THE WASTE LAND

T.S. Eliot

"Nam Sibyllam quidem Cumis ego ipse oculis meis vidi
in ampulla pendere, et cum illi pueri dicerent: Σίβνλλα τί θέλεις; respondebat illa: ἀπο θανεῖν θέλω."

"I saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her: 'Sibyl, what do you want?' she answered: 'I want to die.'"

For Ezra Pound *il miglior fabbro*.

Here, the dedication translates as **"the better craftsman,"** a reference to Canto 26 of the *Purgatorio*. Dante refers to the poet Arnault Daniel, but Eliot passes the compliment on to Pound, who helped edit *The Waste Land*. Eliot returns to the same canto in line 428.

I. The Burial of the Dead

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering

5

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,
And went on in sunlight, into the Hofgarten,

10

And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,

15

Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,

20

You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,

23

And the dry stone no sound of water. Only
There is shadow under this red rock,

(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

Frisch weht der Wind

Der Heimat zu,
Mein Irisch Kind
Wo weilest du?

"You gave me hyacinths 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, and my eyes failed, I was neither
Living nor dead, and I knew nothing,

Looking into the heart of light, the silence.
Oed' und leer das Meer.

Madame Sosostris, 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 the Rocks,
The lady of situations.

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.

I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

Unreal City,

Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.

Sighs, short and infrequent, were exhaled,

And each man fixed his eyes before his feet.

Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.

There I saw one I knew, and stopped him, crying, "Stetson!
"You who were with me in the ships at Mylae!

"That 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?
"Oh keep the Dog far hence, that's friend to men,

"Or with his nails he'll dig it up again!

"You! hypocrite lecteur!—mon semblable,—mon frère!"

II. A Game of Chess

The Chair she sat in, like a burnished throne,

Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
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
Unstoppered, lurked her strange synthetic perfumes,
Unguent, powdered, or liquid—troubled, confused
And drowned the sense in odours; stirred by the air
That freshened from the window, these ascended

In fattening the prolonged candle-flames,

Flung their smoke into the laquearia,

Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper
Burned green and orange, framed by the coloured stone,

In which sad light a carvèd dolphin swam.
Above the antique mantel was displayed
As though a window gave upon the sylvan scene

The change of Philomel, by the barbarous king

So rudely forced; yet there the nightingale

Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
"Jug Jug" to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms

Leaned out, leaning, hushing the room enclosed.
Footsteps shuffled on the stair.
Under the firelight, under the brush, her hair
Spread out in fiery points
Glowed into words, then would be savagely still.

"My nerves are bad to-night. Yes, bad. Stay with me.
"Speak to me. Why do you never speak? Speak.
"What are you thinking of? What thinking? What?
"I never know what you are thinking. Think."

I think we are in rats' alley

Where the dead men lost their bones.

"What is that noise?"
The wind under the door.

"What is that noise now? What is the wind doing?"
Nothing again nothing.

"Do
"You know nothing? Do you see nothing? Do you remember
"Nothing?"
I remember
Those are pearls that were his eyes.

"Are you alive, or not? Is there nothing in your head?"

But
O O O O that Shakespeherian rag—
It's so elegant
So intelligent

"What shall I do now? What shall I do?"
"I shall rush out as I am, and walk the street
"With my hair down, so. What shall we do tomorrow?
"What shall we ever do?"
The hot water at ten.

And if it rains, a closed car at four.
And we shall play a game of chess,
Pressing lidless eyes and waiting for a knock upon the door.

When Lil's husband got demobbed, I said—
I didn't mince my words, I said to her myself,

HURRY UP PLEASE ITS TIME
Now Albert's coming back, make yourself a bit smart.
He'll want to know what you done with that money he gave you
To get yourself some teeth. He did, I was there.
You have them all out, Lil, and get a nice set,

He said, I swear, I can't bear to look at you.
And no more can't I, I said, and think of poor Albert,
He's been in the army four years, he wants a good time,
And if you don't give it him, there's others will, I said.
Oh is there, she said. Something o' that, I said.

Then I'll know who to thank, she said, and give me a straight look.
HURRY UP PLEASE ITS TIME
If you don't like it you can get on with it, I said.
Others can pick and choose if you can't.
But if Albert makes off, it won't be for lack of telling.

You ought to be ashamed, I said, to look so antique.
(And her only thirty-one.)
I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off, she said.
(She's had five already, and nearly died of young George.)

The chemist said it would be all right, but I've never been the same.
You *are* a proper fool, I said.
Well, if Albert won't leave you alone, there it is, I said,

What you get married for if you don't want children?
HURRY UP PLEASE ITS TIME

Well, that Sunday Albert was home, they had a hot gammon,
And they asked me in to dinner, to get the beauty of it hot—
HURRY UP PLEASE ITS TIME
HURRY UP PLEASE ITS TIME
Goonight Bill. Goonight Lou. Goonight May. Goonight.

Ta ta. Goonight. Goonight.
Good night, ladies, good night, sweet ladies, good night, good night.

III. The Fire Sermon

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

Sweet Thames, run softly, till I end my song.

The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors;

Departed, have left no addresses.
By the waters of Leman I sat down and wept...
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
But at my back in a cold blast I hear

The rattle of the bones, and chuckle spread from ear to ear.

A rat crept softly through the vegetation
Dragging its slimy belly on the bank
While I was fishing in the dull canal
On a winter evening round behind the gashouse

Musing upon the king my brother's wreck
And on the king my father's death before him.

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.

But at my back from time to time I hear

The sound of horns and motors, which shall bring

Sweeney to Mrs. Porter in the spring.
O the moon shone bright on Mrs. Porter

And on her daughter

They wash their feet in soda water
Et O ces voix d'enfants, chantant dans la coupole!

Twit twit twit
Jug jug jug jug jug jug
So rudely forc'd.

Tereu

Unreal City
Under the brown fog of a winter noon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants

C.i.f. London: documents at sight,
Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole.

