer. These three latter brilliant poets are going to be the scope of this study.

In fact, Dante, the Italian poet was a seminal influence in T S. Eliot's poetry through the high significance of *The Divine Comedy*, especially the two books *Inferno* and *Purgatorio*. Shakespeare's plays which Eliot makes a successful references fordramatize both woman and sexuality. Among which works Eliot referred to are *Cleopatra and Antony*, *Hamlet* and *The Tempest without* missing the deep tendency



towards Sir James Frazer who influenced Eliot's the waste land putting myths and religious mix of *Adonis*, *Attis*, *Osiris* of *The Golden Bough* in context.

The question of Dante, Frazer and Shakespeare allusions in *the waste land* still stupefying and bleak. In order to reach a fine concept of explicitness, this work comes as an attempt to examine three of the most admirable allusions in the poem. The question is merely associated with how Dante, Shakespeare and Frazer allusions melt in T. S. Eliot's *The Waste Land*. How does T. S. Eliot's *The Waste Land* fuse to meet a merely different far literary phases? Does T.S. Eliot highlight pure allusions of the former poets? Or does it have personal hidden interests? What kind of allusions drives mostly the poem?

The interest behind such question lies on the considerable importance Dante, Shakespeare and Frazer enjoy in any potential literary work. Besides their highly elevated style which make them often a source for others symbolism. Nevertheless the poem removes its ambiguity to a great extent by clarifying those three aspects of allusions.

"I would assert that every allusion made in "The Waste Land" has its substance altered merely by the presence of the allusion. This is because these allusions, whether in the form of quotation or paraphrase are singly or otherwise collapsed with Eliot's own lines. This changes the context and the implications of the allusions' content by forcing the reader to consider Eliot's lines and the allusions simultaneously" (Brooker & Bentley 24).

According to Wikipedia, The allusions that are maintained *The Waste Land* extends from Dantean era since his writing of *The Divine Comedy* (1308-1321). Passing by the English renaissance and Shakespeare's works (1610-1623), reaching Sir James Frazer and his publication of the 6th and 7th volumes of *The Golden Bough* in 1914. Yet the study

does not look for other allusions integrated in the poem like Jessie. L. Weston, Baudelaire, or Herman Hesse.

The study aims at recognizing the various references and allusions related to Dante, Shakespeare and Frazer that shaped mainly T.S. Eliot's poem *The Waste Land*.

This work is thought to be a suggestive answer for the substance of those allusions: whether they are religious, Historical, philosophical or turned to be purely hidden personal allusions.

This dissertation is descriptive and analytic for the data that is collected as secondary sources .it describes theoretically and objectively the research problem, within Critical views of scholars that are collected for the sake of serving the problem.

This study comprises of introduction, three chapters and conclusion. The first chapter focuses on the allusions found out in Dante's *Divine Comedy*. The chapter examines the imitations of Eliot to Dante; mainly analyzing Dante's aesthetic principles in *The Divine Comedy's Inferno* and *Purgatorio*. However, the second chapter directs its attention to Shakespeare's Cleopatra and Antony, Hamlet and the tempest through centering both infertility and tragic love themes. Finally the third chapter emphasizes on Frazer's mythological aspects embodied in his *Golden Bough* and affects deeply *The Waste Land*.

## Chapter One

### Dante's allusions: Uncertainty in religion

#### Introduction

*The Waste Land* has achieved such kind of great praise and complement, in spite of many complexities and fragments embodied in the poem. Eliot intends to revive past literature allusions to fit mainly the theme of what the waste land really signifies, a land wracked in almost every blank of life. This elevated standard of understanding such spoiled reality provided by his years of education wavered between literature, religion and philosophy, thus it is worthy here to introduce a sketch for Eliot's education path in a way that serves directly the later allusions targeted in this study.

Thomas Stearns Eliot entered Harvard, where he shaped the cultural and intellectual basics of his poetry. During the academic years to earn his B.A and the fourth for the M .A, Eliot met different teachers and philosophers who had in a way or in another a hand in establishing *The Waste Land* such as the philosopher George Santayana, Irving Babbitt and Henry Bergson. Santayana provided him with the study of allegory and Dante's readings in Italian while Babbitt oriented his attention towards religion and Sanskrit. Later on and within the Harvard library, Eliot enlarged his knowledge acquisition to reach contemporary poets, mentioning here Ezra Pound as a poet who would have a great role in shaping the poem. ( Bloom 14-15)

The cultural frame, in which Eliot was born in (1888), helped shaping the deep religious influence he had on *The Waste Land*. His mother used to write religion's verse, his grandfather acted as a leading force in the Unitarian church. Even his academic years when he was a schoolboy characterized by his studying of diverse and multiple languages including: Latin, Greek, English, French and German. Gradually Eliot moved to Harvard society, a society which he favored to call "uncivilized" society. With his later studies of literature, he provided his repertoire with Dante, besides ancient religion and ritual. (Bloom 14)

Since his existence at Harvard, Eliot started working on *The Waste Land*. By 1921, many sections of the poem were written later in Sanitarium in Lausanne, Switzerland where he was taking a rest after the hard breakdown he had suffered from. Eliot then moved to stay with Ezra Pound in his home in London where Pound had had a look on *The Waste Land* –the draft- nearly the half of the poem was neglected by Pound, suggesting new refinements all over the rest of the poem in order to be edited and published in 1922.

Within the same context, Eliot's Harvard friend on college Schofield Thayer who edited a magazine called: "The Dial" published in Boston and led to the appearance of *The Waste Land* in November issue of the magazine. As what have been expected, the poem received an excitement and praise, tracing its inspiration back to the era of the First World War and its aftermath of redemption and futility which shape what is called "the lost generation". (Bloom 17)

*The Waste Land* as the majority of the of poetic works makes a visible reference in the structure and the view point to many accompanied aesthetic works such as: The

paintings of Picasso and Braque<sup>1</sup> and literary speaking a touch referred to the stories of Gertrude Stein<sup>2</sup>, James Joyce's *Ulysses* and Virginia Woolf's novels. In fact *The Waste Land* offers a wide interference of world literature and languages; its reading extends to join footnotes to the poem by the poet: T.S. Eliot himself. ( Sigg 210)

T.S. Eliot maintained a wide debate concerning the influences that are marked in *The Waste Land*, contradictory situations are well formed where high and lower dialects, popular and classical culture, upper and lower class characters are met. This may be caused by his familiarity in living in ST Louis Missouri in such rundown streets of the city as Bloom moves to prove.(32)

According to Wikipedia, T.S. Eliot's *The Waste Land*,: integrated many significant themes related to Dante Alighieri's *The Divine Comedy*. Both could certainly meet at criticizing the contemporary society despite the temporal distance between Italy of the middle ages and the age of the First World War, London. Dantean interference in *The Waste Land* provides it with an aesthetic vision. Probably the great influence that Dante marks on Eliot's *The Waste Land* lies almost in Eliot's education of philosophy and religion.

Certainly, *The Divine Comedy* is regarded as one of the enormous works of western and world poetry, Dante's poem which he wrote between 1308 and 1321 after his exile from Florence, describes the afterlife in hell. It portrays deeply Dante's journey through

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<sup>1</sup> The paintings of Picasso and Braque: Eliot extracts the idea of Cubism from both the Spanish painter Pablo Picasso and the French George Braque, the idea which reflects revolutionary style of modern art .Both cubist images and *The Waste Land* meet at sharing the mood, horror of war, fall of civilization, lack of color which means pessimism, juxtaposition and metaphor.

<sup>2</sup> Gertrude Stein: Stein's own innovative writing centers on the sounds and rhythms rather than the sense of words. By departing from conventional meaning, grammar, and syntax, she attempted to capture "moments of consciousness,"

hell having a direct reference to Thomistic philosophy<sup>3</sup>, and theology referring to The Summa Theologica of Thomas Aquinas. Therefore, *The Divine Comedy* labeled “The Summa in verse”. The work divided into three canticas *Inferno*, *Purgatorio*, and *Paradiso*. Eliot’s allusions to Dante center on both *Inferno* and *Purgatorio*, Allegorically, the *Inferno* reflects the Christian soul beholding sin for its real pure entity. More specifically, it influences the theme of the quest for spiritual meaning.(“The Waste Land and Dante” par.1)

“Perhaps this was more marked after Eliot’s conversion to Christianity, but even in *The waste Land*, Dante provided Eliot with incidents against which to measure the moral bankruptcy of his times” (Cook 113).

Indeed Eliot embodies various Christian references and many vital mythical uses are found in the poem through allegory, imagery and symbolism. Eliot works on the level of allegory to be its constant obscuring of meaning, as any symbol or image always used to indicate another thought. For Dante, allegory fits literal Christian significance, whereas for Eliot, Christianity becomes a source of all mythology and storytelling. Eliot’s intention is not translating literally Christian mythology as Dante used to do. yet Eliot does represent “a faith held and agreed upon”( Brooks 14)

### ***Inferno***

With the first section “The Burial of the Dead”, Eliot allusions to Dante’s *Inferno* come near the close, reflecting Dante’s journey of discovery hell and the hard treatment for the sinful spirits, his descent into hell: The *Inferno*. One could easily depict the allusions to

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<sup>3</sup> Thomistic philosophy: Philosophical and theological system promoted by St. Thomas Aquinas. ( 1224/5-1274 ), a Dominican Friar. It elucidates that the human soul is immortal and is a unique entity form, and that all creatures have a natural tendency to love God that can be perfected and elevated by grace and application.

the *Inferno* in which Dante made an allegory describing hell and suffering as a result of human sin. The influence of *Inferno* Within the section appears in the lines: 63-64:

Unreal city

Under the brown of a winter drawn

A crowd flowed over London Bridge, so many,

I had not thought death had undone so many

Sighs, short and infrequent, were exhaled

Cf. *Inferno*, iii. 55-7:

“Si lunga tratta/di gente,

chio non avrei mai creduto

che morte tanta n’avesse disfatta”

Eliot notes:

"such an endless train

of people.it never entered in my head

There were many men whom death had slain."

