

Symbolism and Imagism in T.S. Eliot's "The Waste Land": An Analytical Approach

Mariwan Hasan^{1*}, Shnyar Qasm², Lava Zrar³

English Department, College of Basic Education,

University of Sulaimani,

Kurdistan-Iraq123

mariwan152@live.com*

*corresponding author

Received:
28 September 2021

Revised:
4 February 2022

Accepted:
16 March 2022

Published:
30 April 2022

Abstract

Thomas Stearns Eliot is an American author and poet. He was one of the greatest authors and poets of the modern period. Most of his literary works deal with the aftermath of the war, which enabled him to win the noble prize in literature. This paper tackles imagism and symbolism in "The Waste Land". T.S. Eliot's life and his works and modernism have been discussed. The importance of using these literary devices is demonstrated. Then it explains the reason Eliot wrote "*The Waste Land*" and how it is "a personal grouse" in life. The images have been used from the old age to the contemporary age, yet the use of each image in this poem of T.S. Eliot is completely elucidated. Analytical, historical, and textual approaches make this paper provide a clear understanding of imagism and symbolism. A special focus will be put on symbolism and imagism and the pioneer writers who initiated them.

Keywords: Modern Poetry, T.S. Eliot, Symbols, Images, Life and Death Symbols, Water.

Introduction

The 20th century was a period of many changes in the world. In the early years of the 20th century, people profited from economic development while still suffering its detrimental effects. The Twentieth century is one of those centuries that has been written down in history, which has been through so many social and cultural changes. These might be the most important events, and their impact will always be there and remain for eternity. Much fewer and much slower structural transitions in earlier times caused civil and both world wars, revolutions, and violent intellectual and moral crises. The extreme social changes of this century have generated no stir. They continued with a minimum of tension, with a minimum of upheavals, and, indeed, with a minimum of interest from academics, politicians, the newspapers, and the community. Due to the suffering, civil and world wars, genocide, and massacre, it can be said that the twentieth



century is the hardest and cruelest century in history. All this trouble and violence and murders toward humans in this century were done by the three tyrants Hitler, Mao, and Stalin, and they were killed during this period without any consequences and without creating anything, and all this violence against humans was meaningless. For sure, this century could show that politics and politicians are useless. All these changes, and transformations that were due to ministerial events that were in every magazine's headline, or all those ministerial events that happened because of social changes, made everyone who believes in social and cultural transformation speechless. (Drucker 2005)

In a spiritual sense, this era caused uncertainty by its revolt against rituals of every kind. This revolt has led to political uncertainty. It was said that a huge number of conversions and apostasies have been experienced by modern intellectual representatives in the twentieth century. There are also questions and doubts about individual liberties and rights in the twentieth century. The most divisive feature of the new revolution has been its criticism of Tradition. Modernism's focus on freedom of speech, experimentation, radicalism, and primitivism ignores traditional expectations. In several styles of art, this debate over the refusal of the convention also included surprising and alienating viewers with odd and unexpected results. Modern literature often involves the rejection of intelligible plots or characterization in narratives or the creativity in poetry that rejects a clear definition. Since the success of Stalin, the Soviet Communist government opposed modernism based on perceived elitism, while it had previously approved Futurism and Constructivism, and the Nazi regime in Germany found it narcissistic and absurd. The Nazis displayed modernist artworks alongside works of sculpture. The mentally unstable is considered in a gallery entitled Degenerate Sculpture. Modernism existed primarily in consumer/capitalist cultures, even though its adherents also opposed consumerism on their own. This synthesis of consumer and advanced iterations of modernist society has contributed to a profound reversal of the sense of "modernism." In the first place, it suggested that action focused on the refusal of tradition had become a tradition for itself and, in the second place, it showed that the distinction between mainstream modernist and mass consumerist society had lost its standard of specificity. (Barzinji 2012)

Two key hints can help you understand what T.S. Eliot is trying to say when he depicts conflicts in his poetry and drama. The first is reflected in the middle statement of his 1928 announcement: "He was a royalist in politics, an Anglo-Catholic in religion, and a classicist in literature." The second is explicitly stated in Vernon Hall's description of T.S. Eliot: "He is, in more than theological sense, dogmatic, and he declares in one place that the only people who can understand what he is talking about are those for whom the doctrine of original sin is a very real and tremendous thing." His evergreen poem, *The Waste Land*, is the best example of Eliot as a poet who defies categorization. *The Waste Land* is the aftermath of any war that has occurred or is likely to occur soon. The following article tries to evaluate *The Waste Land* as a universally appealing poem (Deshmukh 2015).



Because of the complexity of the real era, modern authors have been forced to imitate the modern age by being more allusive and indirect in their works. By nature, and circumstance, Louis Menand regards Eliot as a poet and critic. Eliot rose to prominence after he depreciated in his critical essays. Since some of the works of writers like James have influenced Eliot's voice as a poet and his values as a critic. Via James, Eliot, the early poet's architect, discovered golden and rare stones and bricks from which to build his powerful castle in the field of modernity, just as Wordsworth, Emerson, Arnold, and Pater did. Poetry, according to Eliot, must be factual rather than descriptive. He also sees subjectivity as a negative trait, since too much originality equates to too much subjectivity. It also means that the author overlooks the outer world, which is crucial in this situation. In this context, Eliot consistently praises Pound's works as correct and original. Eliot's goal in writing poetry is close to Dante's: to rescue living people from their melancholy state. They still hope to get them into a happier situation in an indirect manner, as did the metaphysical poets. Eliot's primary aim is to prevent the cosmos from committing suicide. Eliot, like Babbitt, strives for the perfection of contemporary humanity in a better society. Both reason and discipline, according to Eliot, are important for a better society. Eliot, like Royce, emphasizes society's central role. T. S. Eliot's poems incorporate themes from religiously influenced modernist writings, but they are not interchangeable. The artistic theory for Eliot is that the works of new writers must be compared and contrasted with the works of the dead, so one cannot judge the works of new writers alone. Considering both old and recent works can result in a kind of conformity between the two, allowing readers to fully comprehend both. *The Oxford Critical and Cultural History of Modernist Publications* claims that *Rain* also confirms that the French Symbolists paved the way for Eliot to compose poetry in a modern style. Eliot had a great desire to make his poems universal, and to do so, he drew on the past, including the French Symbolists and well-known thinkers such as Bradley. Eliot's poetry became more nuanced as a result of Bradley's influence, almost like philosophy, and Eliot desired to make his poetry substantive and complex. The French poet Symons is responsible for Eliot's pessimism in his poems. According to Olney, Yeats' conception of what it is to be a poet, as well as the style of poetry he portrayed in his life and poetry, inspired Eliot greatly. There are other writers, such as Dante, that are more significant to Eliot than Yeats. T. S. Eliot is a decent poet because he does not merely copy, cheat, or deface the works of others; instead, he transforms it into something better, if not better, not worse. Eliot is not like other writers who follow the modern revolution because some are doing so, only because it is novel, but because it is something new, he feels compelled to join. Eliot saw the poet as someone whose job is to reorganize the real world's messy, irregular and fragmentary experience by transforming thinking into emotions and combining disparate experiences. As a result, Eliot planned to make his poetry a series of cinematic photographs that reflected the poet's view of the contemporary world.