At the violet hour, when the eyes and back

Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting,
I Tiresias, though blind, throbbing between two lives,

Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that strives

Homeward, and brings the sailor home from sea,

The typist home at teatime, clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun's last rays,

On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.
I, Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest—
I too awaited the expected guest.

He, the young man carbuncular, arrives,

A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire.
The time is now propitious, as he guesses,

The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defense;

His vanity requires no response,
And makes a welcome of indifference.
(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall

And walked among the lowest of the dead.)
Bestows one final patronising kiss,
And gropes his way, finding the stairs unlit...

She turns and looks a moment in the glass,
Hardly aware of her departed lover;

Her brain allows one half-formed thought to pass:
"Well now that's done: and I'm glad it's over."
When lovely woman stoops to folly and

Paces about her room again, alone,
She smoothes her hair with automatic hand,

And puts a record on the gramophone.

"This music crept by me upon the waters"

And along the Strand, up Queen Victoria Street.
O City, City, I can sometimes hear
Beside a public bar in Lower Thames Street,

The pleasant whining of a mandoline
And a clatter and a chatter from within
Where fishmen lounge at noon: where the walls
Of Magnus Martyr hold

Inexplicable splendor of Ionian white and gold.

The river sweats

Oil and tar
The barges drift
With the turning tide
Red sails

Wide
To leeward, swing on the heavy spar.
The barges wash
Drifting log
Down Greenwich reach

Past the Isle of Dogs.
Weialala leia
Wallala leialala
Elizabeth and Leicester

Beating oars

The stern was formed
A gilded shell
Red and gold
The brisk swell
Rippled both shores

Southwest wind
Carried down stream
The peal of bells
White towers
Weialala leia

Wallala leialala
"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."

"My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised 'a new start.'
I made no comment. What should I resent?"
"On Margate Sands.

I can connect
Nothing with nothing.
The broken fingernails of dirty hands.
My people humble people who expect

Nothing.”

la la

To Carthage then I came

Burning burning burning burning

O Lord Thou pluckest me out

O Lord Thou pluckest

burning

IV. Death by Water

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.
A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.
Gentile or Jew
O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you.

V. What the Thunder Said

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying

Prison and palace and reverberation
Of thunder of spring over distant mountains
He who was now living is now dead
We who were living are now dying
With a little patience

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
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious teeth that cannot spit
Here one can neither stand nor lie nor sit

There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses

If there were water
And no rock
If there were rock
And also water
And water
A spring

A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock

Where the hermit-thrush sings in the pines trees
Drip drop drip drop drop drop drop

But there is no water

Who is the third who walks always beside you?
When I count, there are only you and I together

But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
—But who is that on the other side of you?

What is that sound high in the air

Murmur of maternal lamentation
Who are those hooded hordes swarming

Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only

What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London

Unreal

A woman drew her long black hair out tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings

And crawled head downward down a blackened wall
And upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

In this decayed hole among the mountains

In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings,
Dry bones can harm no one.

Only a cock stood on the rooftree
Co co rico co co rico
In a flash of lightning. Then a damp gust
Bringing rain

Ganga was sunken, and the limp leaves

Waited for rain, while the black clouds
Gathered far distant, over Himavant.
The jungle crouched, humped in silence.
Then spoke the thunder
DA

Datta: what have we given?

My friend, blood shaking my heart,
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this, and this only, we have existed

Which is not to be found in our obituaries
Or in memories draped by the beneficent spider

Or under seals broken by the lean solicitor
In our empty rooms
DA

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
Only at nightfall, aethereal rumors

Revive for a moment a broken Coriolanus
DA
Damyata: The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded

Gaily, when invited, beating obedient
To controlling hands

I sat upon the shore
Fishing, with the arid plain behind me

Shall I at least set my lands in order?

London Bridge is falling down falling down falling down
Poi s'ascose nel foco che gli affina

Quando fiam uti chelidon—O swallow swallow

Le Prince d'Aquitaine à la tour abolie

These fragments I have shored against my ruins

Why then Ile fit you. Hieronymo's mad againe.

Datta. Dayadhvam. Damyata.

Shantih shantih shantih

“The Waste Land”

Introduction:-

T.S. Eliot's "The Waste Land" has been called "one of the most important poems of the 20th Century" and it might actually be one of the most important poems ever. The poem was first appeared in the United Kingdom in the October issue of Eliot's The Criterion and in the United States in November issue of The Dial.It was published in book form in December 1922.It is a 434 line poem consist of 5 parts.
The connection between these parts is far from apparent,and within those parts there are many sma ller parts.The poem consists of images, quotations; entire lines are taken from otherwriters; there ar e over sixty different writers in more than half dozendifferent languages; from the past, present, mo dern, ancient, western andeastern.In its general framework, “The Waste Land” is constructed out of vignettes, patched quotations, and snapshots from differentcultural, religious, and literary contexts. These references are from… factual, historical and mythological.

1.The Burial of the Dead (76 lines).
2. A Game of Chess (96 lines).
3. The Fire Sermon (139 lines).
4. Death by Water (10 lines).
5. What the Thunder Said (113).

In its original draft, the poem was almost twice as long as the published version. That's because T.S. handed the thing over to his buddy, Ezra Pound, who slashed a ton of material and made extensive editing suggestions. Eliot pretty much used every one of these suggestions, and even dedicated the poem to Pound, calling him "il miglior fabbro" in the inscription, which is Italian for "the better craftsman." So yeah, even though T.S. wrote the poem to end all poems in 1922, he still had some confidence issues.

Maybe what Eliot should have been concerned about was penning a poem that's considered incomprehensible by many first-time readers the world over. Yep, there's no getting around it: "The Waste Land" can be one tough cookie to read. The poem constantly shifts between different speakers without warning, and it's chock full of references to classic literature from cultures all over the world, many of which are more than a little obscure.

