

Save the modern civilization from chaos and ruin.

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

In literature, April is considered the month of rebirth or regeneration but for waste-landers April is the cruellest month as they are not willing to revive. In line 20 "son of man" symbolizes the Holy Christ. In line 22 "heap of broken images" symbolizes loss of spiritual values in the modern man. In line 23 "dead tree" symbolizes complete barrenness of modern civilization. In line 25 "red rock" symbolizes Christian Church. In lines 35, 36 and 37 "Hyacinth" is a plant which is a symbol of sensual love. In line 52 "one-eyed merchant" symbolizes the modern man whose commerce eye is opened but religious eye is closed. In line 60 "Unreal City" symbolizes London city, this is also an allusion taken from Baudelaire's poem in which this phrase refers to Paris. Line 62, "A crowd flowed over London Bridge, so many," is parallel to Dante's line in Inferno. Line 64, "Sighs, short and infrequent, were exhaled," is an allusion from Dante's Divine Comedy. Line 68, "with a dead sound on the final stroke of nine" is an allusion towards the boring mechanical life of waste landers and "final stroke of nine" symbolizes the death time of Christ. There is another allusion from the opera of Richard Wagner's Tristan and Isolde in lines 32, 33 and 34 which are "Der Heimat zu Mein Irisch Kind Wo weilest du?" In line 43 "Madame Sosostris" is an allusion taken from Aldous Huxley's novel Crome Yellow. Line 48, "Those are pearls that were his eyes" is an allusion from Shakespeare's play "The Tempest". In line 49 "Belladonna" symbolizes beautiful women, the description of Belladonna is also an allusion from the paintings of Virgin Mary by Leonardo 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 rape of a young girl and problems of married life in lower class families. The title of this section is allusive which is taken from Middleton's play "Women Beware Women". In line 77 "The Chair she sat in" is an allusion taken from Shakespeare's play Antony and Cleopatra. Lines 92 and 93 are allusion taken from Aeneid in which the ceiling of a banquet hall of Queen Dido of Carthage is described, the lines are "Flung their smoke into the laquearia Stirring the pattern on the coffered ceiling".

In line 98 "sylvan scene" is another allusion towards the painting showing a forest scene and the Satan 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 god transformed Philomel into a nightingale after facing many tragic events in life. In line 103 "Jug Jug" is a French term which symbolizes sexual intercourse. In line 115 "rat" is a symbol for modern man and in line 116 "dead bones" symbolizes men with dead souls. Line 125 "Those Pearls that were his eyes" is an allusion from Shakespeare's play "The Tempest". Line 138 "Pressing lidless eyes and waiting for a knock upon the door" this is an allusion taken from the Middleton's play "Women Beware Women", in this play a game of chess is played with mother-in-law to divert her attention to enable a lustful Duke seduce her daughter-in-law. In line 161 "chemists selling abortion pills" symbolizes the one-eyed merchant who has only commerce eye. The last line of this section, line 172 is "Good night, ladies, good night, sweet ladies, good night, good night." This very line is taken from Ophelia's farewell in Shakespeare's play Hamlet, this line symbolizes the 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 rape of three daughters of River Thames. The title of the poem is allusive and is taken from the Sermon of Lord Buddha. Lines 177 and

