



## The Significance of Lebensraum in T. S. Eliot's *The Waste Land*

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### Abstract

Historically speaking, Lebensraum, as a term, was invented by the German geographer Friedrich Ratzel (1844- 1904) claiming that migration is a natural phenomenon for human beings as for birds and other animals, and nations have the right to expand and occupy more lands, east and west, to meet the needs of population growth. German politicians and military leaders took up that so-called legislation illegally and the Second World War was only an application and direct execution of that legislation. The present study adopts this concept and tackles it from a technical and artistic point of view in order to demonstrate the fruit of the frequent journeys T. S. Eliot made to Greek mythology, German language, French language and other sources other than the English tradition in order to vivify the purpose of the poem, eternalize and generalize its influence and existence through an intensive and succinct form. In addition, it clearly shows Eliot's intention to intertwine the contemporary social diseases with the past ones in a shorthand poetic technique different from that prevalent in his and the precedent time concerning shortness and depiction.

**Key words:** lebensraum, population growth, legislation, Greek mythology, German language, French language, intertwine.

أهمية المجال الحيوي في قصيدة الأرض اليباب للشاعر الأنكليزي ت. أس. اليوت

م: ماجد مسعد حمدان

مديرية تربية كربلاء

### المخلص

تأريخيا ان المجال الحيوي كمصطلح تم ابتكاره من قبل عالم الجغرافية الألماني فريدريك راتزل مدعيا بأن الهجرة هي ظاهرة طبيعية للإنسان كما هو الحال للطيور و الحيوانات الأخرى و ان الأمم لها الحق في التوسع و احتلال اراض اضافية شرقا و غربا لسد حاجة النمو السكاني. تبنى النظام السياسي الألماني هذه الفكرة بشكل غير قانوني و ما الحرب العالمية الثانية الا نتاجا لذلك التشريع. تتبنى هذه الدراسة معالجة المصطلح من الناحية الفنية لأثبات ان رحلات اليوت المتكررة الى الميثولوجية الأغريقية ، اللغة الألمانية، اللغة الفرنسية و المصادر الأخرى تهدف الى بث الروح في الغرض المرجو من القصيدة اضافة الى السعي الى تخليد و اطلاق وجودها و تأثيرها من خلال اسلوب مختصر و مكثف. أضف الى ذلك انها تهدف الى اظهار نية الشاعر بدمج الأمراض الاجتماعية المعاصرة مع الماضية بأسلوب تقني مكثف مختلف عن ما كان سائدا في عهد الشاعر في ما يتعلق بالوصف و الاختصار.

**الكلمات المفتاحية:** المجال الحيوي، النمو السكاني، الميثولوجيا اليونانية، اللغة الألمانية، اللغة الفرنسية، الانصهار.



## Introduction

### T. S. Eliot: The man and the poet

T. S. Eliot (1888- 1965) was born to a very distinguished New England family which had moved and settled in St. Louis Missouri. He was the last child to a forty- five- year old parents and the sixth sibling to four sisters and one brother. He had a very close relationship with all his family members without exception. His mother's influence was evident on him religiously and literally for the Unitarian creed she was embracing and the wild desire for versification inspired and consolidated by the paintings of saints and copies of religious pictures hung in her bedroom. What had a great impact on little Tom's mind (Eliot's name as a child) which he discussed with his elder brother Henry later on was the strong affection of his parents mixed with a sense of loneliness. That instilled a sense of isolation and deep thinking inside him to an extent he couldn't counter as an adult. The social status and financial potential of his family made it possible for him to receive the adequate education available at that time. Throughout the years he spent in Smith Academy in Louis, and then in Milton in Massachusetts, he showed a great capability in giving and taking process before he entered Harvard in 1906 where he grasped the insightful intellectuality in pursuing the kind of writing throughout his literary trajectory.

