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### A Sociolinguistic Study of T.S. Eliot's Use of Code-Switching in "The Waste Land"

## دراسة اجتماعية لغوية لاستخدام ت. س. إليوت للتبديل اللغوي في قصيدته -الأرض اليباب

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#### Abstract

This paper presents a qualitative study of Code-Switching in English poetry, utilizing T.S. Eliot's (1922) poem "The Waste Land" as data for analysis. Depending on Hoffman (1991) and Blom and Gumperz's situational and metaphorical types of Code-Switching as a model for the study, the study examines the use and significance of Code-Switching within the poem. The findings reach such conclusions as Eliot employs his education and knowledge in connecting the world by providing us with examples reflecting different societies, cultures, and sharing background information about the miseries of the aftermath of World War I, particularly through the use of Metaphorical Switching and Inter-Sentential Switching.

#### ملخص

تقدم هذه الورقة البحثية دراسة نوعية لظاهرة التبديل اللغوي في الشعر الإنجليزي، مستخدمةً قصيدة "الأرض اليباب" للشاعر ت. س. إليوت (١٩٢٢) كبيانات للتحليل. وبالاستناد إلى تصنيفات هوفمان (١٩٩١) وبلوم وجامبرز للتبديل اللغوي، "الظرفي" و"المجازي"، كنموذج للدراسة، تتناول الدراسة استخدام التبديل اللغوي وأهميته في القصيدة. وتوصلت النتائج إلى استنتاجات مفادها أن إليوت يوظف تعليمه ومعرفته في ربط العالم من خلال تقديم أمثلة تعكس مجتمعات وثقافات مختلفة، ومشاركة معلومات أساسية حول مآسي ما بعد الحرب العالمية الأولى، لا سيما من خلال استخدام التبديل المجازي والتبديل بين الجمل.

#### الكلمات المفتاحية:

علم اللغة الاجتماعي؛ الشعر؛ التبديل اللغوي؛ داخل الجملة؛ بين الجمل

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## 1. Introduction

Holmes (2001, cited in Cakrawarti, 2011: 10-1) states that sociolinguistics focuses on the relationship between language and the context in which it is used. Analyzing how people utilize language in various social settings provides valuable insights into how language functions, as well as into social relationships within a community, and how individuals express aspects of their social identity through language.

This paper tries to identify the significance of Code-Switching in English poetry and the themes and images that the author evokes by using Code-Switching.

### 1.1. Language in Society

Language is both a system of communication between individuals and a social phenomenon (Web source 1). In which the area of language and society – Sociolinguistics – is intended to show how our use of language is governed by such factors as class, gender, race, etc.

The reason behind people paying interest to the study of the sociology of language (sociolinguistics) is related to the differences in speaking practices, that defined groups within a society or across societies (Chaika, 1994:2). There are regional, ethnic, social class, occupational, and even age difference in modes of speaking and to understand members of any society, people need to understand the differences. When people identify with each other socially, their speech will reflect that identification.

Hudson (1980:4-5) defines the differences between Sociolinguistics and the Sociology of Languages as follows: Sociolinguistics is defined as “the study of language in relation to society.” In which the value of sociolinguistics is the light which it throws on the nature of language in general, or on the characteristics of some particular language. While the Sociology of Language is defined as “the study of society in relation to language.”

The difference between them is based on emphasis, according to whether the investigator is more interested in language or society, and whether the investigator has more skill in analyzing linguistic or social structures (Hudson, 1984:5).

### 1.1.1. Speech Community

A speech community comes to show a specific set of norms for language use through living and interacting together, and speech communities may therefore emerge among all groups that interact frequently and share certain norms and ideologies (Trudgill, 2000). Such groups can be villages, countries, political or professional communities with shared interests, hobbies, or lifestyle, or even just a group of friends.

According to Hockett (1958:8, cited in Hudson, 1984:26), he stated that “Each language defines a speech community: the whole set of people who communicate with each other, either directly or indirectly via the common language.”

Labov (1972:120, cited in Hudson, 1984:27) defined “The speech community is not defined by any marked agreement in the use of language elements, so much as by participation in a set of shared norms; these norms may be observed in overt types of evaluated behaviour, and by the uniformity of abstract patterns of variation which are invariant in respect to particular levels of usage.”