178 are about the pollution of the river Thames, these lines symbolise spiritual degeneration of the modern civilization. In lines 176, 183 and 184 "Sweet Thames" is an allusion from Spenser's Prothalamion. In line 182 "water of Leman" is another allusion, the reference is to Lake Leman, where Bonivard was imprisoned. Line 191 "Musing upon the king my brother's wreck" is an allusion taken from Shakespeare's play "The Tempest". In line 204 "Jug Jug jug jug jug" is a French term which symbolises sexual intercourse. In line 207 "Unreal City" symbolises London city, this is also an allusion taken from Baudelaire's poem in which this phrase refers to Paris. In lines 218, 229 and 243 "Tiresias" is another allusion taken from Sophocles' Oedipus Rex. Line 221, "Homeward, and brings the sailor home from sea", is an allusion taken from Stevenson's play Requiem. Lines 277, 278, 290 and 291 are a reference to Wagner's Opera. In line 279, "Elizabeth and Leicester", is an allusion to Queen Elizabeth and Leicester sailing upon the river Thames in the past time. Line 292 "Trams and dusty trees" is a symbol of the progress of materialistic culture in London. Lines 307, 309 and 310 are allusions from St. Augustine's confession, who prayed to God to save him from the fire of lust. Line 308, "Burning burning burning burning" is an allusion to Buddha's fire sermon where he says that the world is burning in the fire of lust 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 like dead bodies although we are physically alive, yet spiritually dead. Water is a symbol of rebirth, life and purification but for wanderers it has become a source of death. In line 312 "phlebas" is a symbol for 20th century modern man, in the same line "Phoenician" is a symbol for London city. Line 317 "He passed the stages of his age and youth" is an allusion towards the captivation of the image of nice Osiris who gets old as he rises and falls on the waves, later he is reborn.

Hope

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 get deliverance. The title symbolises hope and rebirth. In line 327, "thunder of spring" symbolises 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 minor spiritual 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 symbolises one's release from one's own ego. Line 416, "Revive for a moment a broken Coriolanus" is another allusion borrowed from Shakespeare's play Coriolanus. In line 418, "The boat responded" is an allusion from Wagner's Opera, Tristan and Isolde. Line 427, "Poi s'ascose nel foco che gli affina" is an allusion borrowed from Dante's Purgatory, this line means please remember my pain. In line 431 "Hieronymus" is an allusion from Kyd's Spanish Tragedy. In lines 402, 411, 418 and 432 "Datta, Dayadhvam and Damyata" these words are allusions towards Indian Mythology. Datta means to give, Dayadhvam means to sympathize and Damyata means to control. Eliot wants to say that deliverance can be achieved by acting upon these

Datta → to give
Dayadhvam → to sympathize
Damyata → to control

the three doctrines i.e. to give, to sympathize and to control.) Line 428, "Quando fiam uti chelidon --- O swallow swallow" is an allusion towards the story of Philomela and her sister and their transformation into nightingale and swallows respectively.

Conclusion:

Eliot's allusive and symbolic technique is far reaching. He uses more allusions and symbols than that of John Milton. He wants to relate the present to the past, in order to convey some didactic purpose from the past incidents. Through these allusions and symbols he forecasts the future of modern man and modern civilization. Modern man can attain deliverance by acting upon the message of Thunder i.e. give, sympathize and control. He quotes the references of more than thirty writers. Mostly he takes those allusions from the past which symbolize spiritual hollowness, degeneration in free sex and sterility.

The use of allusions in the "Waste Land" is highly effective; allusions connect this modern story with all of those old stories, to suggest that it is part of those stories, also the many allusions that occur in the "Waste Land" are of mutable perspectives, exactly just like cubism in painting, the expansion is mostly done through allusions. Allusions make it difficult for the reader to comprehend the poem; the difficulty is intended to show the complexity of the modern world. Allusion arouses two kinds of feelings either of belonging and this is in case of comprehending the allusion or of exclusion and this is in case of unrecognized allusion. Eliot uses allusion to open up the meaning, and this is true to some readers, but it closes down the meaning to a lot of readers, for being unable to recognize these allusions. Moreover, allusions are used to show similarities or contrasts between the past and the present which means that life is the same through history. Eliot respects the classical and describes himself as a classicist so he gives the poem a place between the giants and the great works of Virgil, Seneca, and many others. At the same time Eliot examines the past through parallelizing texts of the past with these of the present and gave the past its true state. The biblical allusions give the poem emotive, effective, and instantaneous feelings 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, but at the same time he examines old traditions by putting them under comparison with the present traditions.

Completed.