T. S. Eliot was the poet of genius and innovation even in dealing with the classical heritage. His admiration in John Donne (1572- 1631) the metaphysical poet pushed him forward to revive his legacy after being lost for centuries. John Donne "had the power of experiencing keenly, and of reviewing the experience against the background of quite contrary moods" (Evans, 29). That was of great significance to Eliot, in addition to his own creativity as a genius, to break into English poetry with a completely new way which skilfully intermingled the ancient, the recent past and the present when he was living. Eliot referred to that in another context when he commented on Philip Massinger (1583- 1639) who took from his contemporary Shakespeare. He considered that a flaw saying that poets are tested by the way they borrow from others and he divided them into four groups and defined them as: "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different" (Haughton, 158). According to Eliot, it is better to take from the remotest poets or from those who write in other languages and weld the production to suit the status quo at the moment of composition and to yoke the different ideas to one another and make them as one mass or whole. High morals and unique education alongside with the honorable history of the family especially of his grandfather whom he didn't see but heard about orally and in books were the cause of shaping and reshaping his personality as a descendant of that family. His grandfather used to travel to distant places in the



continent to buy slaves and set them free. For that reason he was described by the philosopher, essayist, abolitionist, lecturer, and poet who was the leader of the transcendentalist movement during the 19<sup>th</sup> century, Ralph Waldo Emerson, as the Saint of the West. Although he was brought up strictly, he was the fondling of the family who was being looked after by a team of servants.

T. S. Eliot was a prolific American- English poet, literary critic, playwright, editor, and one of the pioneers, if not the most eminent, of modernism in poetry. His influence on the English and American cultures extends to more than four decades starting from 1920. He experienced new style, diction, and new versification with which he imbued English poetry with new life and vitality. His critical essays were evidences of breaking out with the old orthodoxies to establish new ones. T. S. Eliot lent criticism new terms that he applied in his poetry. The commonest and the most useful among which was the "objective correlative" which became a major element in poetic terminology. According to Eliot the unique way of expression as far as emotion is concerned is by finding out "an objective correlative, or a set of objects, a situation, a chain of events, or reactions that can effectively awaken in the reader the emotional response the author desires" (Bressler, 58). Eliot's contribution to English poetry is an emotion coalesced in a theory. The most outstanding works which identified him as the greatest English poet and man of letters and literary critic are *The Waste Land* and *Four Quartets*. In 1948, T. S. Eliot became a winner of the Nobel Prize for literature and the Order of Merit Award.

### ***The Waste Land: Historical and artistic background***

*The waste Land* is one of the most outstanding and influential 20<sup>th</sup> century poems written by the multi- skilled- and- experienced poet who had many- sided knowledge of Greek, French, German and other ancient civilizations- T. S. Eliot. He wrote it in the aftermath of the First World War. The poem is a comment on the breakdown of the west in everything: marriages and social relationships, moral looseness, psychological disorders, cultural collapse; the breakdown of the entire world. The carnage of the First World War had laid waste to Europe and made a mockery of the idea of civilization. After the war, Eliot's poem seems to ask: How can poetry respond to the mess the world has become? How can disillusionment, decay and loss be expressed as far as the enormity of that loss is concerned? First published in 1922, *The Waste Land* is full of people sleepwalking through their daily lives. The commuters travelling to work over London Bridge put the poem's speaker in mind of the swarms of tormented souls in hell. Once the young typist has finished her unsatisfactory encounter with her acne face lover, she simply draws her hair back and puts a record on- nothing to see nothing gained, nothing. Life has become mechanical, emptied of meaning. Eliot's religious, cultural, social and sociological backgrounds with a great attachment and adherence to the Bible are very evident from the very beginning



of the poem. The poem consists of five parts full of quotations and margins for further explanation introduced by an epigraph taken from Gaius Petronius's satirist poem *Satyricon* to suggest the theme. In the poem the Sybil of Cumae whom God Apollo had been courting fulfilled her request of immortality but she forgot that years, even if they last forever, mean nothing without youth and its vitality and enthusiasm. So she shriveled little by little to the point she settled in a jar. When the boys who went to and fro asked her about her wish she answered: "I want to die".

That myth and other quotations explored are representations of unified and expressive narrations by Eliot to move the situation from being extrinsic to intrinsic, from past and ancient to present, from a general statement to an emotion fused in the status quo the author tries to describe. John Stuart Mill (1806- 1873), one of the most outstanding thinkers of the 19<sup>th</sup> century, states that any literary product which refers to the outer world or imitates it is not poetry at all except on condition it plays the role of a catalyst for generating poetry. As a result, poetry does not exist in the thing being contemplated but in the interaction or the experiment the mind undergoes (Abrams, 25). In that context, Eliot addressed the reader's emotion directly through things have their status in the history of human experiences in all times and places. Those things have their representations of that feeling in the very fine shape equivalent to that one dwelling in the poet's mind.