### 1.1.2. Sociolinguistics and Literary Works

A sociolinguistic approach to literature takes every stylistic choice made by an author as a speech event or moment of utterance conditioned by sociolinguistic exigencies (Torres, 1990:4). The literary text, through its poetic and diegetic representations, is a kind of thought experiment, an indirect testing of experience through the fantasy of the literary text, *in potential*, always able to be performed.

The stylistic choice foregrounds the sociolinguistic variables of power and distance (ibid:8). It is also a turn to the scene of writing and the array of gaps, pressures, and exigencies that impinge on the social act of writing. Consequently, the phatic function of language makes it virtually impossible to exercise linguistic creativity for its own sake, even if only a single subject is involved.

Many writers, especially in the 20<sup>th</sup> century, seem to have been very sensitive to the covert prestige of various types of nonstandard speech, and some have systematically employed

nonstandard speech to criticize what they regard as the hollowness, verbosity and vagueness of the prestige variety (Mair,1992:107). Fortunately, dealing with these questions of language attitude on the basis of literary works need not lead to uncontrolled speculation.

### 1.1.3. Sociolinguistics and Intertextuality

The term was coined by Julia Kristeva, drawing on the work of Bakhtin, to refer to how all utterances are part of a "chain of speech communication" (Kristeva, 1986, cited in Swann et al., 2004:153). All utterances or texts are inherently intertextual, made up of wordings and meanings from other texts.

According to Fairclough (1992:118, cited in ibid :154), there are three principal types of intertextual relations: sequential (different texts or discourses alternate within a text); embedded (one text or discourse is clearly embedded within another); and mixed (texts or discourses are merged in a less obviously distinct way).

## 1.2. Code-Switching

According to Gal (1988:247, cited in Wardhaugh,2010:98), "Code-Switching is a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke or change interpersonal relations with their rights and obligations." Code-switching is defined according to Crystal (2018:510) as "the use by a speaker of more than one language, dialect, or variety during a conversation to provide a systematic account of a language (especially of its grammar and vocabulary).

Moreover, Code-Switching is the practice of moving back and forth between two languages or between two dialects or registers of the same language at one time (Web source 2). It is also called code-mixing and style-shifting. It is studied by sociologists to determine why people do it, such as how it relates to their belonging to a group or the surrounding context of the conversation (casual, professional, etc.).

### 1.2.1. Types of Code-Switching

According to Hoffman (1991) there are three types of Code-Switching, they are as follows:

#### 1) Intra-Sentential Switching:

Intra-sentential is a Code-Switching within the clause or sentence (Web source 4). In which the

speaker may switch parts of clauses, lexical items, or even morphemes. For instance, "*I was speaking with Steve the other day.*" In which "and" is a Spanish progressive morpheme that the speaker unconsciously used instead of "ing".

#### 2) Inter-Sentential Switching:

Inter-sentential switching is a code-switching that happens between clause or sentence boundaries (Web source 4). In which an entire clause of a sentence is in one language, but the speaker switches to another language for a subsequent clause or sentence. Indirectly, this switching is concerned with the situation and the atmosphere of the conversation. In addition, this switching should take place between at least two clauses or sentences. For example, "*...Last week aku shopping dengan sisterku. That's why aku inda di rumah.*" In which the speaker shifts between English and Spanish; this shift happens in the middle of the sentence, with no interruptions, hesitations, or pauses indicating a shift.

#### 3) Emblematic Switching:

Emblematic switching 'Tag switching' is a Code-Switching that happens as a tag, an interjection, or a sentence filler in the other language, which serves as an ethnic identity marker (ibid). Such as "you know", "I mean", and "right". For example, "*I'm a good friend, neh?*" in which "neh" is a Japanese particle which means 'isn't that right' and it is added to give a teasing tone to the sentence.

According to Blom and Gumperz (cited in Web source 4), there are two types of Code-switching they are situational code-switching and metaphorical code-switching.

#### 1) Situational Code-Switching:

This type occurs when the languages used change according to the situation in which the conversant finds them (ibid). They speak one language in one situation and another in a different one. No topic change is involved.

#### 2) Metaphorical Code-Switching:

This type concerns the various communicative effects that the speaker intends to convey (Web Source 4). For example, teachers deliver formal lectures in the official standard form of Norwegian, but lectures shift to regional Norwegian dialect when they want to encourage discussion among the students. Thus, while the components of the speech event, such as speaker, topic, listener, and setting, have not changed, the

tone of the interaction has been altered by a switch in language.