” Eliot’s note to this section refers the reader to Canto III of the *Inferno*, in which Dante says “I should never have believed death had undone so many.” In this canto, Dante the traveler crosses through the Gate of Hell and encounters spirits whose sin in life was

contradictory. As Virgil<sup>4</sup> explains to Dante, “Such is the miserable condition of the sorry souls of those who lived without infamy and without praise.” Vergil is Dante’s partner in hell journey and a representative poet of Latin work. The poetic figure which later predict the advent of Christ. Indeed Vergil seems to present a guide for Dante as they began landing to hell, the scared Dante will later hint satisfaction and exultation. (Coote 114-115).

Kermode considers the poet as the introducer of the Christian culture to Europe, the culture which the writer of *The Waste Land*, T.S. Eliot could never know without visiting because his role in Dante’s *The Divine* (23)

The sighs which the poets discern through their rip in Limbo were for the thousands souls there. Rather than weeping, they were sobbing as lamentations expressing their worthless existence seeking neither life in term of hope nor death as a result of such sin, in other words they were unable to celebrate any kind of living displayed in bloody n fatal scene which led Dante to face a syncope, as he woke up, he and Vergil encounter the first section in hell: Satan Pit when they meet hopeless souls of strong pagan beliefs who are of a better priority in life, perhaps this could be interpreted by the departure of their souls before the setting rules of Christian worship were determined, The range which comprises Vergil, looking for the eternal deliverance.( Coote 115)

“Sighs, short and infrequent, were exhaled.” According to Eliot’s note, this line comes from Canto IV of the *Inferno*, in which Dante encounters the pagan souls of Limbo who “did not have baptism, which is the portal of the [Christian] faith.”The lines that Eliot

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<sup>4</sup> Virgil: (70 BC –19 BC) an ancient Roman poet traced back to the Augustan era, the poet who provided Dante in *The Divine Comedy* by the epic *Aineid*. Dante made him his pilot in hell.



borrowed read as, “Here there was no plaint that could be heard, except of sighs, which caused the eternal air to tremble.” Virgil tells Dante that the pagan souls are lost and “live in longing.” Eliot’s use of this allusion to Canto IV and the earlier allusion to Canto III show that, in *The Waste Land*, he is trying to draw attention to two particular kinds of sinners depicted in Dante’s *Inferno*. Eliot’s London crowds are ambivalent, like the sinners of Canto III, and live in longing like those of Canto IV. The suggestion is that the individuals who make up the London crowd and who, by extension, represent European society of the early 1920s, long to believe in something but end up believing in nothing decisively.

Although Eliot’s “Unreal City” comes from “*Les Sept Viellards*”, a poem by 19th-century French Symbolist Charles Baudelaire, the allusion to the *Inferno* still recalls the sign of what Dante observes over the Gate of Hell in Canto III:

“Through me you enter the woeful city,

Through me you enter eternal grief,

Through me you enter among the lost.”

Traced back to the medieval legends, Dante’s experiences in hell come to illustrate the later unreal city of both Baudelaire’s Paris and the unreal modern city, The city which will invite its tenants to a great sense of disgust leading to the structure of *The Waste Land* of T.S. Eliot.

*The Waste Land* derives this reference to evince the crowd flowing over London Bridge, representing people who are in their way towards London as souls which suffer the waste moral values merely failing to reach a fine level of salvation, being ruled unwillingly

by futility and sterility, a similar vision evokes by Dante, in the same canto, of the flock of spirits collected near the Acheron<sup>5</sup> for their turn to cross the river on Charon's ferry<sup>6</sup>.

(Murphy 439)

7. Cf. *Inferno* .iv.25-7"

Quivi, Secondo che per ascoltare,  
non avea pianto, ma' che di sospiri  
che L'aura eternal facevan tremare".

Eliot notes:

"we heard no loud complaint, no crying there.

No sound of grief except the sound of sighing

Quivering forever through the eternal air."

This well designed poetic technique suggested by Eliot of provoking the past tradition mainly to reflect present and modern certain perspectives concerned to great extent with the notion of sterile dead land in an attempt to explore redemption.

Of the crowds flowing over London Bridge, the narrator says, "Sighs, short and infrequent, were exhaled."

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<sup>5</sup> Acheron: sometimes referred to as a lake or swamp in Greek literature, In Dante's *Inferno*, the Acheron river makes the access of hell. According to Greek mythology

<sup>6</sup> Charon ferries: it resembles a boat by which souls across this river to Hell. Those who were neutral in life sought nothing.

According to Eliot's note, this line comes from Canto IV of the *Inferno*, in which Dante encounters the pagan souls of limbo, people who do not yet experience Christian faith.

Dante encounters the moment when he crossed the infernal gate having the sinister behest or what is called "the ominous injunction. the atmosphere is merely characterized by a deep sense of pessimism:"abandon all hope ye who enter here", The Italian poet Dante within the *Inferno* moved to personify people there as a flock of unknown humans, The Kind which is out of experiencing neither death in term of hell nor life and being in heaven.

Speculating the line 64, Eliot calls back the instant from the *Inferno*, canto IV, lines 25-27, dramatizing the scene where Dante stays at the brink of the cliff overlooking the massive limbo or hell. Indeed the sounds which are shaped there considered being sighs rather than weeping: that made the eternal air tremble. The affection that Eliot maintains through this moment in the *Inferno* appears in his verse: "Sighs short and infrequent", the influx masses expel over London Bridge. The characterization of Eliot's modern and own limbo and its journey occur at the beginning of the poem referring to the first stanza, is really analogous to the beginning lines of the *Inferno* of Dante. Another scene in hell worth mentioning here, calls back the moment when Dante overpasses Cocytus, the frozen lake. The lake locates down at the bottom of hell contains Circle Nine, The place directed towards treating sins by punishments, sins which are resulted from treachery and deception. within men whom Dante recounts in hell is Count Ugolino, a Pisan nobleman and politician, the man was sneering at the head of The Archbishop Ruggieri as punishment since this latter starved his children to death, The matter raised mainly because of Ugolino's conflict with Guelph and later his downfall as a consequence of treason's

act over the leadership of Pisa tower in Italy and the failure of collusion with Ruggieri who deceived Ugolino, and incite his allies against him, committing such crime against Ugolino and his children. Dante arouses Ugolino's story from the end to recount its beginning, how his sons detained by Ruggieri's fraud in a tower, yet the hellish penalty that Ugolino allowed to set over Ruggieri was not for that sake. Indeed Ugolino kept portraying the journey when the sons in jail suffered the gaunt victual granted by prisoners closing the door tightly:

“io senti chiavar l'uscio di sotto

A l'orrible torre”

The verse which could in English resembles:

"I could hear the door locking up below

The horrible tower"

( Coote 116)

Certainly the Count was to expect such gradual process of cruelty of killing his sons by famishing them, the fact which the children did not perceive from the first glance. The last to experience death was Ugolino himself. Presumably both Archbishop Ruggieri and the Count Ugolino face hell as a sanction for their trickery and sins, a slight kind of opportunity is given to Ugolino who permitted to avenge for him and his sons seeking justice but aberrant one presented by Dante 's observation of the slow death the sons confront.

This frightening scene at the end of the Inferno - gnawing the head of Ruggieri by the Count Ugolino- who Dante met in canto 33 of the Inferno, dramatizes the ability of humankind to invite brutality and savagery in the world, illustrated by hell cannibalism, thus the story within the Inferno aimed at elucidating how man-Ugolino- want to redeem

damnation and hell which was a result of his treasury and crime by distorting his enemy reputation-Ruggieri. ( Coote 118)

Directing the vision towards Eliot's *The Waste Land*, more precisely the final section, "What the Thunder Said", It seems apparent the influential reference to the *Inferno* in the poem, The matter which could perhaps praise Eliot himself. Through the careful reading of this section, the great inspiration of it appears to refer to the Upanishads<sup>7</sup>. Eliot integrates the Sanskrit words: Datta (give), Dayadhvam (sympathize), Damyata (control), meanwhile Eliot's interest out of these three voices or interpretations of the thunder, is the second respond: Dayadhvam which pictures the Count Ugolino, The story which revives again from the horrible death of the Count's sons in the *Inferno* depicts the loss of compassion and mercy which used to characterize humanity. the response "DA" is given by the creator for gods, demons and men when they ask him to provide them by what should be taught:

*Dayadhvam*: I have heard the key

Turn in the door once and turn once only

We think of the key, each in his prison

Thinking of the key, each confirms a prison

*The Waste Land's* parallel construction and analogy to the inferno especially within a swift emergence after of the Purgatorio's beginning still present another allusion at the termination of the poem citing the end of the *Inferno* too, this time the matter deals with the line 427, demonstrating the spall the speaker founds:

"Fishing, with the arid plain behind me"

This arid plain which could later acts as shoring:

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<sup>7</sup> the Upanishads: a Sanskrit term refers to the a collection of philosophical texts which form the theoretical basis for the Hindu religion. They are also known as *Vedanta*,

“These fragments I have shored against my ruins.”

