

Intertextuality between T. S. Eliot's "The Waste Land" And Mahmoud Darwish's "The Land's Poem"

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ABSTRACT: *This paper aims at investigating the intertextuality between T.S. Eliot's "The Waste Land" and Mahmoud Darwish's "The Land's Poem". The previous literature in the field yields a lack of employing the focal term in this article, intertextuality, in comparing the impact of Eliot on Darwish. Moreover, the earlier attempts have focused on other poems by the two writers. Besides, this article is limited to the employment of allusion as a type of intertextuality. It is found out that Darwish has been successful in employing intertextual allusions from Eliot's Land into his Land retaining his own theme and style in his prosperous poem. The most highlighted intertextual allusions in Eliot's impact on Darwish are the cultural, religious, and the literary, and all observe the contextual differences.*

KEYWORDS: Intertextuality, Darwish, Eliot, "The Land's Poem", "The Waste Land"

INTRODUCTION

The term "Modernism" seems ambiguous, it has come to serve a crucial function in criticism and literary history, though. Modernism is a movement of the late nineteenth century and early twentieth century, including the art, literature and cultural revolution. It is experimental, formally complex, elliptical, contains elements of decreation as well as creation, and tends to associate concepts of the artists' freedom from realism, materialism, traditional genre and form, with notions of cultural apocalypse and disaster (Childs, 2000). The most influential figures of twentieth-century literary modernism are T.S. Eliot, T.E. Hulme and Ezra Pound (Beasley, 2007). Beasley explains that denouncing the sufficiency of traditional poetry to cover the diversity of modern experiences, Eliot, Hulme, and Pound initiated a revolution in the Anglo-American poetry; they pioneered what echoed in the literary world as the modern poetry with its peculiar features, expanded themes and free verse.

Poetic Arabic Modernism, Al-Hadathah, is mostly influenced by Sufi and Qur'anic tradition and the West in the twentieth century (Badawi,1992 & Kulaib qtd. in

Alhusami, 2016). According to them, the acculturation between the two literary spheres, the western and Arabic, resulted in multidimensional renewal in the techniques and themes. The period of Modernism has been painful, because of social and political troubles. Thus, there have been problems of literary theory that have represented many schools in the age of Al-Hadathah. The thoughts of Arabic poets have been influenced by the political, religious, and cultural realities in their time (Asfour, 1984). Modernism is radiantly obvious in the poetry of Adonis, Muzaffar al-Nawwab, Sa'di Yusuf, Fadil al-'Azzawi, and Mahmud Darwish. Modernism has completely changed the traditional structures and styles in Arabic poetry (Simawe, 2001). As the focus of this article is on Eliot and Darwish, a brief about each and his selected poem is due

T. S. Eliot

Thomas Stearns Eliot is one of the most significant figures of twentieth century literature. Eliot began his life as a poet in 1917, and he was significantly influenced by Ezra Pound and the French poet, Lafforgue. Of his literary production, “The Waste Land” (1922) was his great achievement. Eliot in “Tradition and the individual Talent” (1919) declares his basic axiom of poetry which “is not a turning loose of emotion but an escape from emotion, not an expression of personality but an escape from personality” (Rai, 1986, p. 4-8). Besides, the noticeable features of Eliot's style are the religious identity reflecting the personal religious conflicts he experienced, the focus on enduring structures and institutions to serve and save humanity, repetition, the employment of exact language (Blum, 1957), the metaphysical dimension in all his literary products (Keans, 1987), the experimental style chiefly in diction and verse (Gardner, 2022).

Mahmoud Darwish

The Palestinian poet, Mahmoud Darwish, (1941-2008) was considered an internal refugee and, after migration from Palestine, lived for the rest of his life in exile in Moscow, Cairo, Beirut and Paris. After Al-Nakbah, his life became a mosaic of refuge and diaspora (Alhumam, 2019). He is the author of over 30 books of poetry and eight books of prose which chiefly highlight his – and all the Palestinians- displacement (Even-Nur, 2020). Mahmoud Darwish's early work of the 1960s and 1970s reflected his dissatisfaction with the occupation of his native land (poetry foundation site) and his undying hope for a return to homeland (Ben Zid, 2014). In the stage during his migration to Paris where Darwish settled until his death in 2008, Suad Alenzi (2015) mentions that Darwish's tone is generally confident, determined, and optimistic. The later works reflect a more tendency towards an abstract identity in quest for an abstract settlement.