### 1.3. Methodology

This paper tries to explain the significance of using Code-switching in poetry, and especially English poetry. This study is a qualitative one, depending on Hoffman (1991), and Blom and Gumperz's types of Code-Switching as a model for the analysis. Therefore, the paper chose one of the most famous poems, which is "The Waste Land" by T.S. Eliot in 1922. This poem is considered one of the most famous poems that heavily uses code-switching. Eliot was considered one of the pioneers in using quotes, idioms, myths, novels, and codes from different languages and cultures in his poem, as a classical approach and academic appeal, resulting in a real shift in modern poetry.

### 1.4. Data Collection

The data of this study is "The Waste Land" poem by T.S. Eliot (1922), and the translated version from Booth (2015). Moreover, 11 extracts from the poem were selected to represent the data of the analysis.

### 1.5. Data Analysis

- 1) "*And went on in sunlight, into the Hofgarten,*"  
Language: German is used. In which "Hofgraten" means "courtyard garden". And also "city park in Munich".  
Type: Intra-Sentential Switching.  
Usage: Eliot used a famous place in Munich in this verse to create a spatial existence. These lines use Intra-sentential switching to express Eliot's aim of creating the image of someone walking in a tranquil and carefree feeling into the greenery of the German garden.
- 2) "*Bin gar keine Russin, stamm' aus Litauen, echt Deutsch.*"  
Language: German is used. In which the verse means "I am not Russian at all; I come from Lithuania, a true German."  
Type: Inter-Sentential Switching.  
Usage: Eliot's use of the people of Lithuania as true Germans because Lithuania has Germanic historical roots. Which means the Code-switching connect the identity of the person to his roots and country. These lines express the anxious feelings of dismissing the suggested identity as Russian

and identifying their origin as German with insecurity and unease.

- 3) "*Frisch webt der Wind---Der Heimat zu---Mein Irisch Kind,---Wo weilest du?*"
  - Language: German is used. In which this verse means "Fresh blows the wind homeward: my Irish maid, where do you linger?"
  - Type: Inter-Sentential Switching.
  - Usage: This verse indicates the use of a song to show the longing for meeting after being separated. As the use of the wind imagery carries the feeling of yearning, distance and separation that pulls the speaker into the place of the person he longs for.
- 4) "*Oed' und leer das Meer.*"
  - Language: German is used. Which means "Desolate and empty is the sea".
  - Type: Inter-Sentential Switching.
  - Usage: it is taken from the opera of Wagner's Tristan and Isolde. In which it has the theme of waiting for the news by sea. This creates a sense of emptiness and a lifeless sea instead of a sea full of life. Which resembles despair and hopelessness.
- 5) "*Madame Sosostri, famous clairvoyante,*"
  - Language: French is used. In which "Clairvoyante" means "Clairvoyant – someone who foresees the future".
  - Type: Metaphorical Switching.
  - Usage: "Madame Sosostri" is a mock Egyptian name, from the novel "Chrome Yellow", and the use of the fortune teller theme as a source for information about the future, since it is related to myths. Here, it connected a novel with a poem. This line expresses the mocking of the 'prestigious' and fake aura of a fortune teller.
- 6) "*You! Hypocrite lecteur!--mon semblable,--mon frère!*"
  - Language: French is used. In which this verse means "Hypocrite reader! – You!—My twin!—My brother!".
  - Type: Inter-Sentential Switching.
  - Usage: here Eliot used a poem called "Au Lecturer" which means "to the reader", as a Preface to The Waste Land. In which "To the reader" is a deliberately discerning inventory of human vice, moral shortcoming and crime, and connects it to the reader who is susceptible to the sin of boredom. It is also used to connect two themes in the same verse.