The Waste Land draws much of its symbolism and narrative framework from the mythological story of the quest for the Holy Grail, the sacred cup that Jesus Christ drank from at the Last Supper.The poem presents a bleak and gloomy picture of the human predicament in the twentieth century. Ina way it presents the "disillusionment of a generation." The gloom and despair of the poet are mirrored in this poem.The poem thus presents "a vision of dissolution and spiritual drought". This spiritual and emotional sterility of the denizens of The Waste Land arises from the degeneration, vulgarization, and commercialization of sex.

Apart from its obscure allusions, "The Waste Land" can be difficult to read because it constantly shifts between different speakers and scenes, often without warning. At one

moment, you're a woman reminiscing about riding on a sled when you were young; at another, you're staring at a dead sailor who's decaying at the bottom of the ocean. But no matter how weird things get, make no mistake: this is a very, very serious poem about a very serious subject: the decline of western culture and the beauty that this culture once possessed, back in the good old days of classic times.

Structure:

The poem structure is divided into five sections. The first section the burial of the dead introduces the diverse themes of disillusionment and despair. The second, the game of chess employs vignette of several characters alternating narration that addresses those themes experimentally. The fire sermon, the third section offers a philosophic relation to the imagery of death and use of self denial in juxtaposition influenced by Augustine of hippo and eastern religions. After fourth section that includes a brief lyrical pattern the terminating fifth section, what the thunder said concludes with an image of judgment.

Section I: "The Burial of the Dead"

The first section of The Waste Land takes its title from a line in the Anglican burial service. It is made up of four vignettes, each seemingly from the perspective of a different speaker. The first is an autobiographical snippet from the childhood of an aristocratic woman, in which she recalls sledding and claims that she is German, not Russian (this would be important if the woman is meant to be a member of the recently defeated Austrian imperial family). The woman mixes a meditation on the seasons with remarks on the barren state of her current existence ("I read, much of the night, and go south in the winter"). The second section is a prophetic, apocalyptic invitation to journey into a desert waste, where the speaker will show the reader "something different from either / Your shadow at morning striding behind you / Or your shadow at evening rising to meet you; / [He] will show you fear in a handful of dust" (Evelyn Waugh took the title for one of his best-known novels from these lines). The almost threatening prophetic tone is mixed with childhood reminiscences about a "hyacinth girl" and a nihilistic epiphany the speaker has after an encounter with her. These recollections are filtered through quotations from Wagner's operatic version of Tristan und Isolde, an Arthurian tale of adultery and loss. The third episode in this section describes an imaginative tarot reading, in which some of the cards Eliot includes in the reading are not part of an actual tarot deck. The final episode of the section is the most surreal. The speaker walks through a London populated by ghosts of the dead. He confronts a figure with whom he once fought in a battle that seems to conflate the clashes of World War I with the Punic Wars between Rome and Carthage (both futile and excessively destructive wars). The speaker asks the ghostly figure, Stetson, about the fate of a corpse planted in his garden. The episode concludes with a famous line from the preface to Baudelaire's Fleurs du Mal (an important collection of Symbolist poetry), accusing the reader of sharing in the poet's sins.

Section II: "A Game of Chess"

This section takes its title from two plays by the early 17th-century playwright Thomas Middleton, in one of which the moves in a game of chess denote stages in a seduction. This

section focuses on two opposing scenes, one of high society and one of the lower classes. The first half of the section portrays a wealthy, highly groomed woman surrounded by exquisite furnishings. As she waits for a lover, her neurotic thoughts become frantic, meaningless cries. Her day culminates with plans for an excursion and a game of chess. The second part of this section shifts to a London barroom, where two women discuss a third woman. Between the bartender's repeated calls of "HURRY UP PLEASE IT'S TIME" (the bar is closing for the night) one of the women recounts a conversation with their friend Lil, whose husband has just been discharged from the army. She has chided Lil over her failure to get herself some false teeth, telling her that her husband will seek out the company of other women if she doesn't improve her appearance. Lil claims that the cause of her ravaged looks is the medication she took to induce an abortion; having nearly died giving birth to her fifth child, she had refused to have another, but her husband "won't leave [her] alone." The women leave the bar to a chorus of "good night(s)" reminiscent of Ophelia's farewell speech in Hamlet.

Section III: "The Fire Sermon"

The title of this, the longest section of The Waste Land, is taken from a sermon given by Buddha in which he encourages his followers to give up earthly passion (symbolized by fire) and seek freedom from earthly things. A turn away from the earthly does indeed take place in this section, as a series of increasingly debased sexual encounters concludes with a river-song and a religious incantation. The section opens with a desolate riverside scene: Rats and garbage surround the speaker, who is fishing and "musing on the king my brother's wreck." The river-song begins in this section, with the refrain from Spenser's Prothalamion: "Sweet Thames, run softly till I end my song." A snippet from a vulgar soldier's ballad follows, then a reference back to Philomela (see the previous section). The speaker is then propositioned by Mr. Eugenides, the one-eyed merchant of Madame Sosostris's tarot pack. Eugenides invites the speaker to go with him to a hotel known as a meeting place for homosexual trysts.

The speaker then proclaims himself to be Tiresias, a figure from classical mythology who has both male and female features ("Old man with wrinkled female breasts") and is blind but can "see" into the future. Tiresias/the speaker observes a young typist, at home for tea, who awaits her lover, a dull and slightly arrogant clerk. The woman allows the clerk to have his way with her, and he leaves victorious. Tiresias, who has "foresuffered all," watches the whole thing. After her lover's departure, the typist thinks only that she's glad the encounter is done and over.