Eliot also focused on the importance of finding various ways to communicate implicitly without arousing, such as emotion and sensibility, as the Romantics did. This technique, which he believes poets should follow, is called objective correlative, and it consists of a collection of things, a circumstance, and a sequence of events that can formulate a certain feeling. This means that the feeling is evoked abruptly as the external reality, which would end the sensory experience, and is introduced via his essays. Eliot sought to regulate the fragmentation, isolation, disillusionment, and anarchism that plagued western humanity in the twentieth century. He maintained that the challenges of contemporary human beings, which were caused by anarchic individualism and science disciple, could only be discussed at a theological basis of modern human's divine life. This is because the essential mindset will grow simply out of faith, which comprehends the whole facets of life. Essential perspective may also counteract the futility and anarchy of social life in the twentieth century. As a result, Eliot claims that the real world's problems can only be addressed in the kingdom of art and religion (Barzinji 2012).

Method

Eliot's poem ('The Waste Land') has been chosen to study and explore symbolism and imagism in the poem. The researchers also endeavor to explore the use of these techniques in 'The Waste Land' and focus more on each of the two: symbolism and imagism. Then, the link between the modern world, modernism, and each of these two terms will be analysed. Data has been taken from books, articles, and the poem to show the significance of using these images and symbols in the poem. Where necessary proofs are provided from the verse to make it clear for the readers this difficult poem. Textual approach, as well as analytical approach, have been used to show explicate the use of different symbols and images throughout "The Waste Land". Images and symbols are taken from the entire sections of the poem, including animal and nature imagery.

Findings and Discussion

Review of Literature

Since its publication until a century after, "The Waste Land" exited both of the feelings, hatred, and passion. This is summarized clearly in Jewel Spears Brooker's remarks on *Eliot for Dictionary of Literary Biography* "'The Waste Land' was taken by some critics as a tasteless joke, by others as a masterpiece expressing the disillusionment of generation. As far as Eliot was concerned, it was neither.'" As many critics have pointed out, Eliot showed the poem as a way to release his feelings of anxiety and dissatisfaction that had led him to his nervous breakdown. In short "The Waste Land" was a catharsis for Eliot. However, as this is what Eliot said, his decision to contain extensive comments with the poem identifying the source of several of the poem's mysterious or unclear references seemed to ascribe fantastic meaning to the poem. The writer's notes also drew some criticism. Many critics, including Conrad Aiken, thought Eliot's notes and indeed many of the poem's references were unnecessary. Just like Aiken points out in his now-popular 1922 New Republic review:



“Mr. Eliot’s sense of the literary past has become so overmastering as almost to constitute the motive of the work.” Aiken notices this method as engaging “a kind of idolatry of literature with which it is a little difficult to sympathize.” As a direct reaction to the poem’s difficulty and controversy, however, Aiken’s Overall feedback is positive. He sees that Eliot’s emphasis on many of these references “has colored an important and brilliant piece of work.” Yet, Aiken says that, when these “reservations have all been made, we accept *The Waste Land* as one of the most moving and original poems of our time” “has colored an important and brilliant piece of work.” (Verlag 2017)

R. J. Owens in his work *T.S. Eliot’s The Waste Land* says “in ‘The Waste Land’, the connection between myths is more immediate and more intensive. On both planes, the psycho-logical situations are of the same kind: a transition period in which the basic needs are not satisfied: in which man is shown to live in a mixture of "memory and desire" - to cite a formula that opens the poem and is one of its key expressions. This negative experience which is directly expressed in the poem is not of itself sufficient: it gets meaning only through being apprehended concerning its positive opposite.”

Atul James Singh who is an English instructor, in his research says: “T.S. Eliot’s ‘The Wasteland’ is one such literary text which embodies in it an ecological consciousness. The title of the poem ‘The Wasteland’ itself carries in it the very canon of eco-critical studies. Human culture and nature are integrated and thus inseparable. The poet was aware of this notion and therefore he found a metaphor and a parable in nature to highlight the human degradation of the contemporary world. The title gains support as loss of spirituality and decadence of nature both result in human downfall. It was this striking similarity between spirituality and nature which might have motivated the poet to choose the title of the poem as ‘The Wasteland’.” (2012)

Stephen Spender (1996) in “Remembering Eliot” writes: “The poem ends not with an affirmation of faith so much as with gestures of resignation which fall back on Buddhism: the oriental religion of the acceptance of the world as suffering the world in which everything is consumed by fire. Christianity- St. Augustine- and the Buddha are brought together only as of the teaching of asceticism.

Harriet Davidson (1983) in ‘T.S. Eliot and Hermeneutics: Absence and Interpretation in the Waste Land’ Say: "The voices range from vivid characters such as Marie, the hyacinth girl, Stetson’s friend, Madame Sosostri, the nervous woman, the pub woman, Tiresias, and the Thames daughters, to the non-human voices of the nightingale, the cock, and the thunder, and the voices from literature in the many allusions in the poem. The many abrupt changes and mutations in the voices of the poem often blur the proper boundaries between identities, further increasing the reader’s confusion about who is speaking."

Martin John Fletcher in his work about the view from *The Waste Land* says "Writing about TWL is always fraught with difficulties as it is impossible to be inclusive: so much has been written and said about Eliot’s poem that fresh attempts to engage with the text merely add to the mass of critical discourse which surrounds it.



My chapter dedicated to TWL, therefore, is not another interpretation, but a contextualization of the poem as a text which invites interpretation at the expense of its lyrical, formal, and musical qualities. In the first half of the chapter, I examine various political readings of the poem to highlight the futility of such interpretive attempts; I then concentrate on the poem as a poem, as an aesthetic object whose beauty rests in its sophisticated formal technique, rather than any paraphrase meaning. The proliferation of attempts to explain the poem has provoked a series of paradoxes concerning the poem's iconic status, and these I attempt to deconstruct. The most salient paradox about TWL, however, is that all interpretations attempt to paraphrase the inexplicable; to define an aesthetic object which needs to be experienced; to interpret a work of art when, as Eliot says, there is nothing to interpret" (Fletcher 2016).