### ***Purgatorio***

The purgation often is meant to address the phase preceded by Inferno. The souls are ready to descend to paradise through this purgatory mount. To begin with, is the epigraph and dedication to *The Waste Land* which shows a diversity of languages. In fact, this epigraph is written in Latin and Greek languages from *The Satyricon* of Petronius<sup>8</sup>.

”During his banquet and just before going off to visit his tomb, the vulgar and the wealthy Trimalchio<sup>9</sup> describes” (Coote 30):

“Nam Sibyllam quidem cumis ego ipse oculis meis vidi in ampulla

Pendere, et cum illi pueri dicerent :

Respondebat illa "

For Ezra Pound

il miglior fabro (qtd. in North 3)

The epigraph in English read as ‘I saw with my own eyes the Sibyl of Cumae’<sup>10</sup> having hanged herself in a jar, and when the boys asked her what do you want? She replied “I want to die”: The dedication to *the waste Land* made to Ezra Pound, The poet who had been close to Eliot since 1914 in London. Pound led to a great extent to shaping the final

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<sup>8</sup> Satyricon of Petronius: a latin fictional work, recounts the story of the pleasure-through adventures and love. the work wavered between poetry and prose and often describes as a novel.

<sup>9</sup> Trimalchio: a very rich character appears in chapter 26 having dinner with the neighbors, telling them that he once visited Cumaean Sibyl.

<sup>10</sup> Sibyl of Cumae: was the priestess presiding over the Apollonian oracle at Cumae, a Greek colony located near Naples, Italy. The word *sibyl* comes (via Latin) from the ancient Greek word *sibylla*, meaning prophetess.

completed poetic composition of the *Waste Land*, Thus it is expectable from Eliot to praise Pound calling him “il miglior fabro”, “ the better craftsman”.( Murphy 437)

Eliot in this dedication which he wrote in Italian, made a literary allusion to Dante’s Purgatorio within *The Divine Comedy*. Here Eliot is referring to canto XXVI, line 177.in the second cantica of *The Divine Comedy; Purgatorio*. Murphy clearly explained:

“The phrase comes from Dante’s *Purgatorio* is spoken by Guido Guinizzelli<sup>11</sup>, whom he encounters in canto 26 of the purgation or refining, as opposed to infernal or damning, fires to be cleansed of the sin of a bestial carnality. when Guido inquires why Dante is apparently an admirer of his, Dante tells Guido that he admires him for his” sweet verses” that will be treasured” as long as modern usage endures”. (438)

Yet *The Waste Land*’s allusion to *The Divine Comedy* still offer an excite discussion, this time a light should be shade on The *Purgatorio*, the section which mediates the journey of Dante. Citing the line 133 of the canto V. the Purgatory heightens the journey of Dante and Vergil’s tour from the *Inferno*, Meanwhile Dante is about to scale the Purgatory Mount and after he should be washed out of his sins acquiring lesson and wisdoms to ascend to heaven. The allusion in *The Waste Land* falls in the third section, “The Fire Sermon”:

‘Trams and dusty trees  
Highbury bore me. Richmond and Kew  
Undid me. By Richmond I raised my knees  
Supine on the floor of a narrow canoe'

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<sup>11</sup> Guido Guinizzelli: an Italian poet whom Dante evokes in his *Divine Comedy Purgatorio*, he established a lyrical poetry sought both divine and love. Dante manipulates the view of seeing Guido as a pride to picture him purging himself in the refining fire, witnessing no flames in the Purgatorio’s mountain.

Citing the line 133 of the canto V's *Purgatorio*:

"Ricorditi di me, che son la pia;  
Siena mi fe, disfecemi Maremma "

Eliot notes:

"Remember me, who is la pia;  
Sienna made me and Maremma undid me.

Eliot refers to Highbury, Richmond and Kew as outskirts of London. Here is an explicit demonstration to the inconsistency of sexuality and human desire as the quoted dialogue recounts the tiny woman who opposed to a sexual hazard by a tiny man, The view is clearly embodied in the *Purgatorio* in which the woman defined as the pious woman, in the Italian language it is called "La Pia". The woman is one of the souls that Dante met in the *Purgatorio* asking him to remember her when he regenerates as living human illustrated above. While Pia stimulates a kind of dispute over her existence history, Eliot joins her identity to prove another fact related mainly to woman's importance to provide man's sexual satisfaction and desire. La pia here is celebrating purgation with a perception of hope there while the woman speaking to her is hopeless. She still encounter *Inferno*, the vision is confused to recover harmony:"I connect/ nothing with nothing". (North 199)

Next allusion to Dante offered by Eliot referred to the closing cantos of the *Inferno*, canto 33. At first reading, the reference still implicit and seem irrelevant, although the speaker in *The waste land* segues through the *Inferno* to the *Purgatorio*, He then comes to bring back the *Inferno* in context. Eliot's use of such fluctuation could be seen as a genuine performance reflecting the smooth movement and examination of the aesthetics in nature, morality and spirituality within this outstanding poem, thus this contextual advancement involves a sense of fickleness rather than a regular stable shift.



Going back to Dante's quotation that Eliot extracts from line 148, canto 26, the last canto of the *Purgatorio*. The poetic idol Arnaut Daniel lives a deep sorrow seeking delight and purgation from his previous madness

“Ara vos prec per aquella volar  
Que vos condus al som de l'escalina  
Sovegna vos a temps de ma dolor

The lines are read as:

“Now you pray for that value  
We are sure that leads to the steps and  
Sovegna you time my sorrow  
Then he hid himself in the fire that is purging him”.

The sphere of *Purgatorio* is set to grant potential salvation and redemption, after the appalling *Inferno*. From the Christian viewpoint, this Inferno conducts ultimate penalties for sinful people, thus *purgatorio* comes as a later journey and phase to meet, the atonement that lead spirits to climb to heaven after washing down their sins in the refining fire.

Still Dante in the *Purgatorio* mentions figures whose contributions in establishing such intellectual concepts mark a great influence. the matter is concerned here with Arnaut Daniel whom Eliot, in his *Waste Land*, defines as the Provencal troubadour of the thirteenth century. Arnaut Daniel is regarded as a poetic model for both Dante and Pound. Indeed Eliot seems as if he is in place of Guido or Daniel when they influence Dante. Comparing Pound's influence on Eliot. (Coote 118)

Dante succeeds in renewing the view of misery love which used to characterize the European traditions; furthermore Dante improved another concept from Guido Guinizzelli who used to evaluate love as an inhibitor for the maxim and dignity, yet love through Dante comes to signify ration and wit. This purgation that provides love is supported by the integration of Beatrice, Dante's mistress an ideal spiritual love, her death led him to look for her in the Purgatorio where he segues to god's sight and heaven, for this reason Dante referred to Arnaut Daniel as "miglior Fabbro" or the best craftsman as an epithet suggested by Guido. Certainly it is not surprising that Eliot called Ezra Pound the same "miglior Fabbro" in his poem's dedication being influence by Arnaut Daniel whom in the Purgatorial mountain asks Dante to pray for him: "Ara vos prec" before he stash himself in the refining fire, as already mentioned in the Italian verses above from *The Divine Comedy's Purgatorio*. (Murphy 64)

*The Waste Land's* effectiveness, in alluding scenes from *The Divine Comedy* of Dante goes beyond contextual and thematic aspects to comprise structural and stylistic influences as well. Thematically the cornerstone of *The Divine comedy* is to explore the human's status through journey in *Inferno*, *purgatorio* and *paradiso*. Indeed the spirits in hell experience torment and severe punishments as a result of their sins, however the later *Purgatorio* comes to redeem those souls cleanse their guilts in order to ascent to heaven where love and purity is enjoyed there. The allusion is apparently relevant to Eliot's estimation of *The Waste Land's* goal.

## Conclusion

Dante's aesthetics of *The Divine Comedy* lies also in the description of a rank which is lost in *Inferno* "the figures [...] in Dante's Limbo, who never baptized, or those in the anteroom to

Hell, those wretches who never were alive; who lived without praise or blame; the neutrals.

[...] their plight is that they denied life, so they have no hope of death.” (Drew 59)

## Chapter Two

### Shakespeare's allusions

#### Introduction

Many critics and authors claim that *The Waste Land* is merely a poignant poem evokes a number of literary sources, particularly to advocate Eliot's certain introspections. Within the era of English renaissance, Eliot derives a considerable reference for the poet and the playwright: William Shakespeare, highlighting a truth such as that of the damaged psyche of humanity, the self and social destruction whatever the cause is: war or other causes. As images of tragedy, Eliot refers to some of the influential Shakespearean plays which he thought that it catches the human feelings and depicts a universal destruction "*The Waste Land* [signifies] a sense of physical decay in keeping with the moral decay of modern civilization that the poem portrays." (Chanda," Classicism in T. S. Eliot *The Waste Land*")

Yet Shakespeare led in a way or in another to call back the romantic vision -in Eliot' mind-of considering the poet as an artist person capable of preventing and controlling the world's wrack, therefore it comes rational to perceive the sense of the fallibility of those who can emerge to be what they are estimated to be, the view which characterize Shakespeare's most plays and touches the intellect of Eliot too. ( Bloom 33)

Perhaps it is expected to explore unified themes in all of Shakespeare plays, the themes which found a place in *The Waste Land* like: reality, conflict the pattern of order and disorder in addition to change, however it had not very long before Shakespeare expressed redemption and fresh generation, the similar stream that guides the young Eliot later within modernism in constructing *The Waste Land*.