A brief interlude begins the river-song in earnest. First, a fisherman's bar is described, then a beautiful church interior, then the Thames itself. These are among the few moments of tranquility in the poem, and they seem to represent some sort of simpler alternative. The Thames-daughters, borrowed from Spenser's poem, chime in with a nonsense chorus ("Weialala leia / Wallala leialala"). The scene shifts again, to Queen Elizabeth I in an amorous encounter with the Earl of Leicester. The queen seems unmoved by her lover's declarations, and she thinks only of her "people humble people who expect / Nothing." The section then comes to an abrupt end with a few lines from St. Augustine's Confessions and a vague reference to the Buddha's Fire Sermon ("burning").

Section IV: "Death by Water"

The shortest section of the poem, "Death by Water" describes a man, Phlebas the Phoenician, who has died, apparently by drowning. In death he has forgotten his worldly cares as the creatures of the sea have picked his body apart. The narrator asks his reader to consider Phlebas and recall his or her own mortality.

Section V: "What the Thunder Said"

The final section of The Waste Land is dramatic in both its imagery and its events. The first half of the section builds to an apocalyptic climax, as suffering people become "hooded hordes swarming" and the "unreal" cities of Jerusalem, Athens, Alexandria, Vienna, and London are destroyed, rebuilt, and destroyed again. A decaying chapel is described, which suggests the chapel in the legend of the Holy Grail. Atop the chapel, a cock crows, and the rains come, relieving the drought and bringing life back to the land. Curiously, no heroic figure has appeared to claim the Grail; the renewal has come seemingly at random, gratuitously.
The scene then shifts to the Ganges, half a world away from Europe, where thunder rumbles. Eliot draws on the traditional interpretation of "what the thunder says," as taken from the Upanishads (Hindu fables). According to these fables, the thunder "gives," "sympathizes," and "controls" through its "speech"; Eliot launches into a meditation on each of these aspects of the thunder's power. The meditations seem to bring about some sort of reconciliation, as a Fisher King-type figure is shown sitting on the shore preparing to put his lands in order, a sign of his imminent death or at least abdication. The poem ends with a series of disparate fragments from a children's song, from Dante, and from Elizabethan drama, leading up to a final chant of "Shantih shantih shantih"--the traditional ending to an Upanishad. Eliot, in his notes to the poem, translates this chant as "the peace which passeth understanding," the expression of ultimate resignation.

"Symbolism"

Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. Some time an action, an event or a word spoken by someone may have a symbolic value.

A symbol works two ways: it is something itself and it also suggests something deeper. Symbols associate two things, but their meaning is that both figurative and literal. Some symbols have widespread, commonly accepted values that should recognize. No symbols have absolute meanings and by their nature we cannot read them at face value. It is better to think what could the symbol mean or what they have meant.

"Symbols in The Waste Land"

The Waste Land is symbolically very rich poem. We rarely find such a variety of symbols except in T.S.Eliot's Wasteland. Living beings, animal or insect have been the important symbol. Land fertile and Barren both are depicted symbolically with deep meaning. River, water, Natural objects, drought, music, religion, song, king, queen and common people have

been used with symbolic reference.

Water:

In Eliot's poetry, water symbolizes both life and death. Eliot`s characters wait for water to quench their thirst, watch rivers overflow their banks, cry for rain to quench dry earth, and pass by fetid pools of stagnant water. Although water has regenerating possibility of restoring life and fertility, it can also lead to drawing and death, as in the case of Phlebas the sailor from the Waste Land. Traditionally water can be baptism, Christianity and the figure of Jesus Christ and Eliot draws these traditional meanings; water cleanses, water provide solace and water brings relief elsewhere in the Waste land and in "Little Giddings" the fourth part of four quartets.Water a predominant symbol of birth, death and resurrection appears through the poem as in the opening water signifies the giver of life. Yet it also stands for death. "Fear death by water", or those are pearls that were his eyes. The symbolic meaning depends with a deceased Phoenician.

"a current under sea picked his bones in whispers."

Eliot wrote:
"as he rose and fell he passed the stages his age and youth entering the whirlpool"

Now let's see water as symbol in what the thunder said- here water symbolize hope- the resurrection of the desolate Waste Land.

"Ganga was sunken, and the limp leaves waited for rain,

While the black clouds gathered far distant, over Himavant."

The fisher king:

The fisher king is one of the central characters in the poem; Eliot drew on from 'Ritual to Romance' a 1920 book about the legend of the Holy Grail written by Miss Jessie L. Westone for many of his symbols and images. The book is seen for the connection between ancient fertility rights and Christianity. It includes the evolution of the Fisher King into early representation of Jesus Christ as a fish. If we see it traditionally we find that the importance of death of the Fisher King brought unhappiness and famine. Eliot shows the Fisher King as symbolic of humanity robbed of its sexuality potency in the modern world and connected to the meaninglessness of urban existence.

Religion:

The Fisher King stands for Christ and other religious figures associated with divine resurrection and rebirth. The speaker of "what the thunder said" fishes from the banks of the Thames toward the end of the poem as the thunder sounds Hindu chants into the air. Eliot's scene echoes the

Scene in the Bible in which Christ performs one of these miracles, Christ manages to feed his multitude of flowers by the Sea of Galilee with just a small amount of fish. St. Augustine and the Buddha represent East and West's religious Music and Singing philosophy.
Eliot's been interested in dividing high and low culture. He symbolized them using music. According to him high culture included are opera and drama were on decline. On the other hand popular culture was on rise.
In the poem, T.S.Eliot blended high culture with low culture by juxtaposing lyrics from an opera by Richard Wagner with songs from pubs, American ragtime, and Australian troops. Eliot splices nursery rhymes with phrases from the Lord's Prayer in "The Hollow Men", and "The Love Song of J. Alfred Prufrock" is as the little, implies a song, with various lines repeated as refrains. That poem ends with the song of mermaids luring humans to their deaths by drowning- a scene that echoes Odysseus' interactions with the Sirens in the Odyssey. Music thus becomes another way to Eliot collages and references books from past literary traditions, elsewhere Eliot uses lyrics as a kind of Chorus, seconding and echoing the action of the poem much as the Chorus functions in Greek tragedies.