If we come to Pericles's writing about *The Waste Land* he says: "Eliot's *Waste Land*, is I think the justification of the 'movement,' of our modern experiment, since 1900," wrote Ezra Pound shortly after the poem was published in 1922. T.S. Eliot's poem describes a mood of deep disillusionment stemming both from the collective experience of the First World War and from Eliot's travails. Born in St. Louis, Eliot had studied at Harvard, the Sorbonne, and Oxford before moving to London, where he completed his doctoral dissertation on the philosopher F. H. Bradley. Because of the war, he was unable to return to the United States to receive his degree. He taught grammar school briefly and then took a job at Lloyds Bank, where he worked for eight years. Unhappily married, he suffered writer's block and then a breakdown soon after the war and wrote most of *The Waste Land* while recovering in a sanatorium in Lausanne, Switzerland, at the age of 33. Eliot later described the poem as "the relief of a personal and wholly insignificant grouse against life...just a piece of rhythmical grumbling." (2007)

Another paper on "The Waste Land" is written by Sallis in which he says: "in *The Waste Land* there are a series of symbols and allusions that draw the reader's attention to the idea of transformation and sea-change. The most obvious of these include Eliot's use of the Philomel and Prone legend from Ovid's *Metamorphoses*, the allusions to the sea-change in Ariel's song from *The Tempest*, and the ever-changing protagonist. Since 1922, with the publication of *The Waste Land* complete with notes, readers have been aware that the philosophy of F. H. Bradley is one of the sources of the poem. Scholars today would be almost universally aware of Eliot's extensive study of Bradley's thought in the years preceding the writing of *The Waste Land*, for in 1916 Eliot completed a doctoral dissertation published as *Knowledge and Experience in the Philosophy of F. H. Bradley*, and in later years he expressed several times his indebtedness to the philosopher. Bradley, however, remains one of the more inaccessible sources of *The Waste Land*. There are many reasons for this, but possibly the most important is that the relationship between Bradley's thought and Eliot's art is complicated and confusing. This difficulty is, moreover, specifically related to the operation of a process in the transposition of philosophy to poetry. Bradley's philosophy is established within Eliot's poetry in a completely different form to that of its origin, and this change of form allows for some change in meaning and emphasis." (1991).



Also, Cloud said: "in *The Waste Land*, one can see yogic philosophy in the form of a journey. This journey gives shape to the poem which I argue begins with the recognition of suffering and pain and the obstacles to overcoming that pain. In both Part One: "The Burial of the Dead" and Part Two: "A Game of Chess," the themes progress to further explore the causes of suffering. This journey continues in Part Three: "The Fire Sermon" which explores the concept of disgust. In this section, I argue, Eliot begins the process of detachment and discernment, fundamental aspects of yoga. In Part Four: "Death by Water," the poem offers a poetic representation of the condition called "isolation". In the Sutras, this is described as a state where "all hindrances subside" which is the goal of yoga (2018).

Finally, in the last and longest section, "What the Thunder Said" the poem provides an extended meditation on what is required to attain a state of peace in everyday life. In this way, reinvigoration of the wasteland is possible. Taken together, the five sections of the poem depict a yogic journey similar to that depicted in the *Yoga Sutras*."(Cloud 2018).

Symbolism

A symbol is a physical object that is used to represent an abstract idea. The word "symbol" comes from the Greek word "symballein", which means "to put together", and the word "symbolon", which means "mark", "taken", or "sign". When used in literature, the word "symbol" refers to a figure of speech in which a person, object, or situation symbolizes something else than its literal meaning. Traditional literary symbols work similarly, and because they have a previously agreed upon meaning, they can be used to convey ideas that are more universal than the physical aspect. A symbol can appear in a piece of literature in a variety of ways, implying a variety of meanings. Symbolism is popular among authors because it adds depth to their work. Allows writers to connect big ideas in an efficient, artistic way, and assists readers in recognizing complex concepts and following central themes (Wiedhardt 2019).

The soul of poetry has always been the symbol. This device has been used by poets of all ages, from all countries, and in all languages to enhance their expression and make an impact on the reader. Though Symbolism as a movement began in the early twentieth century, poets had been using symbols since the sixteenth century and even before that. This demonstrates the close relationship that exists between poetry and symbolism. (Tiwari 2006).

Symbolism is a late-nineteenth-century poetry and art movement that originated in France. Symbolism began as a literary movement in France in the 1880s, gaining widespread acceptance with the publication of Jean Moréas manifesto in *Le Figaro* in 1886.¹² Moréas proclaimed the validity of pure subjectivity and the expression of an

¹ Corresponding Author: Mariwan Hasan, Dept. of English, College of Basic Education, University of Sulaiman, Email Address: mariwan152@live.com

² On September 18, 1886, the Greek poet and essayist Jean Moreas (born on April 15, 1856, in Athens, Greece, and died on March 31, 1910, in Paris, France, and he was a Greek-born poet who was a key figure in the French



idea over a realistic description of the natural world in response to the rationalism and materialism that had come to dominate Western European culture. This philosophy, which included the poet Stéphane Mallarmé's belief that poetry was the best way to express reality because it paralleled rather than replicated nature, became a central tenet of the movement. Mallarmé says, "To name an object is to suppress three-quarters of the enjoyment found in the poem... suggestion, that is the dream,". Symbolism in literature piques readers' attention because it allows them to gain insight into the writer's thoughts about how he sees the world and how he feels about everyday objects and behavior with wider meanings. Ideas are expressed obliquely through several metaphors in symbolism. The poet elicits a response or reaction from the audience that goes beyond ordinary consciousness. The Symbolist poets claim that the fleeting objective universe is merely a representation of the intangible absolute rather than a true reality. They defied realism and naturalism, which are aimed at catching the fleeting, on this basis. They don't use overt metaphors and similes to explain or represent feelings or ideas; instead, they make inferences. In the hands of a poet, images such as metaphors, similes, personification, hyperboles, and other figures of speech are important instruments for conveying meaning and message. (Bai).

In the 1890s, symbolism reached England. Mallarme, Baudelarie, Varline, Rimband, and Laforgue were prominent symbolists. The Symbolist Movement in Literature by Arthur Symon, published in 1899, had a profound influence on modern writers. After Ezra Pound introduced him to the leading and great writers of his time, T.S. Eliot became a part of the symbolist movement in England. E.M. Forster, D.H. Lawrence, Wyndham Lewis, Ford Madox Ford, W.B. Yeats, James Joyce, and others shaped and molded Eliot's concept of poetry through Pound. After reading Arthur Symons' book *The Symbolist Movement in Literature* (1899), an introduction to French literature, Eliot was profoundly influenced by the symbolists. He later admitted that Arthur Symons' book had influenced the course of his literary career positively. Also, it was through this book that he became acquainted with such great symbolists as Verlaine, Rimbaud, Jules Laforgue, and Tristan Corbière. He was influenced by Laforgue in terms of style, content, and technique as a poet, but Baudelaire had a strong influence on his spirit. He was so influenced by Remy de Gourmont's critical abilities that he went so far as to say that "perhaps Remy de Gourmont had most of Aristotle's general intelligence". As a result, it is clear that Eliot was profoundly influenced by the symbolists, and that he later derived the majority of his ideas and concepts from them, particularly from Laforgue's study. Eliot was so inspired by the symbolists that he draws the majority of his inspiration from them—ideas, characters, situations, moods, phrases, and even the titles of his works. "Flaubert and Baudelaire presided the great city landscape of Ulysses," writes Marshall Maclulan in his essay "Symbolic

Symbolist movement.) published his Manifesto of Symbolism in the French newspaper *Le Figaro*. He describes a new literary movement, the evolution of a revolt against romanticism and naturalism, and argues that works written in the name of symbolism are not only relevant to this movement, but also uniquely reflective of how creative minds approach art creation. The Manifesto was also created to address more immediate and practical issues.