*The Waste Land* embodied many allusions from Shakespearean plays including: *Antony and Cleopatra*, *the Tempest* and *Hamlet*. Some thematic aspects are shared in common. The significant references to Shakespeare are portrayed merely in the various sections of *The Waste Land*.

### ***Antony and Cleopatra: Tragic love and infertility***

The tragic play by Shakespeare: *Antony and Cleopatra* is classified by critics to have a deep allusion to the Roman epic poem Virgil in his work *Aeneid*, Since Shakespeare's phases of education which was widely was enriched by such figures. The idea raised out of vergil in the play lies in the betrayal and deception performed by Cleopatra and the punishment she got using asps, killing herself in order to meet her love Antony in the afterlife.

More precisely the character of Cleopatra has met several interpretations throughout history of criticism, seeing Cleopatra merely as a pure sexual question stimulating men by seduction; nevertheless the character is extremely far of expressing force or political leadership. The play affirms such view when Caesar and his followers accused Antony of being captive to Cleopatra's beauty and sensuality. Indeed Cleopatra comes to lift a state of fear and threat among the Romans since her temptation to men would have a dire affect on their politics.

Eliot's illustrates this fact, moving to diminish her existence beyond fitting sexuality, using descriptive language that fulfills the situation: darkness, desire, beauty and lustfulness. The poet Eliot also refer to the scene of Cleopatra's fleeing ships as a symbol of humans' volatility because Cleopatra in that scene was uncertain of whether to escape or to alien Caesar, her loyalty seems to be changeable and unstable.

This tragic love story made by Shakespeare as a pot in which personal and social daily issues fused, has to send out echoes of scratched love and the failure of individuals to institute successful bandings. The notion which Elliot identifies in *The Waste Land*, pointing out the crippling vision of society and life barrenness that myth, religion or philosophy could not have the capacity enough to regain its liveliness.

The opening of “A Game of Chess” for example is a fake of Enobarbus ’s<sup>12</sup> speech- a closest friend and fellow of Antony- in Antony and Cleopatra play (II.ii.190.) describes Cleopatra on her ship down The Cydnus River floating to Mark Antony ( II. 192-206). Enobarbus narrates poetically how her entry seduced the general Antony (Murphy 452):

The barge she sat in, like a burnish’ throne

Burn’d on the water: the poop was beaten gold

Purple the sails, and so perfume that

The winds were love-sick with them, the oars were silver,

Which to the tune of flutes kept stroke, and made

The water which they beat to follow faster,

As amorous of their strokes .for her own person,

It beggar’d all description: She did lie

In her pavillon-cloth of gold of tissue-

O’erpicturing that venus where we see

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<sup>12</sup> Enobarbus: The most loyal and so trusted friend of Antony, acts as a voice of reason and criticism towards Antony. He seems to be far of being attracted by power or love often behaves at them with sarcasm. In his descriptive speech of Cleopatra, Enobarbus sees her as a fantasy in a romantic and poetic world. Seduct men, The matter which contrasts sharply with Enobarbus and the Roman conventions.

The fancy outwore nature. On each side her  
 Stood pretty dimpled boys, Like smiling Cupids,  
 With divers colour 'd fans, whose wind did seem  
 To glow the delicate cheeks which they did cool,  
 And what they undid did.

Eliot begins describing the room as surrounded by violence and deadly force of passion. In spite of its well adorned and splendid appearance, the allusion here to Shakespeare's *Antony and Cleopatra*'s play is well noted. "the barge she sat in, like a burnished throne/glowed on the marble, where the glass" those Eliot lines bring back Shakespeare's picture of Cleopatra sailing on the Nile. ( Bloom 38)

The scene here is clearly dramatizes themes of woman and sexuality, referring to the potent queen of Egypt Cleopatra. the first line is obviously restated by Eliot(1.177).with a note to the Roman God of love Cupid<sup>13</sup> (II.80-81).The speech continues to note the strange perfume, as something invisible and abstract which spreads out from the barge to the banks of river. This could certainly lead people look at the rebirth in term of reincarnation of Venus<sup>14</sup> (II.86-93). In Eliot's poem, the perfume is suffocating and threatening and symbolizes how love transforms into brutality ( Coote 137):

The chair she sat in , like a burnished throne,  
 Glowed on the morable, Where the glass  
 Held up by standards wrought with fruited vines

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<sup>13</sup> Cupid: is known in Latin also as *Amor* , the Greek and Roman god of desire, erotic an love. He is often portrayed as the son of the love goddess Venus, in myth, when Cupid wounded by his own weapons he experiences the ordeal of love.

<sup>14</sup> Venus: is the Roman goddess of love, beauty, sex, fertility and prosperity. In Roman mythology, she presented the mother of the Roman people through her son, Aeneas. Julius Caesar referred to her as his ancestor.

From which a golden Cupidon peeped out  
 (Another hid his eyes behind his wing)  
 Doubled the flames of sevenbranched candelabra  
 Reflecting light upon the table as  
 The glitter of her jewels rose to meet it,  
 From satin cases poured in rich profusion;  
 In vials of ivory and coloured glass  
 Unstoppercd, lurked her strange synthetic perfumes,  
 Unguent, powdered, or liquid-troubled, confused  
 And drowned the sense in odours; stirred by the air

Eliot here cites the aesthetic story that Antony is left alone 'whistling to th'air'. As if the tragedy have nothing else to do beyond happening and by doing so it would have left emptiness or a sense of vacuum behind it. And nature presumably comes to detest the vacuum. ( Bloom 39)

"A *Game of Chess*" offers a fabulous comparison between two kinds of women: The first half displays a luxurious, wealthy woman of a high society, grooming and waiting for a lover gradually becomes neurotic, designs a trip and a game of chess, which indicates stages in seduction. This merely provided by the character's performance, Cleopatra.

The second half within "A Game of Chess" shifts to portray women of lower class in which two women are in a conversation of a third woman in a London barroom. Both scenes seem to deny men existence as if he is lost in a deserted and isolated status of emotional and moral values, like Antony who cannot revive his love or celebrate it. Cleopatra and Antony failed to response to the sexual promise which ends in a ruin. Eliot draws woman in a kind of imagery and allegory when describing her neurotic and



aggressive behaviors with a further attention toward Dido-the queen of Carthage<sup>15</sup> in a strong ironic allusion of tragic love they share as repeated frequent thought. Eliot is no longer interested in glorifying women's tragedy. The reflection is mainly of their neurosis-the denominator of the scene, when they are surrounded by synthetic perfume and smoking candles, As a result of unsuccessful frustrated love, they committed suicide. Eliot here is clearly stating modern sexuality which has a dual vision, one looks dry, sterile and dominated by neurosis and self distraction, the other one could have no cultural reference, and it is a rampant sexuality. (Murphy 452)

Eliot with no doubt echoes a view which had been found in many of previous writers' works and poets whom he regards as models. The view is the present has nothing to bear as new; characters are aborning this present which is lost in the boredom that corrupts the soul and spiritual values, lead people to a great confusion between "memory and desire". In addition, Eliot provokes the idea that woman here is suffering frustration and fatality, a lack of vital impulses; it is the vacuity of environment. "Desire has lost the vitality that nevertheless still throbs mixing memory and desire in history's sexual contours". (McIntyre 45-46)

As it is mentioned above the sexual and emotional status of woman suggested by Eliot is wavered between the voluptuous Cleopatra and then the brutalized Philomela- a character in Ovid's *Metamorphoses*<sup>16</sup> when Tereus – a character who rapes his wife sister Philomela, The characters later changed, Tereus turned to a hawk and Philomela turned to

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<sup>15</sup> Dido: the founder and first queen of Carthage. Dido died tragically for her love to Aeneas, according to *The Aeneid* of Vergil. The Trojan prince Aeneas met Dido on his way from Troy to Lavinium. When he left her to realize his fate, Dido was demolished and committed suicide. Aeneas met her again, in the Underworld in Book VI of the *Aeneid*.

<sup>16</sup> Ovid's *Metamorphoses*: is a Latin epic narrative poem by the Roman poet Ovid, including fifteen books and around 250 myths, the poem records the history of the world from its creation to the worship of Julius Caesar. The vision of Philomela extracted from *Metamorphoses*, the women who experience an outrageous tragic being kidnapped and raped by Tereus her sister's husband, cutting off her tongue. she had been rescued when she wove a loom carries her story, She then with the queen Procne's help achieved revenge by killing Philomela's nephew, Itys. Before Tereus, Philomela and her sister turn to birds.

a Swallow, pointing out how man maintains a deadly, image about her look, Bringing another unhappy love story into account, the Woman here is talking to the narrator with changeable rhythm , she is pictured as a nervous and rigid( Coote 131):

Under the firelight, under the brush, her hair,

Spread out in fiery points

Glowed into words, then would be savagely still

Within the first half of the same section, Eliot intends to represent especially the erotic moment which is set in act II of Shakespeare's *Antony and Cleopatra*, Raising the fact that the couple's only success and ability is in getting on each other nerves. The woman's nerves are bad; keeping asking what should she do now, what they should do tomorrow. this is done in purpose since readers earlier could expect ostensibly an intimate human bonding in term of a marriage, the deal which Cleopatra failed in, As if she lost the skill and desire to maintain sexual sort. Cleopatra's method to gain Antony's heart is set to bring his defeat in other words her sexual charms were to bring political advantages. (Murphy 452)

Thus, Eliot through this poignant allusion proves how self interest rules human to an extent that is opposed to their innate nature. The courtly Cleopatra in Shakespeare play, is no longer valid in *The Waste Land*, She acts as an object whose rule restricted on carrying out a temporal sexual gratification not a constant honored power and men are nearly dead and neglected.