### The title

What is meant by the title "will be wording inscribed above the text of the poem in the space it has traditionally occupied at least since the early stages of printing" (Ferry, 1). Talking about the title of the poem makes it possible for readers to experience various perspectives aiming to arrive at harboring by expressive possibilities which might shape readers' responses. The author of any text, irrespective of its kind, aims at impressing the reader , attracting his attention, enticing him with a very influential title which is supposed to echo at each side of the text turning away from reducing the reader to a caricature through previously decided reference and meaning. The reader can set out by the title to find out his catch through according his intuition to the occurrences resulting in emotional blast to determine what the poem ought to be. This kind of reading the title evokes leads to a state of brainstorming to visualize the different scenes being described and, at the same time, to discover what comes next. Titles may fall into more than one type, so the reader should be very accurate in dealing with its particulars. There is the direct title; the metaphorical and the one which mixes the two accurately and beautifully. The Waste Land is one of the titles of the third type in which Eliot attempted to merge the implicit with the explicit as if they were one unit. He brought forth the past represented



by Augustine's *Confessions* to the present touching and moving thoroughly the depth of the mind and its capacity with its many-sidedness.

All figures of speech, myth, folklore and tradition used throughout the poem should harmonize with the title to reveal the poet's intended meaning. The "Waste Land", as a title, has its existence in every line of the poem from the beginning to the end. By introducing the title with the definite article "The" the poet needed to achieve the purpose of the poem emphatically underlining that the land about which the poem will talk is there known to all people. T. S. Eliot was very intelligent to choose such a comprehensive title in order to develop his ideas freely to see life thoroughly in one glance without setting up fences of any kind concerning nations, knowledge or centuries. In addition, 'Waste' in particular includes all kinds of barrenness, sterility and destruction. That the land described by such an adjective is no longer suitable for habitation, agriculture or any other necessities of life. Not only the material world is included in this respect. Rather, the spiritual world is the most important because man without content is like a robot or a machine that needs to be run without being capable of self-control.

### Epigraph & Dedication

In addition to the title's constant reiteration to each part of the poem, the poet astutely could turn away from rebarbateness to achieve attraction by consolidating the association of the title to the rest of the poem through a very impressive and relevant epigraph. Aridity and desolation are everywhere from the beginning to the end imitating the general idea of the epigraph whose only oblique meaning is life without youth. The very choice of this epigraph has a great impact on the procedures of the events of the poem for T. S. Eliot intended, by going back to the ancient myth, to achieve good measure because myths are timeless and they appeal to people all over the world wherever and whenever they exist. In addition, as Gilbert Highet stressed, "they deal with the greatest of all problems, the problems which do not change because men and women do not change" (Highet, 450). Moreover, they tackle different issues of human life including love, fate, tyranny, sin, courage, and in some way or another, the relation of some people to those divine powers that sometimes show cruelty and sometimes justice.

Eliot's epigraph is taken from the Latin prose *Satyricon* by Petronius. It is like any other epigraph merged brilliantly into the texture of the literary work-an indirect key and arbiter to what comes next in the lines that follow. It takes part with the other images, metaphors or symbols to produce one unified single work. It is taken from an ancient work of literature aiming to be an expectation of what is going to happen in the following parts which are made up of a series of different voices, different languages, even, as here- woven together, each saying their own thing and contributing to a single work at the same time.



Accordingly, it was so weighty for Eliot to introduce the poem by such an epigraph because it "matters more to *The Waste Land* than it does to most works, for it works as a quick tutorial in the way that the poem is going to work" (Perry, 25-26) as *The Waste Land* depends on building up meaning by setting close to one another ill-matched and irreconcilable elements and calling the reader to seek for links and relationships that might make sense of all of that.