Landscape.” Mr. Eliot's *The Wasteland*, published in 1922, was a new technical modulation of *Ulysses*, which had first appeared in 1917. Eliot uses the term 'objective correlative,' which has become a trademark of his, to try to express the moods of his characters. He tries to bring forth what is hidden in the psyche of the characters through the use of "objective correlative," and believes that external agents must be used to express the characters' hidden inner psyche on stage. The phrase "objective correlative" has symbolism to it. “Eliot is most Eliot when not only the words but the situation stirs into life restless symbolic echoes”. He uses the term "types" rather than "individuals" to describe his characters. The *Symbolist Movement in Literature* by Arthur Symons had given Eliot a glimpse of the French Symbolists, and he took full advantage of this study, imprinting the ideas, impressions, and concepts on his mind to the point where, when he began writing his critical works, all of these crept into his writings, consciously or unconsciously, and he did not have to work hard for it. Ezra Pound's development as a poet-critic was undoubtedly influenced by his time in England. In their writings, Ezra Pound and the English symbolists attempted to imitate the work of the French symbolists. Eliot's reading of Symon's book *The Symbolist Movement in Literature*, as well as his friendship with Ezra Pound and, through Pound, his introduction to other great English writers of the time, were two significant events in his career that he successfully capitalized on, and he developed and emerged as a great poet-critic of his time. It should also be noted that his accomplishments cannot be discounted simply because his critical theories' ideas and concepts are not original. Despite the fact that he was not an original critic, his greatness as a poet-critic remains unaffected. However, certainly, Eliot would not have achieved as much in his life and career as a poet-critic if he had not become acquainted with the French and English symbolist movements. (Joshi 2000).

Imagism

A Movement in poetry called "Imagism", it is created by Ezra Pound in 1912. It was an action in early 20th-century Anglo-American verse that preferred accuracy of imagery, and understandable sharp language. The Imagists refused the opinion and discursiveness normal of much Romantic and Victorian verse. This was opposite to their modernity, the Georgian poets, that were by and huge internal to work inside that folklore (Rahaman). As early as 1908, where the beginning concepts came from the English philosopher and laureate T.E Hulme, who talked about poetry that is various from traditional one, a verse that is not conditioned by the subject, or word expressions (Bashota, Ejupi). In London about 1910, when Imagism appeared Longfellow and Tennyson were considered the models of poetry, also the public prized sometimes explaining intonation of their writings. On the other hand, imagism named for a recurrence to what was shown as more Classical values, such as the immediacy of presentation and economy of language, in addition to a readiness to test with non-traditional verse forms (Rahaman). This Movement started as a sign of a group of writers, affected by English Metaphysical poets, and French symbolists, with Ezra Pound and his modern in the vanguard, that desired to go further the literary styles



during that time, what they ponder they were "bad habits" and suitable to the nineteenth century (Bashota, Ejupi). During 1912 in London, the group of authors led by Ezra Pound reacted against aristocrat poetry, which they saw as emotional, and sensitive devious. On the other hand, Ezra Pound advised them in his expression, "1. Direct treatment of the thing, whether subjective or objective. 2. To use absolutely no word that did not contribute to the presentation. 3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome". In 1913 Pound spread the below guidance for desiring imagist poets: An 'image' is that which shows a brilliant and emotional complicated in an instant of time... It is the presentation of such a 'complex' immediately which provides the sense of quick release; that feeling of freedom from temporary time and selected space, that sense of immediate growth, which we experience in the greatest works of art (Bahman 2014).

In Pound's essays: "Imagism" (1913), and "A few don'ts by an imagist" (1913), the researchers discover a kind of appreciation for such a new poetic style that was spread very quickly, and served as awareness for most of the writers of this period, where it indicates what imagists should do and do not. Ezra Pound was viewed as one of the ancestors of Imagism, who plays the most important role in formulating the new style to Eliot, Joyce, Frost, Moore, Hemingway, Tagore, and many other writers. Eliot and Tate, both knew his unique role, by showing him as "the most important English poet living" (Bashota, Ejupi), but there were others who did not respect most of his works and his donation, such as Fitzgerald. Pound reckons that nineteenth-century poetry has too many troubles, beginning from word expressions, literary style as well as poetic diction. Poetry consists in itself of overuse of words, such words that almost all of the time do not play any role, or do not seem to be anymore within the actual speech, with subjects` retelling, and traditional diction in their stanzas or meters. This trend to alteration the usual artsy and poetic styles made him one of the most mesial forms of the whole Movement, together with the first artists to simply accept and further support the imagist attitudes, Amy Lowell, and Hilda Doolittle (Bashota, Ejupi). There are many images in "The Waste Land" of T.S. Eliot, there are many simple images in The Waste Land that might be called pictures. There are—pictures of the hyacinth lady, Marie of Germany. There is a madame sosostri the psychic, on winter morning the throng travel across London Bridge (a picture of destruction) and a barroom in the inn. There is Thames and Mr. Eugerides; the typist and her improper employee and finally in the last section the hazy images of throngs in wrath and rebellion and the peculiar third person who can be only shown as you walk long, also surrealist woman playing music on lengthening hair as if it were a fiddle. So, Eliot has made use of libertarian use of similes and metaphors. These similes and metaphors in a verse an obvious picture of what the things are discussed are like and also the passionate collision of those things (Rani 2014). For example:

“April is the cruelest month, breeding lilacs” – (The Burial of the dead line1)

“The corpse planted in the garden” - The Burial of the dead

“The River tent is broken” – (The Fire Sermon line 173)



“Limp leaves and singing grass – What the thunder sunken Ganga” (Eliot’s *The Waste Land*) and, etc.

Composition of “The Waste Land”

The *Wasteland* that was written in a chaotic era tries to introduce fragmentation and disorder into its very texture, as a matter of fact, the manuscript form of the poem that was shown to Pound by Eliot in Paris only emphasizes this. Pound assisted Eliot in discovering the critical pillars on which the poem's integrity rests by suggesting items that could be removed. By attempting to identify a specific key to the poem's meaning, it may be all too easy to reduce its complexity and sophistication (Cooper 64). The *Waste Land* benefited the most from Pound's removals. He suggested removing the 72 lines of social satire in Popean rhyming couplets that opened ‘*The Fire Sermon*,’ as well as the 83 lines that created the first part of ‘*Death by Water*,’ which define a fishing trip in the North Atlantic that goes wrong. Eliot also considered inserting interludes between each of the poem's parts, some of which are uncomfortably explicit in terms of his prejudices:

Full fathom five your Bleistein lies
Under the flatfish and the squids.
Graves’ Disease in a dead Jew’s eyes!