Undoubtedly the women integrated in *The Waste Land*: Dido, Cleopatra, Ophelia, Lil, Philomela and Procne come to prove the destructive force of desire and the damaged sexuality. These transformations show the frequent vacillation in life. (Moody 129)

Whether Eliot is addressing his wife Vivienne and their unhappy marriage or he totally describes another one belongs to the upper band, as he may describe an anonymous personage but the conventional reality which invite readers to reveal is the failed romance and love which it lost its value in the world of corruption and deceit.

### ***Hamlet: overwhelming and unexpressed emotions***

Still Eliot, in his poem *The Waste Land* refers to Shakespeare. After discussing allusions to *Antony and Cleopatra*, *Hamlet* comes as another strong source for the poem. The tragic Hamlet story interferes in Eliot's work of *The Love Song of J. Alfred Prufrock* also. In fact many critics such as Gover Smith, who used to criticize Eliot's works, reveals that Eliot had been distressed by the emotional confusion and expressed in Hamlet character, emotions which were overflowing and then it is indescribable or out of the reader capacity to grasp, The emotions which Eliot could take but without the same extension that Shakespeare did. "That Shakespeare's *Hamlet* [...] is a play dealing with the effect of a mother's guilt upon her son, and that Shakespeare was unable to impose this motive successfully upon the intractable material of the old play." (Eliot 143)

Smith, psychologically speaking, interprets this situation of inciting emotions as a "paralysis of will" which is demonstrated by the psychoanalyst: Ernest Jones, The concept points out the ill truth which Hamlet suffered from. Yet the vision exceeds its context to touch on *The Waste Land*. Meanwhile Eliot through his reference to *Hamlet* invokes the carnage of the First World War, its aftermath destruction which afflicts the poet's generation.

"Of the intractability there can be no doubt. So far from being Shakespeare's masterpiece, the play is most certainly an artistic failure. In several ways the play is puzzling, and

disquieting as is none of the others. Of all the plays it is the longest and is possibly the one on which Shakespeare spent most pains; and yet he has left it superfluous and inconsistent scenes which even hasty revision should have noticed.” ( Drew 59)

Eliot’s certainty of *Hamlet* artistic failure stands as a mystifying episode led him to consider it as play diminishes the “objective correlative” which is a literary term refers to the series of events which makes objective a subjective emotion. Unlike Shakespeare, Eliot drives the reader to a certain emotion and deepens its description. ( North 120)

Surely this strong tragic story by Shakespeare shapes signs of despair, disorientation and betrayal which could found in Eliot’s *The Waste Land* since both works address the damage people, accosting the adversities of those who escaped decay. They are The lost generation.

One of Eliot’s citations to *Hamlet* appears at the end of “A Game of Chess”, line 172, the mad Ophelia’s words before her death by drowning. Eliot borrows Shakespeare’s idea that woman could be seen as a vulnerable to evil and its tricks, the view which is applied in the character of Hamlet’s deceptive mother, Gertrude<sup>17</sup> and the distressed Ophelia<sup>18</sup>, the women who experience Hamlet physical and emotional iniquity due his raising desire and anger to revenge his father’s death, The feeling which cause the death of Ophelia’s father, and soon her madness and drowning ( Coote 138).

“Good night, ladies, good night, sweet ladies, good night, good night,” the line quoted from Ophelia’s mad scene, where she seems extremely distracted and frustrated by

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<sup>17</sup> Gertrude: Queen of Denmark and Hamlet's mother. Her affinity towards Hamlet is somewhat troubled, since he offends her for marrying her husband's brother Claudius after he murdered the king, Hamlet's father. though Hamlet saw Gertrude as a weak woman, her death by the mistaken cup of poison she drunk reflects her sin upon her son as explained in the essay by Eliot titled: “Hamlet and his problems”

<sup>18</sup> Ophelia: the daughter of Polonius a young noblewoman and potential wife of Prince Hamlet acts as the axial character in *Hamlet*, Ophelia is the most static and one-dimensional. She has the potential to become a tragic heroine. As one of the few female characters in the play, she is used as a contrasting plot device to Hamlet's mother, Gertrude. Her image associated with love, mental disorder and suicide

the murder news of her father by Hamlet. And the painful perception that Hamlet will neglect and refuse any kind of affection for her. (Murphy 454)

Eliot refers to the line at the close of his second section “A Game of Chess”:

Goonight Bill. Goonight Lou. Goonight May. Goonight.

Ta Ta. Goonight. Goonight

Good night, Ladies, Good night, sweet ladies, good night.

Ophelia –the mad woman- in Eliot’s poem acts as a poetic stimulus. Wayne Koestenbaum suggests that Eliot is highly influenced by Shakespearian hysteria. Indeed the expression “goodnight” comes to demonstrate the depart of the patrons bidding “goonight” echoing and bearing to readers’ mind another pair who is no longer unified they shift to be doomed lovers because of another suicide this time is Ophelia’s suicide. As if among those “goonight is Ophelia’s “goonight”, When she is drowning having been controlled by madness, Firstly by Hamlet snare pretending mad behaviors and later when he kills her father: Polonius by mistake for another king to be murdered by Hamlet himself, his uncle: Claudius.

In fact Eliot intends to support this prudence in few words. Still “Goonight” an end intermediate by which he addresses Boudelaire - the nineteenth century French poet<sup>19</sup>-and addresses the reader and in the other Ophelia who is impersonated as a sister reader. Structurally the same method of ending used in the former section “The Burial of Dead” by Eliot: You! Hypocrite lecteur! —mon semblable, — mon frère!” “HURRY UP PLEASE IT’S TIME” another line which interrupts the poem several time noting the bare is going to close, the barmen are leaving, moving quietly, calling for the last words spoken by Ophelia

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<sup>19</sup> Baudelaire: (1821-1867) French poet, critic and essayist concerned with the translation of Edgar Allan Poe. his influential work, *Les Fleurs du mal*, comes to affect Eliot’s *The Waste Land* since Baudelaire highlights the changing nature of beauty in modern, urban Paris during the 19th century. the poet also stigmatizes human corruption within his work, a previous expectation about how the modernity will look like.

before her death by water. The words offer a deep inevitability more than just the ending of an evening out at the pub but the infallible belief of love and death and depicts how “immortality has become a status” (Sharma 1)

Finally Hamlet death crying “O O O O” a song from “Shakespearian Rag”, expresses an act of consolation: (Bloom 41)

But

O O O O that Shakespearian Rag-

It's so elegant

So intelligent

*The Waste Land*'s integration of the Shakespearean rag aims at evoking the greatness of ancestors in a weak and disconnected manner. The speaker head is bearing nothing beyond fear and deprivation, he is misled and disillusioned.

Perhaps Eliot agrees upon Shakespeare's the conversational style to introduce the reader to a particular feeling by creating character in the line of the poets' images, merely to fit others' some sad aspects of life. Furthermore Eliot suggests a variety of emotions to reveal “the inner life of poet” through avoiding the direct treatment of one's personality (Seldes, Gilbert 2)

The allusions to Hamlet in *The Waste Land* are brief signifying the modern world deception and squalor. Hamlet's sanity was unstable merely because of sexual intrigue. Hamlet also has the conception of the Waste Land living a high sense of melancholy and sorrow, love values vanished and speculations ended in chaos and neurosis. (North 120)

### ***The Tempest: a sense of disillusionment***

*The Tempest* still discussed in the light of being one of the major sources of *The Waste Land*. As a love story ends happily with the marriage of the protagonist Prospero's

daughter and Ferdinand, *The Tempest* does not attract Eliot of its love happy ending, rather it is relevant to *The Waste Land* in the context of describing the arid, evil heart of Prospero who sought revenge from his brother Antonio due to his treachery, Prospero sought to bring back his daughter, however he is wretched at the opening of the play. Indeed the play questions the departed justice and power which was taken from Prospero, the rightful Duke of Milan by his brother. (Murphy 457)

Being in a deserted island, Practicing certain myths and rituals has something to do in *The Waste Land*, Prospero is a character that is foretelling by the fate of all other character, also he is served by the spirit Ariel<sup>20</sup> whom Prospero saved from trapping to a tree by Sycorax the witch who emerges within the same scene. The tragicomedy play raises Eliot's attention to explore the human wiliness and trick that Prospero tries to treat through *The tempest* he made to the sailors and their ship led by Antonio, soon a shipwreck occurs to fulfill Prosper's interest to avenge from his brother, pushing him to admit his guilt. His intention was far of hurting the other characters. ( Coote 139)

*The Tempest* is the last complete play written by Shakespeare; from which Eliot eludes some scenes related mainly to the context of introducing such storm and a shipwreck, presented by effective set of symbols and motifs that Eliot echoes throughout his poem. The idea of justice and power for example, is well symbolized since the main character had lost his authority in his path to regain it. Although he got a kind of mythical power, divining other's lot, Prospero looks as a prey of injustice of solving what has been troubled.