As for the dedication "Il miglior fabbro" which translates as (the better craftsman), it is an extract from Dante's *The Divine Comedy*. Eliot intended to do so- to quote in the mother tongue- to let his reader experience ebb and tide, rise and fall of rhythmical meaning. He wanted him to go to and forth to sip from all source materials valuing different traditions and creating syntheses and actively remaking the past he adopted into a telling historical present. This dedication whereby Arnault Daniel, a friend poet of Dante, which is referred to by Dante himself in Canto 26 in the *Purgatorio* is pregnant with meaning. Eliot referred to it in order to be reminiscent of something moral and practical as far as judgment and evaluation on all levels is concerned instead of a personal opinion which carries only one single meaning. In the old story the poet Arnault Daniel is devaluated on groundless premises depending on rumors rather than practical facts and truths preferring to him another one from a different country. Dante refuted that kind of judgment and instead he advised to shelter to reason and art for that purpose. So, the compliment he gave to his friend poet is regarded an objection to his opponents and , simultaneously, a consolidation to the idea of objective evaluation based on solid foundations. Dante himself gives an impression of all of that as he points to a spirit ahead telling about him that he

was of his mother tongue a better smith.  
In love- songs and in stories of romance  
he vanquished all; hence let those fools talk on,  
who think the Limousin excelleth him.  
To rumor, rather than to truth, they turn  
their faces forming their opinions thus,  
were art or reason have by them been heeded.

(*Purgatorio*, XXVI)

That compliment is passed over to Eliot's closest friend Ezra Pound who participated in editing *The Waste Land* after omitting parts of it giving an impression of his fine manners in appreciating and returning the favor to his friend. In such a way he succeeded to pave the way to the reader to understand the old example and apply it to the modern one and see to what extent there are good patriot people spend years in prison because they are just, brave and human. In such a way, the poet played the role of the astute judge to acquit his friend of the charge of treason with Mousalini against his country for which he



spent twelve years in prison by applying the objective correlative in that context.

### Multiple Languages

The spirit of *The Waste Land* does exist in its allusions, different languages, stories and other elements Eliot's living space includes. Language is one of these elements which contributes to the central meaning grasped after each allusion. In reply to many allegations about the difficulty of *The Waste Land* as a panorama of different miscellaneous scenes expressed by a variety of languages Eliot argued that poets must have multifariousness and difficulty. Also he added that "the poet must become more and more comprehensive, more allusive, more indirect in order to force, to dislocate if necessary language into his meaning" (Perry, 32). From the beginning of the poem Eliot begins his historical journey to the nineteenth century, to Richard Wagner's *Tristan and Isolde* the opera which relates the failure of love affair between the Knight Triston and the Lady Isolde which in turn based on a Medieval romance taking its origin from the Arthurian Tradition.

In order to suffice his need of purposefulness Eliot used more than two languages. Such an attempt which included German, Italian, French, and Sanskrit enabled him to create in *The Waste Land* a multi-lingual texture of perspectives, voices and speakers "as if mimicking the turning of a global radio dial. He was interested in the fragmentation and uncertainty of the modern world; the use of multiple languages was part of his attempt to find some objective way of seeing this world through a cacophony of voices" (Dowdy, 121). That was in the short term, but in the longer term Eliot and other migrant poets were doing their best to show that they, as Americans, "are not provincial and unlearned" (Dowdy, 122). They aimed in their continuous endeavors to demonstrate the influential power of the migrant to permeate the different cultures, traditions, languages, absorbing them then coming out with a superior work which appeals to all walks of society.

German language and culture had a major influence and dominance in the West beside the French one during the centuries preceding the Great War. Many poets and intellectuals went there in the eighteenth, nineteenth and the turn of the twentieth century to bear important marks of philosophy as well as literature. T. S. Eliot was no stranger to those achievements on the literary, philosophical and cultural levels. He was erudite and had a keen interest in the world around in order to feed his greed of gaining compaction and authority and to follow a shortcut way to his desired goal. He has browsed history of different nations through different generations for the purpose of pinning down the meaning and the aim of *The Waste Land*. As long as the poem criticized the Western society at the wake of the First World War then it was directed to the west in general. In



the twelfth line of the poem Eliot jumps from the cruel April, the paradoxical winter and the astonishing showery summer to the speaker of the German line which translates: I am not Russian at all; I come from Lithuania, I am a real German. It might be possible that Eliot wanted to arouse the reader's consciousness of the amount of fragmentation of tradition on all levels as well as the increasing rootlessness in the tradition that people felt no longer adherent to. Then he merges the German tradition into the ancient Arthurian one when he quoted from Wagner's love opera *Tristan and Isolde* lines from the beginning of the opera as Tristan escorts the captured Isolde by ship to Cornwall to get married forcibly from his master. When they were within sight of the country she is told

Fresh blows the wind  
For home;  
My Irish child,  
Where do you tarry? (Lines 31- 34)

but, in line 42, she seemed to be very depressed and melancholic wishing to be destroyed by a wild wind and be nothing because, according to her, "Empty and desolate is the sea" (Line 42) in spite of calmness and quietness at that particular time. Isolde was on her way to Cornwall leaving behind her country- Ireland- and her parents and everything there. These quotations served as a source of frame to help the speaker bring to mind his staggering into wordlessness.