Pound recognized how Eliot's mystical or visionary impulse was intimately linked to his routine of insultingly denouncing individuals he deemed undesirable; like a master chemist, Pound – *il miglior fabbro* (meaning “the better craftsman,” as Eliot referred to him in the poem's dedication) – juggled with these sensitive parts in drafts of *The Waste Land* until he found the correct kind of balance between them. Pound also was acutely aware of the poem's internal patterning, the way recurring themes like “death by water” produce a subtle, almost cryptic ongoing narrative that binds the poem's various vignettes and characters together. When Eliot asked if the lines about Phlebas the Phoenician (in fact an earlier Eliot poem translated into French entitled “*Dans le Restaurant*”) should be cut as well in response to Pound's proposition that the North Atlantic fishing passage be removed, Pound replied:

“I DO (sic) advise keeping Phlebas (sic). In fact (sic) I more’n (sic) advise. Phlebas (sic) is an integral part of the poem; the card pack introduces him, the drowned phoen (sic). Sailor. And he is needed ABSOlootly (sic) where he is. Must stay in.”

Eliot appears to have been influenced by Pound's remark to note in one of the poem's notes that Phlebas should be connected not only with Madame Sosostri's tarot card but also with Mr. Eugenides the Smyrna merchant and the poem's references to *The Tempest's* Ferdinand. Pound, in other sayings, may be said to have inspired not only the shape and structure of Eliot's poem but also Eliot's interpretation of it. Pound



was also fast to understand that, if released with enough *éclat*, Eliot's poem could serve as a "justification" to a larger audience for the kinds of modernist experimentation, in both poetry and prose, to which he was so dedicated. Together with James Joyce's *Ulysses*, which was printed the same year. it came to symbolize what Pound called "our modern experiment" to the universe at big to which he would later contribute *The Cantos* – a vast and rambling work that even most Poundians admit would have benefited from an editor as talented and ruthless as Pound had proven himself to be when editing *The Waste Land* (Ford).

Symbolism in "The Waste Land"

The Waste Land is by nature an ambiguous piece of writing, full of paradoxical symbolism and disparate images from many sources that can be puzzling, to the average reader, and yet it contains an important message for the shrewd reader (Baby 1). Different from traditional poems, tidy connections and organization are large lacks in "*The Waste Land*". For instance, the poem starts with "April is the cruelest month." At the first look, it appears that the prologue of Chaucer's "*Canterbury Tales*" is offering a more pessimistic take on April's "sweet showers." By the moment you get to line 11: "Bin gar keine Russin, stamm aus Litauen, echt deutsch ["I am not Russian at all; I come from Lithuania, I am a real German"]. The line shatters the two languages and throws the lyrical beginning into disarray. Eliot used many items as a symbol for different things and meanings in his poem "The Waste Land" (Kim).

Water

As we all know that human life cannot exist without water. Although water is a familiar item of tangible truth for all living things it represents a complicated idea with numerous implications in the social, religious, and cultural fabric of human society. Water is one of the greatest common literary signs, but it is frequently depicted as an enigmatic idea with multiple symbolic meanings. It is both sublime and destructive, and it represents the life, death, and regeneration principles. Eliot uses water as a symbol for many reasons like (death, destruction, and war). Yet water with its all kind like (springs water, canal, pool, rainwater, seawater, the water of the river, and even the artificial soda water) are most used by Eliot in the poem "*The Waste Land*", he used water very wisely for only one specific reason which is the idea that the spiritual and physical regeneration of human beings can be created possible only by water. Eliot uses water symbolism to express his emotions not only for religion, life, death, and technology but also about the way of life of a man in his period. This goal is met by displaying a graphical representation of the state of the Thames River, which is considered as London's cultural heart. The river is portrayed as dusty, filthy, and dripping with tar and oil. It expresses Eliot's disdain for his era's moral and cultural decay (Baby 2017).

In Eliot's poetry water represents both life and death. Eliot's characters wait for the water to put an end to their thirst, watch rivers fill up their banks, scream for the rain to quench the parched earth, and walk past fetid pools of stagnant water, even though water can bring back a life, but it can also lead to drowning and death as in the character



Philip the sailors' case in the wasteland. Like that Eliot reminds us to be careful and distinguish between simple solutions and curses, also he is aware that what looks innocent might turn out to be harmful (Kinjal). From Heading's point of view, the uncertainty surrounding water is not intended to confuse or frustrate the audience, but rather to demonstrate that life and death, passion and innocence, culture and religion are not binary opposites in life. Such diametrically opposed symbols in the poem dissolve into one another while they flow through the wasteland like a river with numerous tributaries and streams. Shortly, the repeated use of water symbols throughout the poem contributes to the overall structural unity of the poetic edifice; therefore, it is very important to know all the use of water as a symbol in all the five sections of the poem "The Waste Land" to realize how water is connected to the main idea of the poem.

The Burial of the Dead

There are five direct references to water in the first section. The spring rain and a shower of rain mentioned at the outset indicate a vibrant and valuable life. Even so, it is only a wish or a willingness for a pleasant life, not a fact. Dead trees, the barren rocks, and the arid landscape with a desolate backdrop are the exact truth. Within this hard climate, Eliot cleverly introduces a reference to the dual nature of water when he mentions the dry stone with no sound of water, a noticeable reference to the Biblical scene in which Moses obtained water from the stones. The absence is not just of the sound of the water; it also implies a lack of water, which is a symbol of hope and regeneration.

A Game of Chess

In the second section, there are only two uses of water as a symbol, and it is hot water at ten, and if it rains which may look unimportant to the main idea of the poem and the theme of the second section. Yet Eliot brings details that look very irrelevant but are helpful for continuation talking about the importance of the water to keep the structure of the poem. The latter part of the section describes the perils of Lil, who is drained by her pregnancies. The lack of vitality in both cases results from the lack of living water which brings domestic harmony in life. The reference to the pearl-like eyes of the Phoenician may appear lifeless yet it is strangely bright underwater. The section's direct references to hot water and rainwater are items of personal pleasure for the individuals. They are nothing more than substitutes for the warmth and comfort of a pleasant domestic life, which is only a distant dream for the partners because their entire relationship is based on a marriage of conveniences.

The Fire Sermon

It can be said that section three (The Fire Sermon) is the climax of the poem. Section three overall is about love, relationship, and marriage between man and woman. Sadly, in this section of "The Waste Land" of modern man's life love has been used for uncontrollable willingness for physical union. As the name recommends this section overall talks about fire punishment as the result of all the desires for the physical union as buddha mentioned in his sermon that the only reason for grief is desire. That's why



he suggested leaving all material desires as a solution for the problem. Fire of desire has the same importance in the global story of St. Augustine who could quench the fire by the springs living water (love) that is from his Lord and Master Jesus Christ. Modern man cannot quench this fire since they have poisoned the river in the way it only can give oil and tar. Everything that now he could do is remember Thames River in the time that it was unpolluted and cry on the shore of the river and ask the nymphs to come and calm him down.

Death by Water

The fourth section, Death by Water, is the shortest in the poem. And it specifically describes death by water. The sea is the world's largest body of water, and all water eventually ends up there. It is essentially an unfathomable mystery to man. To show a different side of water Eliot chose the picture of the sea properly and he uses expressions like current undersea and entering the whirlpool. And this shows very clearly that water has a strong destructive force. The experience of drowning Phlebas the Phoenician shows the rough nature of water as a destroyer. Water has taken all of Phlebas's beauty and power. Ironically lack of water is responsible for human problems in the first and second sections of the poem. That mysterious nature of water as a destroyer and lifesaver is what makes water the main structural design of the poem "The Waste Land".