Another symbol derives Eliot's concern is drowning by water which comes as a strong image, the wet sailors being led by Ariel to the swamp, as a result Miranda goes

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<sup>20</sup> Ariel: in William Shakespeare's play *The Tempest*, is a magician spirit who acts to serve Prospero. Prospero rescued Ariel from the tree in which he was imprisoned by Sycorax. Ariel's appearance and departure identified by the thuder.

dreadful of this wild waters which could cause drowning and then death, the fear which appears in her weeping, also noticing Alonso's decision to drown himself thinking that his son Ferdinand is dead and fearing the Prospero's penalty for his deceit. Perhaps the allusions from *The Tempest* which Eliot employs exceed scenes to touch notions and terms such as "the game of chess". The title of the second section of *The Waste Land* which is originated in the Middleton's play *women beware women*<sup>21</sup> which has a significance from *The Tempest*, the game of chess comes to bring about love's victory. Prospero seems as eventually captured the king Alonso and scold him. Though the beloved couple, sitting playing chess was a sign of the grim power Prospero hold. Here the vision of Phlebas is called back but the Phoenician who drowned in the first section comes to survive in the character of Ferdinand. Ferdinand just experienced horror when he thought that his father is drowned. the fact which will be clarified later in the play ( Sigg 201)

The main character-a young prince Ferdinand- and other companions from the court of Naples sit on an unknown island where Prospero lived. throne of Prospero, the ruler of Naples has been taken by his brother Antonio, "acting in concert with Ferdinand's father, Alonso". As Prospero demanded, Ariel –the magician spirit of the island and the fairy servant of Prospero- created the storm. Ferdinand lost his companions, trying to find anyone saved and laments his father's death believing that he has been drowned to discover later on that he is mistaken and his father still alive. Ariel -who is invisible at the moment- is in an effort to comfort him, singing. Lines396-405:

Full fathom five they father lies

Of this bones are coral made

Those are pearls that were his eyes

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<sup>21</sup> Middleton's *women beware women*: is a Jacobean tragedy written by Thomas Middleton, and first published in 1657 The play encounters the story of ruling class which was captive to the lust and seduced widow lady Livia in the court of Florence's Duke, These treacheries embodied in sexual games symbolizes the tiny society condemned to the manipulation of sexuality



Nothing of him that doth fade  
 But doth suffer a sea change  
 Into something rich and strange  
 Sea nymphs hourly ring his knell  
 Burden, Ding-dong

Ferdinand as a symbol of love and grace, onwards with his song, and by the guide of Ariel, he is able now to behold both Prospero and his daughter Miranda. As what have been expected, the prince and the daughter fall in love heightening a time of charm and magic poetic aesthetics disturbed by Ferdinand's depression of his father's drowning.( Coote140)

The allusion to *The waste land* from such thought above is apparently expressed through the description of the Phoenician sailor within the first section of "The Burial of the Dead":

Madame Sosotris, famous clairvoyante.  
 Had a bad cold, nevertheless  
 Is known to be the wisest woman in Europe,  
 With a wicked pack of cards. Here, said she,  
 Is your card, the drowned Phoenician sailor,  
 (Those are pearls that were his eyes. look!)

Here is Belladonna, the Lady of Rocks,

Probably the vision of the Phoenician sailor echoes Ferdinand drowned father, The words clearly offer the idea of rebirth through death since Ferdinand's has not been truly dead by drowning; Shakespeare intends to feign such shipwreck in *The Tempest* as a metaphor set by the magician Prospero to depict to the passengers the deceit and corruption of their existence. Prospero designs to come back alive after having been taking off from

his court and left dying in a desert island, indeed characters, after passing through a state of being drowning they come to experience resurrection in an atmosphere of harmony and love. A reference to *The Waste Land* here symbolizes the notion that our lives are exhausted, as if we are at the edge of the shipwreck but it does not happen. The view mainly reflects the futility of the world.

Phlebas the Phoenician, in *The Waste Land* only drowns eventually till death. This contrast between the death which rewarded by rebirth, complete life and pure death through drowning. The idea surely brings the reader to the distressed man whom he remembers in "A Game of Chess" (II.124-125):

I remember

Those are pearls that were his eyes

Eliot here is in an attempt to clarify the truth that love could presumably fail to revive, love will face an end by death whatever death is: Spiritual or real /actual. The narrator here has nothing to receive from the fortune teller woman beyond regaining this love using the card of that of the drowned Phoenician sailor whose death caused him feeling of fear. This allusion through comparison made by Eliot to point out the two opposite perspectives: The tempest offers a constant life and reincarnation after death in term drowning, a look to Madame Sosostris, the narrator whose love is incapable of flourishing, wandering the contemporary world destruction and "The sense of inhuman desolation which suffuses *The Waste Land*," (Rainey 11). He is depressed by what he experiences since memories are lost. This obviously locates him in a deadly waste land, drowning will certainly signify the beginning of the end which is death no vitality or life of sexual passion and certainty of religion.

## Conclusion

Yet the reference to Shakespeare's *The Tempest* invites the reader for a careful and exciting perception of such mixture of love and myth which immediately could raise a sense of hope in Eliot to redeem *The Waste Land* that Prospero used to stay in before defeating his enemies and restore his strength, the end which Eliot was seeking throughout the whole poem, to seize treason and impulse honesty.

## Chapter Three

### Frazer's allusions: Aesthetics of mythology

#### Introduction

Within the various sources which Eliot refers to in his masterpiece *The Waste Land*, the anthropological and cultural work of Sir James Frazer: *The Golden Bough*, The work regards as a study in religion, magic, and mythology pointing out notions such as fertility rites, hanged gods and sacrifice of humans, integrating religious concepts to scientific notions. Frazer strongly shows the lack of origin or proper basis of these myths. Eliot's concern is to evoke the past world through modern society.

Eliot's fuses to the various stories embodied in the first section, "The Burial of The Dead" in which he draws a poignant allusion to fertility myth expressed in *The Golden Bough* and its mutations over time, Death's escape is never realized by any sense of salvation. Indeed the waste land itself and its barrenness is a reflection of diverse chaotic atmosphere which considered as a source of ironic fertility that Eliot's poem, *The Waste Land* conduced to. ( Coote 93)

Frazer's twelve volumes of *The Golden Bough* especially the two ones: "Adonis", "Attis" and "Osiris" which have a great traces on our generation calling back past myths and ancient cultures related to the fertility gods. Rites and rituals and notes to Christianity are also demonstrated through the allusions to another work of Weston's *From Rites to Romance*<sup>22</sup>, and the clear reference to "the Grail" legend as a constructive basis to the poem Therefore *The Waste Land* comes in an attempt to restore life and salvation for a

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<sup>22</sup> From Rites to Romance: an anthropologic study and folklore that questions the origins of the King Arthur-Holy Grail legends. Jessie Weston examines the relation between the legend's early paganism and the later Christianity in addition the aim of connecting and unifying the fertility with mystical union with god

war-broken society, This could be achieved certainly through fertility and vegetation reproduction. ( Coote 94)

The influence of *The Golden bough* and the examination of vegetation appear in the significances of European ceremonies and festivals .Typically they display an astute vision of human past legends and how they could affect the present life stream. Since Eliot himself has confessed that *The Golden Bough* “influenced our generation profoundly”. As comparative long work worths the integration in *The Waste Land* Poem eluding a wide collection of myth.( Murphy 457)

Eliot directs a splendid allusion from *The Golden Bough* in “the Burial of the Dead” through signifying the failure of winter in restoring nature to life. Men are frightened by such truth even by evoking different kind of magic. Believing in the familiar conventional fact that winter bears the significance of death and spring could ensure resurrection, the notion which secures life’s cycle. Many customs are adopted: setting pure religious ceremonies, crops sprout cattle and sexual relations which bear children, the image by which the vegetation portrays the influence of sexes. Men thought that the ruinous potency repaired only if the concert with gods is realized, since sexual strength and religious faith could shape one identity. (Bloom 30)

Certainly the rituals of vegetation in *The Waste Land* act as metaphors of the barren dead land which man could revive it only by self sacrifice. Eliot elucidates mutations over nature, The European summer and spring festivals symbolize the power of male and female vegetation on behalf of an imitation and evoking to magic and legend. Indeed the vision of the Sylvan deities<sup>23</sup> marriage personified in king and queen characters, leads to

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<sup>23</sup> Sylvan deities: a Latin word Silva, refers to the Sylvan Lake in Canada. The term is associated in mythology with the deity or the spirit of wood. Silvans often thought to be tree spirits

quicken the rise of plants and trees, flowers and grass. An effective assumption is that the more marriages in vegetation occur, the more woodland sprites marriages are realized too. (Coote 95)

Without doubt that a main part of this rites could defend the truth that marriages and harmony in nature: plants, trees, crops could not be achieved and reached a certain level of charm without success and fertility in human sexes which equally ensures the sanity of natural law

### **Adonis**

*The Waste Land's* particular use of mythology refers to the allegoric interaction of gods mentioned in *The Waste Land*: “Adonis” or so called “Tammuz” traced back to the Babylonians and the Syrians. The deity’s worship besides “Attis” and “Osiris” was popular among various European cultures, since they have what to be shared in common. The god personifies the divine and withering lover, embodies the diverse strength of nature, here the allusion is explicit finding out the unity of Goddess and her lover which presumably could bear land fertility. And surely death and wreckage in sexuality of the god and his partner’s next looking for him in the so called the underworld, could equally led to an expected winter, a drought and lack of fertility. After gods’ leaving, the entire world is a deadly waste land. The only resolution sought by their worshipers is to impulse this sterility and death: male resurrection-of gods- they should secure the restoration of the goddess which means that the land regains life again. ( Frazer 291)

“Adonis” kind of his rites was unique in spite of the local diversity in his worship. The cult of “Adonis” was done in two places Cyprus and another place is Byblus, this latter considers as the Phoenician’s sacred city. Indeed this could be found as a reference in

Eliot's conversation of the Phoenician Phlebas<sup>24</sup> and the Smyrna merchant Mr. Eugenides<sup>25</sup> who maintains a slight connection with the ceremonies and their members: the ceremonies which were conducted to rid winter as a source of the waste land.