Animals:

Rat could be said to provide a model for Eliot`s poetic process. Like the rat Eliot uses the bits and pieces to sustain poetic life. Somehow this is preferable to the more coherent but vulgar existence of the contemporary world-

"here represented by the sound of horns and motors in the distance intimating a sexual liaison".

Drought as a symbol of death:

The war`s physical and emotional effects are visualized in the poem. The speaker of the poem uses drought as symbol of death.

"Here is no water, but only rock

Rock and no water and the sandy road

There is not even silence in the mountains

But dry sterile thunder without rain"

Throughout the poem drought has been the symbol of death. To heighten the anxiety of waiting for rain the speaker said that even the thunder, which indicates the possibility of the rain, is "sterile", thus killing what hope of rain there is in this stricken landscape.
Symbol of disconnection between human and natural world:
In a game of chess the speaker of the poem derides modern world that has lost touch with nature.

“the chair, she set in like a burnished throne
Glowed on the marble, where the glass
Held up by vines standard wrought with fruited vines”
Fruited vines belong to nature where as chair belongs to artificial world. The poet thus makes fun of the sense of personal disconnection in “The Waste Land”.

Fire:

Fire is used as a symbol sometimes of lust and sensual attachment, and sometimes as the purifying flame of purgation. In other words, fire in the poem appears as a symbol of two opposite concepts. In "The Fire Sermon" we get a fusion of St. Augustine's "cauldron of unholy loves" and Buddha's sermon in "Burning burning". Here fire is a symbol of lust.

Buddhist:

‘The Fire Sermon’ is the title taken from a sermon given by Buddha. Buddha encourages his followers to give up earthly passion (symbolized by fire). Buddha preached nonviolence and wanted his followers to rise spiritually. He symbolizes universal Non violence and peace.

Thunder:

Thunder strikes and does prophecy. There are many mythical tales about thunder in the Holy books of Mahabharata and Ramayana. It symbolizes the coming of good or evil time.

Season:

"I read much of the night and go south in the winter ".

Her woman mixes a meditation on the seasons with remarks on the barren state of her current existence.

Summer refers to joy,

Winter refers to grimness and

death. It refers to barrenness.

City:

Eliot’s London references Baudelaire’s Paris (Unreal city), Dickens’s London (“the brown fog of a winter dawn) and Dante’s hell (“the flowing crowed of the dead are similar. The city is desolate and depopulated, inhabited only by ghosts from the past.

Cities are destroyed, rebuilt and destroyed mirroring the cyclical downfall of cultures. Jerusalem, Greece, Egypt and Austria among the major empires of the past two millennia all see their capitals fall.

River:

The poem refers to Ganges in Himalaya. River is called the mother of civilization. The river symbolizes the flow continuity of life. Rivers are considered serene also. It symbolizes destruction as well as construction.

The image borrowed from "The Tempest":

The image contained in the line "Those are pearls that were his eyes", borrowed from "The Tempest" has a symbolic meaning. It suggests a death by drowning which leads to a new birth. Suffering and death may lead to a new life. Such is the significance of this image which occurs twice in the poem "The Waste Land".

Philomela:

In "A Game of Chess" the reference to the rape of Philomela by the "barbarous king" symbolizes lust and is linked with the violation of the three Thames-daughters where also lust plays the chief role. Both these situations have an obvious connection with the theme of sterile love dealt with above. Our contemporary waste land is largely the result of lust as distinguished from love, and lust defeats its own ends.

"Characters in The Waste Land"

Speaker:

Understood as a separate "character," the speaker is the prominent narrator who highlights the key themes in the poem and introduces all of the other characters and speakers in the poem. However, the speaker is simultaneously difficult to distinguish from the other personae, not the least because the lines often do not explicitly identify who is speaking, he assumes many different shapes and guises. For example, while Part 1 opens with an almost conventional perspective on the cruelty of April, it appears to introduce new speakers several times without any use of quotation marks or attribution. It is so difficult to distinguish "characters" in this poem, it could be argued that the speaker is also Madame Sosostris, Tiresias, the Fisher King, and so forth. Eliot himself hinted that several characters could be understood as one and the same.

Madame Sosostris:

A famous clairvoyant referred to in Aldous Huxley's novel Crome Yellow and borrowed by Eliot for the Tarot card episode. She suffers from a bad cold, but is nonetheless "known to be the wisest woman in Europe, / With a wicked pack of cards." Through her tarot cards, Madame Sosostris predicts many events and personages to come. For example, the "Phoenician Sailor" appears on one of the cards—and that character later appears in Part 4. The "Hanged Man," meanwhile, is not found among the cards Madame Sosostris lays out, but considering this tarot card refers to the ancient fertility rite of self-sacrifice, he figures prominently wherever those themes are featured, including references to Phlebas the Phoenician (the "drowned sailor"), the Fisher King, and the restoration of the wasteland.

Tiresias:

According to the ancient Greek poet Hesiod (c.700 BCE), Tiresias, who had spent seven years living as a woman, was asked to settle a bet for Zeus and Hera: who experienced more sexual pleasure—men or women? After answering that women did, Tiresias was instantly blinded by Hera, but given the gift of prophecy by Zeus. In a note to the poem, Eliot said that Tiresias was the most important figure in The Waste Land and that he united all the other characters. This means that Tiresias "throb[s] between two lives"—that of both men and women; he can therefore empathize with the women's plight in a way that other men cannot. Like Madame Sosostris, he has the power to foresee events, though he is powerless to stop them.

Woman sitting on a chair:

The woman sitting on a chair is one of several key female figures in the poem who are ill or injured in some way. When the reader first meets this woman, she is described living in absolute luxury, surrounded by perfumes and artwork. However, she has a story to tell: she has bad "nerves," gets no sympathy from her partner or lover, and is witness to physical and spiritual corruption in the figure of Lil, whom she speaks with in the pub in Part 2. However, she seems to show no sympathy for Lil, who suffers from some of the same problems as she.