What the Thunder Said

Sadness caused by the lack of even a single drop of water is expressed through short, punctuation-free sentences. The Biblical reference to Moses pulling water from the rocks is brought up again here. There is a desperate search for one drop of water which is a connection between water and belief. If in the fourth section water is an element for destruction and death, the fifth section of the poem tells that there is still hope because water brings and gives new life. And like this water becomes a symbol of death, life destruction, and also regeneration. Shortly water is the main idea to the theme of the poem "The Waste Land". The whole structure of the poem is built on one axis of water which appears in all the five sections of the poem and connect them to one kind of dramatic unity start from the show followed by rising action, climax, falling action, and a conclusion (Baby 2017).

Animals

The Waste Land is a place that is empty of large animals because it has been destroyed by human's actions. This place is not a suitable home for all kinds of animals. And because of that, the big animals like mammals leave the land, the only animals that are living there are scavengers and insects that can handle the roughest atmosphere. Animals cannot find a home because of human buildings, factories, and houses. This causes making human dwellings more crowded and weather be stifling hot. Following the First World War "The Waste Land" shows land that has been destroyed by wars that kill most of the animals and make others travel to other places. And because of that majority of the animals are killed and the others are in danger because of human activities. The land, air, and water in the wasteland are dirty and destroyed and the majority of animals cannot survive in this land. The only animals that can survive there



are rats, bats, dogs, spiders, crickets, and cicadas. The first animal that Eliot mentioned in the poem is cricket. That Eliot shows in a visual and auditory way. The land that is mentioned in the second section is calm, but the sound of the cricket breaks that calmness of the land and does not let people comfort as he mentioned in line 23 “no relief” (AlKayid 2021: 52). These animals below are mentioned in the poem.

Cricket

The cricket is living in the desert where “the dead tree” (line 23) exist, a place where “the sun beats” (line 23), and a place where “the dry stone no sound of water” (line 24). The audience can imagine this image of cricket in the desert in their mind. The cricket is a symbol for unaccomplished desire because it "calls and calls, knowing that the secret to the fulfillment of his desire is to ask and keep asking." (Universe of Symbolism Website). Like cricket, the speaking person in the poem is asking for water and symbolically is asking to be rescued but these desires never fulfilled (AlKayid 2012).

Dog

The second animal that is referred to in the poem is a dog. Dogs always have been known as a symbol of loyalty, but in Greece mythology and in many other old cultures and myths dogs had been connected to death, with the power to warn of invisible threat (AlKayid 2012).

Rats

Rats are the third kind of animal referred to in the poem. The speaker shows his desperation and disappointment by saying “I think we are in rats’ alley/ where the dead men lost their bones” (Lines 115-116). Rats are those who live in dirty and poor places. This literal sterility symbolizes people's moral sterility. Also, rats are a symbol of oppression and greed. By mentioning this symbol, the speaker complains and sorrows for living in a place that is filled with greedy people who do not compassion for others. The universe is materialistic and lacks goodness. Just how rats are the reason for deadly diseases, greedy people cause economic and social “diseases” that affect the poor ones. Over this the way how Eliot describes rats in the poem, “A rat crept softly through the vegetation/ dragging its slimy belly on the bank” (lines 186-187) which is a symbol for people and animals’ starvation on the wasteland. Everyone and everything are in torture. Eliot connects rats to “The King” (line 191) which by that Eliot may criticize the people of the authority similar to rats they live on poor people as parasites (AlKayid 2012).

Gulls

The fourth animal that is mentioned is the gulls. In the poem, the gulls are personified by the word “cry” in “Phlebas the Phoenician, a fortnight dead, / Forgot **the cry of gulls**, and the deep-sea swell/ And the profit and loss.” (Line 312-314). In his visual and auditory picture, Eliot connects gulls to the Phoenician trader and sailor who dies and leaves the gulls. Usually, these birds are a sign by the sailors that they are close to the shore. Gulls are symbols of direction. But phlebas cannot recall the “cry of the gulls”, so he loses the way and drowns in the sea. Furthermore, gulls symbolize



personal freedom. Ironically phlebas disremember the "cry of the gulls" which means that he is not free like the gulls. This leads that this trader was drowned because all that is important in his life is "profit and loss", opposite of free gulls he is locked up in his obsession with material interests and selfishness (AlKayid 2012).

The Fisher King

"The Waste Land" Eliot depended on the book "From Ritual to Romance" (is a book written in 1920 by Jessie L. Weston, and it is about the legend of the Holy Grail) for many of his symbols in the poem. The Fisher King is a character from King Arthur's legend of the Holy Grail. The story has been told in many ways but the original elements are about an old king who was wounded in some way. Mostly the wound was in his thigh where usually it is thought that is a symbol to a kind of lustful behavior that Eliot tries to warn the community from by writing the wasteland. But the wound that the king has is magical it will not cure. According to Arthurian legend, only a pure man can cure the king and until the time that the knight comes, the king will spend his time fishing. The name of the fisher king comes from there. This book tried to look at the bond between old fertility rites and Christianity, along with the evolution of how the fisher king into early portrayals of Jesus Christ as a fish. Eliot shows the fisher king as a symbol for humanity who has lost its sexual potency and has become associated with the meaninglessness of urban life in the present world. Also, the fisher king is a symbol of Christ and other religious characters with holy resurrection and rebirth. This story's similarity with wasteland is clear. The speaker in the fifth section "What the Thunder Said" is fishing from the shore of the Thames River until around the end of the poem as sounds of the thunder Hindu Chants in the air. Many commenters have pointed the fisher king to be an important symbol in the wasteland. The obvious idea is that the world we currently live in is spiritual, cultural, and full of feelings. Humans (the King) and the world (the kingdom) can only be cured by divine and a religious (Kinjal).

Nature

Drought

The physical and emotional effects of the war are represented in the poem. Drought is used as a metaphor for death by the narrator of the poem.

"Here is no water, but only rock

Rock and no water and the sandy road

There is not even silence in the mountains" (lines 331-333).

To add to the stress of hoping for rain, the narrator claimed that even thunder, which indicates the chance of rain, is "sterile." As a result, any chance of rain in this stricken landscape. Symbol of the disconnect between human and nature: in the second section of "The Waste Land" Game of Chess the narrator of the poem mocks the modern world for losing touch with nature (Kinjal)

Flowers

Many flowers have been used in Eliot's 'The Waste Land' in a symbolic way. In T. S. Eliot's 'The Waste Land' Lilacs and Hyacinths: are two flowers that are used as a symbol of sadness. Eliot used several flowers in his poem like lavender, dahlia, lotus, roses, and many other flowers in a different meaning. Although Lilacs and Hyacinths



are different their symbolic meanings are met and accomplished in the text. In the beginning of 'The Waste Land' Eliot shows the important image of Lilacs (part one: 'The Burial of The Dead':

Lilac (*Syringa Vulgaris*) is a sort of flower from the Oleaceae family. In Greek myth it has its tale. "In Greek mythology the god of forests Pan was forlornly in love with *Syringa*, a nymph. Once Pan was following her in a wood, she was fearful of his advancements. She was obliged to turn herself into a lilac tree to disguise herself. Pan believed that he cannot find her, but surprisingly, he found the tree, owing to the hollow reeds of the lilac tree. After cutting the reeds he made the 'first pan pipe'." (Barzinji and Ushakova 175).