The question of how do such ceremonies elaborated reveals the particular interest of "Adonis" worship. He is opposed to an annual death as demonstrated in the Babylonians' religious literature. After having annual death, "Adonis" should be followed by goddess the mother to a land which has no escape, a darkness place certainly it is the underworld. In this situation, land's capability suffers a serious menace because the sexuality's rule of humans and animals is subordinating to hers. A good vision of the waste land pictures in the verses below taken from a song sung by the mourners over the leaving of "Adonis" and Ishtar's the goddess (Coote 95):

A tamarisk that in the garden has drunk no water

Whose crown in the field has brought forth no blossom

A willow whose that rejoiced not by the water course

A willow whose roots were torn up

A herd that in the garden had drunk

Eliot dramatizes the place:

Where the sun beats.

And the dead tree gives no shelter, the cricket no relief

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<sup>24</sup> Phlebas: indicates Phlebas the Phoenician, whose death is the subject of the "Death by Water" a section of the poem.

<sup>25</sup> Mr. Eugenides: is the merchant referred to by Madame Sosostiris. He propositions the narrator.

And the dry stone no sound of water

“Adonis” mourners were mainly women who celebrate his death with a dress that is similar to his corpse. In spring’s season, The Byblus’ temple draws as a place which is wet by rain and by staining with his blood, The Mountains’ earth becomes red, at that time the dead body of “Adonis” was held by women in order to be buried through throwing it into the sea. The death of god by drowning was later to be provoked and he appeared again the day after in front of his followers and worshipers than he ascended to heaven. This resurrection of god proves the rebirth of life and fertility to the land which was extremely dead. ( Coote 96)

Absolutely the allusion to this idea is well pointed in the “Death by water’s” section, the fourth section within *the Waste Land*, mentioning the Phoenician sailor and his drowning in addition to the fear of Madame Sosostris from death by water which are In fact reflecting how such ceremonies introduced in *The Golden bough* affect Eliot’s poem. The view of rituals which agree upon the gods’ drowning by Phoenician repairs vitality to the waste land is no longer workable in Eliot’s era since drowning as a form of death comes to cause a great fear. Eliot intends to show the alteration in present, delaying the rule of rites and rituals such as the great reputation of Phoenicians in introducing knowledge and cults of their past times, yet they have nothing to deal with in the contemporary period which enfeebles the importance of rites to recover the familiar sanity of sex even by suggesting showy donation for this sake. Through these ceremonies which are laid to celebrate either “Adonis” death or revival, is an indicator of a certain season referring always to the status of vegetation at that season. Indeed “Adonis” festivals fall in spring or summer, thus lands which are in charge of his worship are harvesting. Perhaps the fact that the ruin of vegetation by the seasonal mutations symbolizes “Adonis” death



which is not an eternal assumption; it could be interpreted differently, bearing men and humans responsibility of causing such destruction in crops. ( Frazer 303-04)

Conversely, with the next coming of the god, corns begin to sprout, flowers of the spring grow: Hyacinths and violets redeemed of the dust surrounding them:

“I sometimes think that never blows so red  
The rose as where some buried Caesar bled;  
That every Hyacinth the garden wears  
Dropt in her lap from someone lovely Head  
And this reviving herb whose tender green  
Fledges the river-lip on which we lean-  
Ah-lean upon it lightly, for who knows  
From what one lovely lip it springs unseen

Here is a reference to the Gardens of “Adonis”, the god of vegetation, furnished by corns and several sorts of flowers these gardens were planted mainly by women but after a certain period determined by eight days, the plants start to dry up and die. The picture portrays “Adonis” death, hence his first appearance marked as a vegetable spirit but in he viewed as a body in the way worshipping him or in his death vision, being thrown into the sea, reflecting him as a human identity. This personification of vegetation in T. S. Eliot’s *The Waste Land* could have an illustration in both levels, stylistic and contextual (Frazer 305):

“You gave me hyacinth first a year ago;

They called me the hyacinth girl.”

\_Yet when we came back, late, from the hyacinth garden.

Your arms full, and your hair wet, I could not

Speak an my eyes failed, I was neither

Living nor dead, and I knew nothing

From this interaction of mythology, Eliot moves smoothly to identify the present in term of a monologue in Marie’s character<sup>26</sup>. Marie is evoking and calling back the romantic joys, personified herself as a hyacinth flower:” they called me the hyacinth girl”, It is not surprising that Eliot through the merge of Marie is glorifying the favor of nature. The girl, according to Eliot comes to experience a wistful reality traced back to a mythological perspective since hyacinth was opposed to a death accident when the discus thrown by Apollo<sup>27</sup>, the god who loved him accidentally veered off course (Boom 33).

Thus the view of death and resurrection alluded from Frazer’ *The Golden Bough* is clear: flowers intend to spring out of the god’s blood which bears in mind the process of love and death and their revival. Eliot as mentioned in Frazer’s work joins verses act as lamentation, an elegy identify the sense of desperation and desolation.

Noting the opening of the poem, it seems clear the influence of vegetation and nature in terms of seasons on *The Waste land* with manipulating natural processes and their significance’s deeper understanding. Eliot moves on explicitly to elucidate that April is a

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<sup>26</sup> Marie: is the poet’s first interlocutor. Meets over coffee recounting her past in Austria and of her cousin, who was the Archduke Rudolph, and how she used to go sledding in the mountains.

<sup>27</sup> Apollo: in ancient Greek and Roman religion and mythology, the term refers to one of the significant Olympian deities, the son of Zeus- the Greek god of sky and gods’ king. Apollo is the god of sun, truth an prophecy besides other virtues

source of life, persuading rebirth of Lilacs<sup>28</sup> out of the dead Land but implicitly -through fusing ambiguity-the poet offers April's cruelty which is a fact that is opposed to the nature of spring, perhaps the answer to such ambiguity lies in the prospect of a new life which is normally evoked by spring, hence this prospect and hope is tentative and often unachieved, which raise the hardest feeling of soreness and grief, Thus the speaker segues change in nature , setting the preference of the warm winter to live in since the earth is fully covered with "forgetful snow". With the next year coming of the spring, human still provoked by hope seeking final and eternal fulfillment of this hope. Indeed spring- according to the speaker- in Eliot's poem is no longer dignified and honored it rather bears threat.

First section includes:

April is the cruelest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain

Winter kept us warm, covering

Earth in forgetful snow, feeding

A little life with dried tubers

Summer surprised us, coming over the starnbergersee

With a shower of rain; we stopped in the colonnade

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<sup>28</sup> Lilacs: used by Eliot in *The Waste Land's* *The Burial of The Dead*, reflects Lilacs are average sized, flowering shrubs. They are typically hardy to zones three through seven. Some types of lilacs are especially cold hardy, and can survive in areas as cold as zone two. Lilacs are typically valued for their bright, fragrant blooms that appear during the spring months.

This well dramatized paradox in nature retaining winter as nourishing season in spite of its dead and unstirred essence, proving the truth that reincarnation is a phenomenon which is absolutely preceded by death in term of gods and their vegetations' symbolization, promoting the view of Frazer's rituals in *The Golden Bough*-the shift from magic or legend, faith to reach rational justification provided by the power of science. (Murphy 460)

### Attis

Eliot's further concern with *The Golden Bough*'s mythology goes beyond "Adonis" to reach "Attis". Virtually the rituals of "Attis" is -in deep extent- similar to that of "Adonis", related to vegetation which traced its origin back to the seventh century before Christ in western Asia. While "Adonis" was worshiped in Cyprus and Syria, "Attis" cult was celebrated in Phrygia. The god's love: Cybele<sup>29</sup> is the gods' and "Attis" mother who set to be the goddess of fertility. The allusion that Eliot's *The Waste Land* directed towards this rite of "Attis" is the god's mourner and his death celebration, the god slaughtered next to a pine tree, gored with a boar, others refer to a spear in the holly temple, when he was hanged, and he was tied next to a tree since his vegetation origin is a tree. ( Coote 97)

Apparently the goddess arrived in April the season of spring which portrays the resurrection in term of human body out of a dead tree. "Attis" was a benevolent and fruitful god the secret behind such myth depicts the view of the divine man whose death and revival regarded as a self sacrifice. The god death occurs annually by the reaper who gore him using a ripe of grain and later to be buried in the granary whose death takes the form of fruits and flowers "Attis" or the priest, ( Frazer 307)

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<sup>29</sup> Cybele: The Roman mother goddess who was at the center of a rather bloody Phrygian cult, it is called the "great goddess." her worship by priests performed mysterious rites in her honor. Cybele's lover was Attis, and her jealousy led him to kill himself. His blood brought violets, and godly interference permitted Attis to be resurrected by Cybele,

during the ceremonies of spring encounters death in term of hanging or slain, frequently, the god returns to life next year extracting blood from his body fastened to the trunk of the pine tree, Gradually this legendary tradition becomes a festival and men were glorified of being hanged in those sacred trees fulfilled the notion of self sacrifice. In fact the hanged men were granted to Odin the lord of the gallows at Upsala, from which the term “the hanged man” formulated the strange verses below from the *Havamal*<sup>30</sup>, in which the god illustrates how he obtained his godly authority through the study of magic:

“I know that I hung on the windy tree

For nine whole nights

Wounded with the spear, dedicated to Odin,

Myself to myself.”

As descended to a wooden hole, on which there lays a decked bull stained by a spear, offering his blood to hiss worshipers, eventually he comes to life as spiritual soul again after he got rid of his sins.