Stetson:

A friend of the Narrator's, who fought in the war with him. Which war? It is unclear. Perhaps the Punic War or World War I, or both, or neither.

Lil:

Lil is a woman who is married to Albert and has become old before her time and generally ill as a result of having several children. She converses in the pub with the woman sitting on a chair in Part 2.

Philomela:

A character from Ovid's Metamorphoses. She was raped by Tereus, then, after taking her vengeance with her sister, morphed into a nightingale.

A Typist:

Lonely, a creature of the modern world. She is visited by a "young man carbuncular," who sleeps with her. She is left alone again, accompanied by just her mirror and a gramophone.

Mr. Eugenides:

A merchant from Smyrna (now Izmir, in Turkey). Probably the one-eyed merchant to whom Madame Sosostris refers.

Phlebas:

A Phoenician merchant who is described lying dead in the water in "Death by Water." Perhaps the same drowned Phoenician sailor to whom Madame Sosostris refers.

Agent's Clerk:

Appearing in Part 3 of the poem, the agent's clerk sexually assaults the typist, despite her disinterest.

Phlebas the Phoenician:

A drowned sailor, Phlebas the Phoenician turns up on one of Madame Sosostris's tarot cards, and appears as the main personage in Part 4. The "Phoenician Sailor" is not a figure that appears in the traditional tarot card pack but is an invention of Eliot's.

"Themes of The Waste Land"

Isolation:

In "The Waste Land," the great despair of modern existence doesn't just come from a sense of meaninglessness, but from a very deep loneliness. This loneliness, in turn, is something Eliot thinks we create for ourselves by constantly pursuing our own selfish interests. It's pretty simple: you can't spend your whole life trying to beat the people around you, then turn around and complain about being lonely. Modern existence, with its emphasis on individualism, is a breeding ground for isolation and loneliness, and the major problem with modern people is that they don't seem to realize that they're responsible for the isolation that's always eating at their souls.

Sex:

In "The Waste Land," the status of sex is pretty much a measuring stick for how morally demolished society is. On several occasions, when it comes time for Eliot to show how truly low we've all fallen, he points toward sex—and not just sex, but the separation of sex from love. There's no getting around it; pop culture is totally obsessed with sex, and it tries to throw sex in our faces as much as it can. For Eliot, sex once had the potential to be a beautiful thing. But in modern times, this beauty (as with all forms of beauty) has been completely stripped of its significance, mostly because the act of sex no longer has anything to do with love. Call Eliot a little old-fashioned, but the guy's observations on sex pretty much still hold true for much of pop culture today.

Death:

Two of the poem's sections -- "The Burial of the Dead" and "Death by Water" --refer specifically to this theme. What complicates matters is that death can mean life; in other words, by dying, a being can pave the way for new lives. Eliot asks his friend Stetson: "That corpse you planted last year in your garden, / Has it begun to sprout? Will it bloom this year?" Similarly, Christ, by "dying," redeemed humanity and thereby gave new life. The ambiguous passage between life and death finds an echo in the frequent allusions to Dante, particularly in the Limbo-like vision of the men flowing across London Bridge and through

the modern city.

Rebirth:

The Christ images in the poem, along with the many other religious metaphors, posit rebirth and resurrection as central themes. The Waste Land lies fallow and the Fisher King is impotent; what is needed is a new beginning. Water, for one, can bring about that rebirth, but it can also destroy. What the poet must finally turn to is Heaven, in the climactic exchange with the skies: “Datta. Dayadhvam. Damyata.” Eliot’s vision is essentially of a world that is neither dying nor living; to break the spell, a profound change, perhaps an ineffable one, is required. Hence the prevalence of Grail imagery in the poem; that holy chalice can restore life and wipe the slate clean; likewise, Eliot refers frequently to baptisms and to rivers – both “life-givers,” in either spiritual or physical ways.

The Seasons:

"The Waste Land" opens with an invocation of April, “the cruellest month.” That spring be depicted as cruel is a curious choice on Eliot’s part, but as a paradox it informs the rest of the poem to a great degree. What brings life brings also death; the seasons fluctuate, spinning from one state to another, but, like history, they maintain some sort of stasis; not everything changes. In the end, Eliot’s “waste land” is almost seasonless: devoid of rain, of propagation, of real change. The world hangs in a perpetual limbo, awaiting the dawn of a new season.

Lust:

Perhaps the most famous episode in "The Waste Land" involves a female typist’s liaison with a “carbuncular” man. Eliot depicts the scene as something akin to a rape. This chance sexual encounter carries with it mythological baggage – the violated Philomela, the blind Tiresias who lived for a time as a woman. Sexuality runs through "The Waste Land," taking center stage as a cause of calamity in “The Fire Sermon.” Nonetheless, Eliot defends “a moment’s surrender” as a part of existence in “What the Thunder Said.” Lust may be a sin, and sex may be too easy and too rampant in Eliot’s London, but action is still preferable to inaction. What is needed is sex that produces life, that rejuvenates, that restores – sex, in other words, that is not “sterile.”

Love:

The references to Tristan und Isolde in “The Burial of the Dead,” to Cleopatra in “A Game of Chess,” and to the story of Tereus and Philomela suggest that love, in "The Waste Land," is often destructive. Tristan and Cleopatra die, while Tereus rapes Philomela, and even the love for the hyacinth girl leads the poet to see and know “nothing."

Water:

"The Waste Land" lacks water; water promises rebirth. At the same time, however, water can bring about death. Eliot sees the card of the drowned Phoenician sailor and later titles the fourth section of his poem after Madame Sosostris’ mandate that he fear “death by water.” When the rain finally arrives at the close of the poem, it does suggest the cleansing

of sins, the washing away of misdeeds, and the start of a new future; however, with it comes thunder, and therefore perhaps lightning. The latter may portend fire; thus, “The Fire Sermon” and “What the Thunder Said” are not so far removed in imagery, linked by the potentially harmful forces of nature.