Lilac is named after the light purple color of its flowers. The Greek myth origin is preserved in the Russian word "syren." Lilac has different meanings in different cultures and periods: the Celts consider lilacs "magical" because of their intoxicating fragrance. Widows wore lilacs as a way to remind them of a former love during the Victorian era. In Russia, however, humans believe that holding a branch of lilac over a newborn brings knowledge. Finally, it shows the 'hardy' nature of New Hampshire residents in the United States. Lilacs come in a variety of colors. White lilacs represent innocence, violet represents spirituality, blue lilacs represent happiness and tranquility, magenta lilacs represent love and passion, and lilacs with a light purple hue represent first love.

A hyacinth (*Hyacinthus*) is from the Asparagaceae family. It also goes back for Greek myth and has its tale too. "It dates back to Greek mythology where the tragic hero, *Hyakinthos* who was the lover of *Apollo*. *Hyakinthos* was the prince of Spartan. Being handsome and young charmed *Apollo* among other gods. During training, *Apollo* hit his discus at *Hyakinthos* on the head and this caused his death. It is mostly assumed that the death of *Hyakinthos* was the other gods. Probably it was *Zephyr*, the god of wind who killed him due to his jealousy. *Apollo* did not allow death to claim *Hyakinthos*' body, because of being extremely furious, 'from the drops of blood from the young man's head, *Apollo* sprung them onto the earth and there blossomed the flower of *Hyacinth*, known today as the Larkspur flower'." (Barzinji and Ushakova 2020).

The *Hyacinth* tale, on the other hand, has properties that are relevant to 'The Waste Land,' such as the connotation of frustrated wish and sadness over the loss of a loved one. A moment of the tragedy can be found in the flower. As a result, Eliot's *hyacinths* are tinged with sadness and longing, which is in keeping with the passage's tone. The sad thing about these two flowers is that the land has been destroyed, and there is no hope for these two flowers to grow again. Maybe Eliot's only hope is the afterlife. Maybe the purple lilacs mentioned by Eliot in "The Waste Land" are the lilacs that symbolize first love. In general, lilacs represent love, however in this context, they represent the sadness and negativity of the loss of innocent individuals, including women and children, during the World War I. Flowers, as parts of the wasteland tale, reveal the philosophic style of total collapse, and these flowers cannot be used to define



a pleased circumstance or situation of individuals. Lilacs and hyacinths represent two worlds: Eliot's own intimate life, which was very unhappy and dark at the time, and the world of the epoch of Wars and Revolutions. As a result, Eliot uses beautiful flowers to express his secret sadness. It can be said that both of these worlds are equally full of tragic events for the author and all humanity, much like the ambiguous matter of flowers that are both attractive and poisonous at the same time. Individuals are as lovely as flowers when they are not involved in bloodshed; however, when they begin world wars, their beauty and innocence will disappear. Allusions to spring may refer to death, pain, loneliness, despair, or the end in these historical and personal contexts. This could be why Eliot says that the loveliest month of the year (April) is the "cruellest" because it reminds people of the wartime losses of so many individuals. (Barzinji and Ushakova 2020).

Imagism in "The Waste Land"

Imagism in *The Waste Land* the Waste Land of T.S. Eliot can be marked as a window to the twentieth century literature in a purpose that it depicts the last application of the formulas for the movements that were performed in the century. There was a movement led by Ezra Pound that called "Imagism". This movement focus on the use of images in literary works. It is obvious that the Waste Land is full of images, we can say the poem is entirely based on images. The poem has been a trend in the twentieth century not only by Eliot and Pound but also by so many others such as Yeats and Joyce because the poem was full of images and allusions. In short, it can be said that the poem shows the common tendency of the 20th century in terms of images and allusions (Ashmory 2020). In "The Waste Land" Eliot talks about western culture, his position, and his idea of western culture. The Waste Land is an epic poem of the 20th century. The poem shows that our real world is a crowd of faces in a piece of images.

Conclusion

Eliot's rich knowledge of different nations, cultures, and languages enabled him along with his personal experience, to compose a type of modern poetry being influenced by the French symbolists, full of symbols. His close friendship was the modern poets and the imagists such as W.B. Yeats made him make use of imagism in 'The Waste Land'. Eliot comes from the serious-aesthetic tradition of symbolism. He tries to transmit an objective view of the community via impersonal symbolism. He has kept his poetic aesthetics while keeping connection amongst symbols, images, and the real events, which is seen in his masterpiece "*The Waste Land*".

"*The Waste Land*" is by nature an ambiguous piece of writing, full of paradoxical symbols and disparate images from many sources that can be puzzling, to the average reader, and yet it contains an important message for the reader. Different from traditional poems, tidy connections and organization are largely missing in "*The Waste Land*".

T.S. Eliot used symbols and Images in his poems to make them complicated and hard to understand and this is very clear in "*The Waste Land*" when he has used many symbols in the poem like flowers, animals, characters, etc. to give a complicated



meaning to the poem. His purpose was to consider poetry as any branch of science. This is what made his poetry modern and quite complicated to show a shattering image of the world and the hopeless and disillusioned people of the twentieth century, even after. Also, he used many images in the poem that are similar to the world, after World War I.

References

- Alkaid, Majid. (2015). "The Function of Animals in T.S. Eliot's 'The Waste Land'." International Journal of Linguistic and Literature (IJLL) Vol.4, p.p. 51-55. https://www.researchgate.net/publication/337858237_Function_of_animals_in_TSEliot's_The_Waste_Land
- Al-Ashmory, Aiman. "'The Waste Land' as a Window to Modern Literature". Academia, 2010, www.academia.edu/4264008/A_Paper_on_Eliots_THE_WASTE_LAND
- Baby, Thomas. (2017). *The Role and Significance of Water in Eliot's Waste Land*. https://www.researchgate.net/publication/324279691_The_role_and_significance_of_water_in_Eliot's_Wasteland
- Bai, Radhika. "'Symbolism' in Ted Hughes' Poetry." *Www.elkjournals.com/*, ELK Asia Pacific Journals –Special Issue, www.elkjournals.com/microadmin/UploadFolder/99477.%20Dr.%20Radhika%20bai%20Post%20Doctoral%20Fellow.pdf.
- Barzinji, Mariwan. *The Image of Modern Man in T.S. Eliot's Poetry*. IN: Bloomington, Author's house, 2012.
- Barzinji, M. N. H., Ushakova, O. M. "Lilacs and Hyacinths: Two Symbols of Sadness in T.S. Eliot's 'The Waste Land'". *Philological Class*. Vol.25, No. 3, pp. 172–181.
- Barzinji, M. N. H. (2015). The function of epigraphs to T.S. Eliot's poetry. *Research on Humanities and Social Sciences*, 125, 27-40.
- Bashota, Halil, Ejupi, Vlera. (2019). "Imagist poetry of the twentieth century American poets: Ezra Pound, Amy Lowell and Hilda Doolittle". Research Gate, October, www.researchgate.net/publication/335165908_Imagist_poetry_of_the_twentieth_century_American_poets_Ezra_Pound_Amy_Lowell_and_Hilda_Doolittle
- Cloud, J. (2018). T. S Eliot, "The Waste Land", and Yoga Philosophy.