In fact *The Waste Land* heightens this myth as a barbarous habit reflecting the figure of Madame Sosostris, the fortune teller through the Tarot pack. In purpose, Eliot draws the woman as a “bad cold” demonstrates the offensive level of civilization she falls in, dramatizing the Tarot pack as a stable unaffected symbol inscribed, people are seen as decorated on the cards. In an exciting use of irony, Eliot displays the truthless reading of the cards by Madame Sosostris which in reality fails to bring out any sort of reality beyond the card which refers to the Phoenician Sailor who faces death by water; therefore she seems to worm her querrent to fear death by water:

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<sup>30</sup> *Havamal*: a collection of poem referred to Odin, within the 13<sup>th</sup> century’s Roman literature. The word in English means: sayings of the high one. Havamal is seen as a book of wisdom containing advice for living

Here is the man with three staves, and here the Wheel,  
 And here is the one-eyed merchant, and this card,  
 Which is blank, is something he carries on his back,  
 Which I am forbidden to see. I do not find  
 The Hanged Man. Fear death by water.

Eliot has admitted the relevance of the hanged man in shaping a potent vision of myth in *The Waste Land*: "The Hanged Man, a member of the traditional pack, fits my purpose...because he is associated in my mind with the hanged god of Fraser, and because I associate him with the hooded figure in the passage of the disciples to Emmaus in Part IV...The Man with Three Staves, (an authentic member of the Tarot pack), I associate [...] arbitrarily with the Fisher King himself. (qtd. In North 22)

It seems clear the controversy in adopting the metamorphosis in present, maiming the influence of legend and myth: the act of the Phoenician sailor as a god of fertility drowned by water depicts a kind of death and sterility, water which reveals life and vitality, in modern time weakens the world, stirring death as it is unfound, the inspiration that lead Eliot to note in his final section "Death by water" (Moody 125)

Here is no water but only rock  
 Rock and no water and the sandy road  
 The road winding above among the mountains  
 Which are mountains of rock without water  
 If there were water we should stop and drink  
 Amongst the rock one cannot stop or think

### Osiris:

The Egyptian deity “Osiris”, in addition of being a god of vegetation, his fertility seems to be less than of either “Adonis” or “Attis”. This third god exists in the underworld as a dead and ruler of it. The myth set about the god’s brother Set who cuts his corpse into pieces and distribute them throughout the land, The goddess of “Osiris”, his sister and wife, collects the parts in order to shape his body again in a form of a living god by carpets of cloth to attach it together, consequently finding the first mummified pharaoh. The gods aimed at bring back the deity “Osiris” to life, but his anticipation was rather to stay in the underground as sovereign of the dead. Thus, the mummified god’s seeds were buried in his grave as a vow ensuring the rebirth and return of life, and then the growth of crops.(Frazer

The rituals of his death occurs in the breeding time of vegetation and corns, he was opposed to burning to be revived next year with the harvesting time in corns shape. When his worshippers were cutting the corns, certain rituals elaborated in such occasion and are associated with the harvesters who have some customs reflecting the sadness and sorrow through a potent lamentation over the corn pack. Indeed the rites of reforming the corpse of “Osiris” by his goddess Isis<sup>31</sup>, expressed visibly in *The Waste Land*:

The corpse you planted last year in your garden,

Has it begun to sprout? Will it bloom this year?

Or has the sudden frost disturbed its bed?

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<sup>31</sup> Isis: the Egyptian goddess of rebirth regarded as one of the most familiar images of authorized and perfect femininity. Her worship’s rituals define her as an idol mother and wife, a head of magic and nature.

Another illustration to Frazer's "Osiris" legend appears in "The Fire Sermon's" stanza drawing the god corpse slashed by his brother, noting the underworld -the favorite place to live in deadly- which "Osiris" used to celebrate:

White bodies naked on the low damp ground  
And bones cast in a little low dry garret,  
Rattled by the rat's foot only, year to year.

With regards to his wide consciousness to *The Golden Bough*, Elliot's perception of the psyche and spirituality of such world ancient cults seem rational- in order to place them in the right ethical context- heightening deeply the present time. The corner stone of referring to *The Golden Bough* particularly and the gods' myths is to emphasize the world after the gods' death and how goddess extracting her from life, causing sexual damage and than an extremely waste land.

Frazer would certainly provide Eliot in his *Waste Land* with gradual progression of the understanding of such myths, starting from the pure legendary and magic rituals demonstrated in "Adonis", The Phoenician whose death is a result of drowning ritual. The breadth later goes beyond sexuality to more elevated interpretation associated with metaphysical aspects centering the idea of revival also on animals and other worshipers as a completed chain, therefore resurrection of gods equally could reflect the rebirth of animals and plants as well.

*The Waste land* identifies such notes in the first section of "The Burial of The Dead", calls back the story of *The Fisher king*. Being injured in the genitals, leads to his total impotency and then an atmosphere of waste land is felt before recovering land's fertility again. Eliot recognizes the relevance of such legendary waste land in signifying the



status of modern society which differs from the myth only in the absence of The Fisher King. Probably Eliot complains the lack of religion and mythology in modern times. (Murphy 458)

Ever since the edition of *The Golden Bough* in 1890, it has been considered a major contribution in the development of modern thoughts. “*The Waste Land* offering exemplary instances of myth criticism in English, through given to glorifications of irrationality, mysticism and racial memory.” ( Leitch 126)

Frazer in his book sketches out ancient myths and folk legends that all cultures and civilizations go through. Certainly the most attractive vision in this anthropologic work lies in its method of raising these inspirations from magic which leads to conducted religion, which eventually conduce to faith in the light of science power.

Eliot would certainly acknowledge a great praise to Frazer’s literary style, having centering the fact of the constant connection between the religious deities of the world as: “Adonis”, “Attis” and “Osiris” and the natural or agricultural cycle of life and death. Each of the three myths determined by particular figure but they could meet at their death and rebirth for a restricted period of time. In fact this organized chain of god’s death does not prove a disastrous truth but instead it is a rational phenomenon within nature.

## Conclusion

Going back to the questions raised earlier in this research, *The Waste Land* comes to fit Eliot's style and his introspection's stream. The poem is really a good example of Eliot's method of describing the personality out of its existence; he prefers its escape, seeking out redemption which he associates it with the extreme certainties and faith. Eliot throughout the play seems rebellious and instead merciful of the sad life the society turns to. The only inspired truth rises through evoking religion and mythical methods. Indeed Eliot moves to bear the lack of such myths' interference in modern society lives the responsibility to cause such sterility, thus Eliot in *The Waste Land* is glorifying the holy past and aims at regarding it as a model for the futile present.

Michael McIntyre describes: "Eliot capture an agonizingly raw protestation within the modernist projects, offering one of those rare moments when a poetic conceit happens to express a key dilemma of the time" (1). Certainly *The Waste Land* is a poem which searches constantly for reality; Eliot intends to prove such fact that exceeds individuals to affect the whole world which is truly captured by disillusionment. Indeed Eliot experience such literary atmosphere instead of plenty other choices to stress the "deep dissatisfaction with reality" (Sigg 200)

Such work does not come to receive such commend and admiration without the valuable contributions of many sources, by which Eliot honored the past and depicted the lost present in both morality and physical entity. In fact the contributions that Eliot joins in his *Waste Land*, are various reflecting the culture and patience of Eliot to introduce such guide.

As a complex poem sometimes, *The Waste Land* questions aspects from the Bible, Buddhism, St Augustine, The Upanishads, Hermann Hesse, J. L. Weston, Baudelaire, Shakespeare, Dante and Frazer. This fusion of such considerable world references raises the sense of curiosity to go beyond and explore the hidden messages between the lines but meant to be conveyed.

Of a great significance and donation, Dante's, Shakespeare's and Frazer's allusions in *The Waste Land* shape an aesthetic vision for the poem besides enriching the meaning, wakening the past symbols which the present has nothing to bear as new and valuable.

Eliot's concern with such Italian master poets as Dante and his masterpiece, *The Divine Comedy*, particularly its two cantos: *Inferno* and *Purgatorio*, lies in the similarities between The way Dante portrays the troubled spirits facing the horror of death and the lost spirits in the corrupt world surrounded by infertility pictured in *The Waste Land*.

Shakespeare, another relevant reference in *The Waste Land*, shapes a significant role related mainly to woman and sexuality, Eliot suggests the aridity of life which could affect even the sexuality and then a frightening future threatened by such fact. Eliot illustrated this fact referring to the failure of love's bandings to experience vital life, thus a part of *Waste Land* is formed. Besides stressing the incapability of expressing the overpowering emotions and the constant feeling of loss and disillusionment.

Within mythology and embodiment of legends, Eliot gives a substantial importance to Frazer to find out the common features between his *Golden Bough* especially the chapters concerning the gods: Adonis, Attis and Osiris. The burial of the dead, , the hanged god and the annual death and rebirth of such gods is totally originated in myth which is later developed by scientific approach.

Indeed these well constructed references conducted in *The Waste Land*, come to provoke a difficult reading and estimation merely to fit the question of whether Eliot -the poet who establish a rich background of philosophy, religion and literature- was seeking a pure objective allusions to revive the departed mythical and religious virtues of the past or to revive other subjective realities associated with his own life as his unsuccessful marriage picture probably in the second chapter. Although the poem suggests a kind of complexity, it still regarded as an outstanding poem, “one of the poignant and influential twentieth century poem” (Damorach 3050). It enriches the world library of literature leading to an infinite feeling of eagerness to explore such aesthetic allusions.

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