Variety of the sources employed by the poet indicates Eliot's awareness of not only the nearest or remotest past but also his multi- cultural background pertaining, for example, the French language and literature. From Charles Pierre Baudlaire (1821- 1867), a French poet and critic who is mostly known for "Les Fleurs du mal" (The Flowers of Evil), Eliot quotes in line 76 "You Hypocrite lecteur! – mon semblable, - mon frère!" which means (You! Hypocrite reader!- my likeness, -my brother) whereby he criticizes his likeness in everything. As Baudlaire's "To the Reader" which calls all readers hypocrites, sinful, and liars as he is due to what people focus on in their daily life that worsens and contaminates their spirits and accumulates their mistakes incessantly. Accordingly, in order to make his readers aware of another community's whole experience in a very compact and succinct way, Eliot quotes one telling line that summarizes the complete purpose behind writing the poem. In addition, it gives an impression of the human continuous failure to proceed because of the permanent mistakes committed through man's imagination which is applied, thereafter, in actual life. T. S. Eliot addresses his reader by the same feature attributing to him the initiative to commit all kinds of mistakes and, at the same time, leaving his mind bifurcated by an analytical one compromising the two communities and trying to melt them into one unified synthesis. So, every part of the whole poem is an extension of the poet's viewpoint of the withering,



decaying, and deteriorating culture creating a kind of misery for all who live in it.

Although *The Waste Land* is a difficult poem that is full of allusions, sometimes embedded in words, it is the reader's arduous task to be industrious in accomplishing the feat by deciphering the poem's recalcitrant components to anchor at its main implication. Eliot goes further in scooping from various wells of knowledge for the purpose that he links the status quo he lived in with others' as the human dilemmas are the same irrespective of time and place. He was interested in the Sanskrit language which is an ancient language of India in which many Hindu religious texts are written. Throughout the trajectory of the poem Eliot makes use of various words and various phrases to link them with the very title "The Waste Land" which is consequently deserted, cracked or brown land. The very choice of the word "Da" three times in "What the thunder said" which represents the last thirty four lines of the poem attracts the reader's attention to the great reaction the explosive initial sound brings about which is, in turn, harmonious to the title of the last part. The three words with which he concludes the last part of the poem have moral intention as far as their meaning is concerned. Eliot starts with the first step of achieving succession on earth. He does his best to conclude the poem with a compound expression of two parts whose mutual aim is humanity in general. Moral and religious intensity is focused upon in the concluding lines little by little after each of the words Datta, Dayadhavam, and Damyata which mean give, sympathize, control, successively. He follows the first instruction with the self- reproaching question- "What have we given?" (Line, 402) which "is much more than a matter of charitable impulse" (Perry, 107). Eliot shows up his responsibility as an artist represented by surrender to something much more valuable in the way of self- sacrifice which is the implication of the artist's progress. He sums up the three instructions in his letter to Stephen Spender, saying:

You don't really criticize any author to whom  
you  
have never surrendered yourself... Even just the  
bewildering minute counts; you have to give  
yourself up, and then recover yourself, and the  
third moment is having something to say, before  
you have wholly forgotten both surrender and  
recovery. Of course the self recovered is never  
the same as the self before it was given.  
(qtd. In  
Perry, 108)

At the concluding lines of the poem Eliot merges religious myth with his own by going back to Isaiah, Chapter 38 when Hezekiah was at the point of death.



He is told "This is what the Lord says: Put your house in order, because you are going to die; you will not recover" (qtd. In Sutton, 171). The myth gives an impression of righteousness as a reward when man works in weal and woe taking no consideration to anyone except God for he is the only one who can give and prevent. Eliot seems very anxious to harbor at a safety shore through a very accelerated part which makes the poem come to an end.