History:

History, Eliot suggests, is a repeating cycle. When he calls to Stetson, the Punic War stands in for World War I; this substitution is crucial because it is shocking. At the time Eliot wrote "The Waste Land," the First World War was definitively a first - the "Great War" for those who had witnessed it. There had been none to compare with it in history. The predominant sensibility was one of profound change; the world had been turned upside down and now, with the rapid progress of technology, the movements of societies, and the radical upheavals in the arts, sciences, and philosophy, the history of mankind had reached a turning point.

Eliot revises this thesis, arguing that the more things change the more they stay the same. He links a sordid affair between a typist and a young man to Sophocles via the figure of Tiresias; he replaces a line from Marvell’s “To His Coy Mistress” with “the sound of horns and motors”; he invokes Dante upon the modern-day London Bridge, bustling with commuter traffic; he notices the Ionian columns of a bar on Lower Thames Street teeming with fishermen. The ancient nestles against the medieval, rubs shoulders with the Renaissance, and crosses paths with the centuries to follow. History becomes a blur. Eliot’s poem is like a street in Rome or Athens; one layer of history upon another.

“Allusions in The Waste Land”

Allusion is the most striking of the ways on which poetry takes into its service elements and forms of experience which are not inevitable to life but need to be specially acquired. The difficulty which it raises is aninstance a general communicative difficulty. Allusion is the method that gives the impression that modernist texts are difficult through the use ofallusion brings complex feelings to the surface; either of belonging, in casethe allusion is recognized or exclusion if the allusion remainunrecognizable. Knowing the allusion sources is not comprehending andunderstanding, it needs knowledge of why the poet uses it. There are over sixty literary allusions in the “Waste Land” to over forty different writers.

Critical Analysis of Allusions and Symbols:

There are four waste lands in the literary history. The First Waste Land is of KingOedipus of Thebes, which show Oedipus complex i.e. sexual intercourse betweenmother and son. The Second Waste Land is of King Fisher, who became impotent(lacking sexual power) due to some immoral activity. The third Waste Land is theBiblical Waste Land; it is concerned with the sufferings of people who worshipped idols.The fourth or modern Waste Land is written by T. S. Eliot which signifies the sins andfire of lust in modern society. Well at the end of every waste land we find a solution andpenance of rebirth or regeneration. Similarly, the modern waste land by T. S. Eliot alsoends in the ray of hope; here T. S. Eliot gives us a message that the three "DA's", Datta,Dayadhvam and Damyata are the solutions to s

ave the modern civilization from chaosand ruin.

Symbols and Allusions in First Section "The Burial Of The Dead":

In literature, April is consider the month of rebirth or regeneration but forwaste-
Landers April is the cruelest month as they are not will to revive. In line 20 "son of man ” symbolizes

the Holy Christ. In line 22 "heap of broken images" symbolizes lossof spiritual values in the modern man. In line 23 "dead tree" symbolizes completebarrenness of modern civilization. In line 25 "red roc k" symbolises Christian Church. Inlines 35, 36 and 37 "Hyacinth" is a plant which is a symbol of sensu ous love. In line 52"one-
eyed merchant ” symbolizes the modern man whose commerce eye is opened butreligious eye is clo sed. In line 60 "Unreal City" symbolizes London city, this is also anallusion taken from Baudlaire’s poe m in which this phrase refers to Paris. Line 62, "Acrowd flowed over London Bridge, so many," is par allel to Dante's line in Inferno. Line64, "Sighs, short and infrequent, were exhaled," is allusion from D ante's Divine Comedy.Line 68, "with a dead sound on the final stroke of nine" is a allusion towards th e boringmechanical life of waste landers and "final stroke of nine" symbolises the death time ofChris t. There is another allusion from the opera of Richard Wagner's Tristan and Isoldein lines 32, 33 and 34 which are"Der Heimat zuMein Irisch KindWo weilest du? "In line 43 "Madame Sosostris" is an allu sion taken from Aldous Huxley's novel CromeYellow. Line 48, "Those are pearls that were his eyes” is an allusion from Shakespeare'splay "The Tempest". In line 49 "Belladonna” symbolizes
beautiful women, thedescription of Belladonna is also an allusion from the paintings of Virgin Mary b yLeonardo De Vinci.In line 61 "brown fog” symbolizes the barrenness of city life.

Symbols and Allusions in Second Section "A Game Of Chess":

This section is about the rap of a young girl and problems of married life in lowerclass families. The ti tle of this section is allusive which is taken from Middleton's play"Women Beware Women". In line 7 7 "The Chair she sat in" is an allusion taken fromShakespeare's play Antony and Cleopatra. Lines 92 a nd 93 are allusion taken fromAeneid in which the ceiling of a banquet hall of Queen Dido of Carthage is described, thelines are"Flung their smoke into the laqueariaStirring the pattern on the coffered ceiling”

In Line 98 "sylvan scene" is another allusion towards the painting showing a forestscene and the Sat an entered the garden. In line 99 "The change of Philomel” is an
allusion about the story written by Ovid in his book Metamorphoses, in which godtransformed Philo mel into a nightingale after facing many tragic events in life. In line103 "Jug Jug" is a French term whi ch symbolises sexual intercourse. In line 115 "rat" is asymbol for modern man and in line 116 "dead bones" symbolises men with dead souls.Line 125 "Those Pearls that were his eyes" is an allusion fro m Shakespeare's play "TheTempest". Line 138 "Pressing lidless eyes and waiting for a knock upon th e door" this isan allusion taken from the Middleton's play "Women Beware Women", in this play aga me of chess is played with mother-in-
law to diverge her attention to enable a lustfulDuke seduce her daughter-in-
law. In line 161 chemists selling abortion pills symbolisesthe one eyed merchant who has only comm erce eye. The last line of this section, line172 is "Good night, ladies, good night, sweet ladies, good ni ght, good night." This veryline is taken from Ophelia's farewell in Shakespeare's play Hamlet, this line symbolisesthe tragic life of lower class families after marriage.