- 7) *"From which a golden Cupidon peeped out"*
- Language: French is used. In which "Cupidon" means "cupid".
  - Type: Intra-Sentential Switching.
  - Usage: the usage is the same, but to create more emphasis on the word. In this line, the image of Cupid is used to express that instead of a powerful mythic force, Cupid is a small, ornamental figure on a domestic item, reaching to passion has been tamed or suppressed into interior décor.
- 8) *"Flung their smoke into the laquearia,"*
- Language: Latin is used. In which "laquearia" means "ceiling".
  - Type: Intra-Sentential Switching and Metaphorical Switching.
  - Usage: This word "laquearia" is used to give readers a flashback to the story of "Virgil's Aeneid"; the use of Code-switching is used not only for words but also to mix stories and myths. Eliot is metaphorically treating the heavens as a kind of richly decorated ceiling over the city, where the industrial smoke and the chimneys keep on polluting its beauty.
- 9) *"Et O ces voix d'enfants, chantant dans la coupole!"*
- Language: French is used. In which it means "And O those voices of the children singing under the cupola", which is taken from a French poet, Paul Verlaine.
  - Type: Inter-Sentential Switching and Metaphorical Switching.
  - Usage: It's used here to criticise people of modern times, those who are vulnerable to temptation, by giving an example of Parsifal, who resisted all lust and desire so he could drink from the Holy Grail.
- 10) *"Poi s'ascese nel foco che gli affina--- Quando fiam uti cbelidon -O swallow swallow--- Le Prince d'Aquitaine à la tour abolie"*
- Language: Italian is used. In which this verse means "Then he leapt back into the fire which refines him—O swallow swallow-- The prince of Aquitaine at the abandoned tower."
  - Type: Inter-Sentential Switching; Metaphorical Switching
  - Usage: here, it means after committing sins, and repent "he" would get punished by God and then would be turned into a swallow and sent to heaven. While the word "Tower" means a Tarot card that means rebirth when it was struck by

lightning. In which this verse was based on a Latin poem, "Pervigilium Veneris." And some of the metaphors to enhance the significance of the meaning.

- 11) *"Why then Ile fit you. Hieronymo's mad againe. Datta. Dayadhvam. Damyata. Shantih Shantih Shantih"*
- Language: Hindi (Sanskrit) is used. In which "Datta" means Give (self-sacrifice); "Dayadhvam" means Be Sympathetic; "Damyata" means Compassion (control); and lastly "Shantih" means Peace.
  - Type: Metaphorical Switching.
  - Usage: here, this quote is used to signify that, after the chaos of World War I, mankind needs to follow these instructions to avoid repeating the same miseries of war. The first part expresses the madness of life and war, just like living in a revenge- drama world, where everything is wrapped in violence, even justice. While the second part is contrastive, where a real world should be wrapped in giving, compassion and self-control.

## 1.6. Findings

This paper reached to the following findings:

- 1) Eliot used Code-Switching as a tool to connect not only different languages, but also different literary works and topics, resulting in using Code-Switching as an intertextuality device.
- 2) Code-Switching usage in "The Waste Land" evokes certain themes and metaphors, in which the use of one word can evoke the readers feelings while reading the verse, such as "Datta, Damyata, Dayadhvam, and Santih", these words were taken from Hindu (Sanskrit) to evoke the same emotions that they carry when they were used in their original language.
- 3) Code-Switching is a tool, according to the poet or author, that he could use consciously and for certain purposes.
- 4) Metaphorical Switching and Inter-Sentential Switching were found to be highly used in "The Waste Land".
- 5) Eliot's usage of Code-Switching (code mixing) made it a transformational tool in modern poetry, in which it carries many lessons and advice to people after World War I.

6) Code-Switching can connect not only languages, but also speech communities together.

## 2.4. Conclusions

This paper arrives at the following conclusions:

- 1) The usage of Code-Switching in Poetry can serve as an educational approach to the readers to enhance their knowledge of different aspects and norms of other cultures.
- 2) Code-Switching can enable readers to learn different phrases from different languages, and because poems have a stylistic way of describing the languages, these verses would be more salient for the reader to catch and memorize.
- 3) Code-Switching works as one of the interdisciplinary and intertextual tools in connecting different texts and sciences. It helps the reader to refresh their memory of these mentioned themes, such as "The Prince of Aquitaine at the Abandoned Tower."
- 4) Code-Switching can work as a tool to train your mind on how to apply your knowledge of the cultures and Taboo words of other languages to control the shifting between these languages to highlight, evoke, or emphasize something.

## Conflict of Interest

The researcher(s) confirm that they have no conflicts of interest, whether financial, professional or personal, that could affect the design of the study, the analysis of the data, the interpretation of the results or the publication of the study. They also confirm that all research procedures were carried out in accordance with the standards of integrity and scientific objectivity.

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## Web Sources

- Web Sources 1 = <https://www.uni-due.de/ELE/LanguageAndSociety.pdf>
- Web source 2 = <https://www.thoughtco.com/code-switching-language-1689858>
- Web Source 3 = <https://www.poetryfoundation.org/poems/47311/the-waste-land>

Web Source 4 = [http://eprints.walisongo.ac.id/386/3/083411067\\_Bab2.pdf](http://eprints.walisongo.ac.id/386/3/083411067_Bab2.pdf)