- Cooper, John. (2006). *The Cambridge Introduction to T.S. Eliot*. Cambridge: Cambridge University Press
- Crafts, Nicholas. "Economic Growth in the Twentieth Century." *Oxford Review of Economic Policy*, Vol. 15, No. 4, 1999, p.p. 18-34. JSTOR, www.jstor.org/stable/23607032?seq=1#metadata_info_tab_contents
- Davidson, H. A. (1983). T. S Eliot and Hermeneutics: Absence and Interpretation in "The Waste Land".
- Drucker, Peter. (2005). "The Age of Social Transformation". *The Atlantic*, 15 December, www.theatlantic.com/magazine/archive/2005/12/the-education-of-peter-drucker/304484/
- Fletcher, M. J. (2016). *The view from The Waste Land: how Modernist poetry in England survived the Great War*.
- Ghevariya, Radha. (2015). "Show Eliot's use of Images in 'The Waste Land'". Blogger, 29 October, radhaghevariyaibetch2014-16.blogspot.com/2015/10/show-eliots-use-of-images-in-waste-land.html?m=1
- Hasan, M. N. (2016). The rise of modernism: a new history of western modernism. *Journal of Kirkuk University Humanity Studies*, 11(1), pp. 1-42.
- Hasan, M. N., & Hussein, S. A. (2015). The hurdles in front of women in expressing their voice in Eliot's "The Waste Land". *International Journal of Literature and Arts*, 3(6), pp. 171-175.
- Hasan, M. N., & Hussein, S. A. B. (2016). Dante's "The Divine Comedy", Eliot's "The Love Song of J. Alfred Prufrock" and Muhammed's Isra and Miraj: A Comparative Study. *International Review of Social Sciences*, 4(2), pp. 483-486.
- Hasan, M.. (2016). The rise of modernism: A new history of western modernism. *Journal of Kirkuk University Humanity Studies*, 11(1), pp. 1-42.
- Hasan, M., Latef S and Majeed H.. (2013). "Mysticism and Sufism in T.S Eliot's 'the love song of J. Alfred Prufrock'".
- Hasan, M., Bushra Hsen, and Bushra Jalal. (2019). "T.S Eliot's 'Sweeney erect' revisited." *Studies in Literature and Language* 19.2, pp. 101-107.
- Hasan, M.. (2019). The explication of mythology and ecology in Eliot's *The Waste Land*. *Studies in Literature and Language*, 19(1), pp. 30-36.



- Hasan, M., and Shamal H.. (2015). The hurdles in front of women in expressing their voice in Eliot's *the waste land*. *International Journal of Literature and Arts*, 3(6), pp.171-175.
- Hasan, M. N., Latef S. Noori, and Majeed Salih HamaSalih. (2015). Mysticism and sufism in T. S. Eliot's "*The love song of J. Alfred Prufrock*". *Research on Humanities and Social Sciences*, 5(9), pp.114-118.
- Hasan, M.. (2019). "A Thematic investigation into T.S Eliot's "the hollow men:" with reference to textual approach." *Critical Literary Studies* 1.2, pp.159-184.
- Hasan, M., and Shamal H.. (2015) "The hurdles in front of women in expressing their voice in Eliot's 'the waste land'." *International Journal of Literature and Arts* 3.6 pp. 171-175.
- Hasan, M. (2019). "The explication of mythology and ecology in Eliot's 'the waste land'." *Studies in Literature and Language*. 19.1 pp. 30-36.
- Hasan, M. (2015). "The eighteenth century and the rise of the English novel." *International Journal of Literature and Arts* 3.2, pp. 18-21.
- Hasan, M, Lava M, and Gashbin B. (2020). "Abuse practice of power in Orwell's *Animal Farm*: A historical approach." *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)* 6.1, pp. 1-16.
- Hasan, M. (2019). "Values of women as related to culture and society." *Cross-Cultural Communication* 15.4, pp. 35-39.
- Kemp, Peter, Mutter, Reginald P.C., Baker, Peter S., Shrimpton, Nicholas, Cordner, Michael, Mullan, John, Beer, John Bernard, Butler, M.H., Beadle, Richard and Davies, Hugh Alistair. "English literature". *Encyclopedia Britannica*, 15 Mar. 2021,
- Lewis, P. (2007). *The Cambridge introduction to modernism*. Cambridge University Press.
- Mihsin, Haider. (2020). "The Apocalyptic Image of the World in T. S. Eliot's 'The Waste Land'". *Research Gate*, December, www.researchgate.net/publication/346648847_The_Apocalyptic_Image_of_the_World_in_T_S_Eliot's_The_Waste_Land
- Rahaman, Tanbir. "Imagism in Literature". *Scribd*, www.scribd.com/document/336190421/IMAGISM-in-



Literature#:~:text=Imagism%20is%20the%20Name%20given,much%20Romantic%20and%20Victorian%20poetry

Sallis, E. K. (1991). *Looking to death for what life cannot give: the Waste Land and FH Bradley* (Doctoral dissertation).

Singh, James. "A Feminist Study of TS Eliot's 'The Wasteland': Critical Conclusions on Patriarchal Mind-set." 2012.

Spender, S. (1966). 'Remembering Eliot'. *The Sewanee Review*, 74(1), 58-84.

NA. (ND). "The First World War and Literature: The Impact of the First World War: Britain & Literature." *British Literature Wiki*, www.sites.udel.edu/britlitwiki/the-first-world-war-and-literature/

Rani, Beulah.(ND). "Images in T.S. Eliot's The Waste Land". *ARC Journals*, www.arcjournals.org/pdfs/ijSELL/v4-i7/14.pdf

S.Deshmukh, Jyotiprakash. "T. S. Eliot's The Waste Land: A Critical Analysis." *Indian Journal of Applied Research*, Vol. 5, No.2, Feb 2015, p.p. 315-316. [https://www.worldwidejournals.com/indian-journal-of-applied-research-\(IJAR\)/recent_issues_pdf/2015/February/February_2015_1422883455_82.pdf](https://www.worldwidejournals.com/indian-journal-of-applied-research-(IJAR)/recent_issues_pdf/2015/February/February_2015_1422883455_82.pdf)

Weidhardt, Ginny. (2019). "Symbolism in Fiction Writing." owl.purdue.edu, 25 June, <https://www.thebalancecareers.com/symbol-definition-fiction-writing-1277138>