Symbols and Allusions in Third Section "The Fire Sermon":

This section is about the sex perversities in modern man, and tells about the rapeof three daughters of River Thames. The title of the poem is allusive and is taken fromthe Sermon of Lord Buddha. Lines 177 and
178 are about the pollution of the riverThames, these lines symbolises spiritual degeneration of the modern civilization. Inlines 176, 183 and 184 "Sweet Thames" is allusion from Spenser's Prothalamio n. In line182 "water of Leman" is another allusion, the reference is to Lake Leman, whereBonnivard was imprisoned. Line 191 "Musing upon the king my brother's wreck" isallusion taken from Shakespe are's play "The Tempest". In line 204 "Jug Jug jug jug jug"is a French term which symbolises sexual in tercourse. In line 207 "Unreal City" symbolizes London city, this is also an allusion taken from Baudlaire's poem in whichthis phrase refers to Paris. In lines 218, 229 and 243 "Tiresias" is another al lusion takenfrom Sophocles' Oedipus Rex. Line 221, "Homeward, and brings the sailor home fromsea ", is an allusion taken from Stevenson's play Requiem. Lines 277, 278, 290 and 291are a reference to Wagner's Opera. In line 279, "Elizabeth and Leicester", is a allusion toQueen Elizabeth and Leicester s ailing upon the river Thames in the past time. Line 292"Trams and dusty trees" is a symbol of the pro gress of materialistic culture in London.Lines 307, 309 and 310 are allusions from St.Augustine's conf ession, who prayed toGod to save him from the fire of lust. Line 308, "Burning burning burning burni ng" is an allusion to
Buddha's fire sermon where he says that the world is burning in the fire oflust and hatred.

Symbols and Allusions in Fourth Section "Death by Water":

This is the smallest section of the poem; Eliot wants to tell us that we are likedead bodies although w e are physically alive, yet spiritually dead. Water is a symbol ofrebirth, life and purification but for wa ste-
landers it has become a source of death. Inline 312 "phlebas" is a symbol for 20th century modern m an, in the same line"Phoenician" is a symbol for London city. Line 317 "He passed the stages of his ag e and
youth" is allusion towards the captivation of the image of nice Osiris who gets old as herises and falls on the waves, later he is reborn.

Symbols and Allusions In Fifth Section "What The Thunder Said":

This is the last section of the poem and about how the modern man can getdeliverance. The title sy mbolises hope and rebirth. In line 327, "thunder of spring" symbolizes rebirth of Holy Christ. Line 328, "He who was living is now dead" is about the Fructification of Holy Christ. Line
354"And dry grass singing" is
a symbol for minorspiritual revival. Line 358, "But there is no water" symbolises that in order to gain spirituality one has to face hardships. Line 373, "Falling towers stands for Christian
Churches. In line 411, "I have heard the key" is an allusion to the story in Dante's Inferno.Key symboli ses one's release from
one's own ego. Line 416, "Revive for a moment abroken Coriolanus" is another allusion borrowed fro m Shakespeare's play Coriolanus.In line 418, "The boat responded" is an allusion from Wagner's Op era, Tristan andIsolda. Line 427, "Poi s'ascose nel foco che gli affina" is an allusion borrowed fromDa nte's Purgatory, this line means please remember my pain. In line 431 "Hieronymus"is an allusion fro m Kyd's Spanish Tragedy. In lines 402, 411, 418 and 432 "Datta,Dayadhvam and Damyata" these wor ds are allusions towards Indian Mythology. Dattameans to give, Dayadhvam means to sympathize an d Damyata means to control. Eliotwants to say that deliverance can be achieved by acting upon thes

e three doctrines i.e.to give, to sympathies and to control. Line 428, “Quando fiam uti chelidon --- O swallow swallow” is an allusion towards the story of
Philomela and her sister and theirtransformation in to nightingale and swallows respectively.

Conclusion:

Eliot's allusive and symbolic technique is far reaching. He uses more allusionsand symbols than that of John Milton. He wants to relate the present to the past, in orderto convey some didactic purpose f rom the past incidents. Through these allusions andsymbols he forecasts the future of modern man and modern civilization. Modern mancan attain deliverance by acting upon the message of Thunder i .e. give, sympathize andcontrol. He quotes the references of more than thirty writers. Mostly he take s thoseallusions from the past which symbolize spiritual hollowness, degeneration in free sexand ste rility.

The use of allusions in the “Waste Land” is highly effective; allusions
connect this modern story with all of those old stories, to suggest that it is part of those stories, also the many allusions that occur in the “ Waste
Land"are of mutable perspectives, exactly just like cubism in painting, theexpansion is mostly done t hrough allusions.Allusions make it difficult for the reader to comprehend the poem; thedifficulty is in tended to show the complexity of the modern world.Allusion rouses two kind of feelings either of be longing and this is in caseof comprehending the allusion or of exclusion and this is in case ofunrecog nizing the allusion.Eliot uses allusion to open up the meaning, and this is true to somereaders, but it closes down the meaning to a lot of readers, for being unableto recognize these allusions.Moreover, allusions are used to show similarities or contrasts between the past and the present which means t hat life is the same through history.Eliot respects the classical and describes himself as classist so he gives the poem a place between the giants and the great works of Virgil, Seneca, andmany others. At the same time Eliot examines the past through parallelizing texts of the past with these of the prese nt and gave the past itstrue state.The biblical allusions give the poem emotive, effective, and instantf eelings that are associated with its origin or clearly the Bible.Through literary allusions appear Eliot’s respect to the old as kind of basis,yet through all types of allusions appear the respect of tradition, b ut at the
same time he examines old traditions by putting them under comparisonwith the present traditions.

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