For Eliot, Dante's *Divine Comedy* is an expression of everything for the sake of emotion that man has the sufficient capability to experience. Therefore, it is a permanent reminder to all poets of their duty to explore as well as to find out words for the obscure and inarticulate. In addition, it is a means to seize those feelings and emotions that can hardly be felt for people do not have words to express them. At the same time, the *Divine Comedy* is considered a reminder "that the explorer beyond the frontiers of ordinary consciousness will only be able to return and report to his fellow- citizens" (Tamplin, no page) in case he, continuously, has full control on the absolute realities they are already accustomed with.

### Why is Myth?

Myth is considered the most fundamental form and essential structure in literature for one reason that it has the profoundest imagery as well as the most abstract meaning of the different kinds of literature. When reading myriads of myths, recurrent themes that intervene each other can be identified. Such themes take longer and extend to culture and direct speech to people's hearts and minds at the same time. "Above all other forms of literature, myth is the most profoundly allegorical and is most directly related through symbols" (Bressler, 152). Eliot is a very astute, diligent and accurate artisan as far as the embroidery of the poem's texture is concerned. From the very beginning of the poem he articulates his point of view towards the loss of the world from which he is a part. He takes the reader back to the ancient time to link the moral and social devastation of that time with the contemporary one. The title of the poem is taken from Augustine's *Confessions* when he described himself as a waste land. Going to and fro from time to time whenever he finds necessary, Eliot made the poem part and parcel historically and thematically. In the concluding lines of part III Eliot tells about himself when he was

"On Margate sands.

I can connect

Nothing with nothing.

The broken fingernails of dirty hands.



My people humble people who expect

Nothing."

La La

(Lines, 300- 306)

The remarkable technique Eliot followed in dealing with the various events that have historical equivalence regardless of time is to put them in one context adjacent to each other. The disappointment he suffers from in the above lines at the time of writing the poem are immediately followed by other ones said by Augustine when he was seeking for the most appropriate and influential belief until he settles on Christianity after going hammer and tongs in his search. He relates

To Carthage then I came

Burning burning burning burning

O Lord Thou pluckest me out

O Lord Thou pluckest

Burning (Lines, 307- 311)

The ancient past with its events is considered as the background of western civilization. Therefore, the myth, as it is an integrated story in terms of characters, events and results, and since it is a general culture in all times, once you refer to it succinctly you can achieve your goal easily and forcibly by tickling the feeling and arousing the zeal of the reader and listener. G. C. Kirk refers to this saying that those narratives are wonderful stories in terms of entertainment and instruction because they tackle the very particulars of life individually and collectively. Accordingly, they

are on the one hand good stories, on the other hand bearers of important messages about life in general and life- within- society in particular. In non- literate and highly traditional culture tales are a primary form not only of entertainment but also of communication between coevals and also between older younger, and therefore between generation.

(Kirk, 29)



T. S. Eliot was no stranger to those narratives in order to gain compaction and to follow a shortcut to the desired goal. He has browsed history of different nations through different generations for the purpose of pinning down the meaning and the purpose of *The Waste Land*.

To conclude, It was conspicuous and highly manifest that Eliot was aware of every allusion he used from the beginning to the end making a district and circle out of the whole structure of the poem by beginning with the Greek myth and ending in the Sanskrit language passing through various allusions. These allusions were the elements which of Eliot's living space were highly influential to convey the meaning he intended to, giving an impression of Eliot's authority over those material and the tradition they came from. Theory and application is at its highest levels in *The Waste Land* as far as the objective correlative represented by those constituents of the lebensraum is concerned. The quintessential presence of the objective correlative which appeared frequently enabled him to make the reader feel the greatness of destruction on both intrinsic and extrinsic levels. A state of quandary throughout the poem was being dodged by encompassing the details of the different elements Eliot used to convey his message elaborately. The exposition of the worldwide loss of everything came to be carried out by referring each part to an incident having its weight in history. Each part of the poem had been tackled accurately by a suitable objective correlative beginning from Greek tradition through Dantae's *Purgatory*, German language, French language, Baudlaire, the nineteenth century love opera, and The Fisher King and then ending in Sanskrit language which stands for Eliot's hope at the end of the long suffering. So, as one unified whole, *The Waste Land* is a clear representation of Eliot's point of view on a society void of all elements of life even in the sexual intercourses which depend on interplay and direct response. Although he was aside throughout the poem, his asidedness demonstrated his presence and full observation and revealed to the audience his inner self as well as his spiritual and moral standards which were, in turn, his moral and religious beliefs for "he considers poetry an auxiliary to religion and not a substitute for it" (Ford, 338).

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