The selected poems

Eliot's “The Waste Land”, published in 1922, is one of the greatest poems that reflects the miserable life of the modern world in the twentieth century. He wrote this poem under the theme of “death and re-birth, of loss of life followed by its renewal” (Rai, 1986). The main purpose of the argument of the poem is Eliot's disenchantment with technological and amoral modern civilization. Eliot imagines the modern world

as a wasteland, which has various kinds of difficulties and awareness due to its ambiguity, aridness and destruction. The different characters in "The Waste Land" are the sexually frustrated or dysfunctional, and unable to communicate with either reproductive or no reproductive sexuality (Al-Widyan & Abu Darwish, 2016). Tiresias is the protagonist of the whole poem for whom love and sex must form a unity; however, he has been ruined by his inability to unify them, (Sarker, 1995). The poem is divided into five movements or parts, subtitled "The Burial of Dead", "A Game of Chess", "The Fire Sermon", "Death by Water" and "What the Thunder Said."

The selected poem of Mahmoud Darwish is "The Land's Poem" (1977) that is written in a new special stage in Darwish's poetic life. The departure of Darwish away from his home, Palestine, to live in the diaspora was considered as the beginning to portray a new technical stage, which tends to complexity, installation and using the universal symbol, in his poetry. Darwish's poem in this stage is as one synthetic unit despite the multi-voices and mixed times in the poem. But the dramatic component commenced to develop, complete and adopt universal intervals. The dramatic movement represented in the divan, "Weddings" by Darwish, especially long poems that have dramatic structures and have been distinguished by heavy images and multi-voices in its sections that have plural characteristics, and those sections have self-attitudes. Then, the plural voices unite with the personal voice at the end of this poem to achieve Darwish's multidimensional view through an incarnated idea "I'm the land in body," that appears as Darwish's desire to unite with the land (Abu Murad, 2004). The multiplicity of times is also obvious in this poem through the liberation of its historical time to a legendary ritual time which intersects with the specific historical time in the past, present and future (Abu Murad, 2004). This poem has eleven sections and the land is a symbol of Palestine in which there is the incarnation of the conflict between the death and life.

LITERATURE UNDERPINNING

In the academic endeavour relevant to these two renown literary figures, Eliot and Darwish, there have been numerous studies conducted about the intertextuality in each poet's works individually; for example, about Eliot (Radulovic, 2021; Reid-Maroney, 2019; Abu Ssaydeh, 2019; Adhikari, 2018; Sirhan, 2014; and Nasi, 2012) and about Darwish (Halabi & Alawi, 2021; Issa & Daragmeh, 2018; Ganji & Najafabadi, 2018; and Snir, 2008). As for examining the intertextuality between the poems of the two poets or between Eliot and other Arab poets, Jaradat and Zeidanin's (2016) study discusses how Mahmoud Darwish has received the insights and inspirations from other poets as T.S. Eliot. The study assumes thematic and structural analysis in Eliot's poem, "The Love Song of J. Alfred Prufrock," and Darwish's poem, "A Truce with the Mongols in the Forest of Oak." The two poems are recounted by using fragmented, ironic and symbolic language.

The second study is that of Mohammad Shaheen published in his book, "Eliot and his Impact on Arabic Poetry," (2007) discussed and reviewed by Omar Azraj (2011) in two parts. Azraj describes the book as being divided into introduction about Eliot in

Arabic language, three chapters, a section for margins, some translated poems of Eliot to Arabic with original poems and Al-Sayyab's poem, "The Song of Rain." The first chapter is Abdulsabour and the Impact of Simulation. Shaheen finds out that Salah Abdulsabour affected by Eliot nominally in his poem, 'People in my Country' in comparison to three poems of Eliot, 'The Hollow Men,' 'The love song of J. Alfred Prufrock,' and 'Portrait of a Lady'. The second chapter is Al-Sayyab and the Impact of Suffering: the Simulation and the Depth of Suffering. Shaheen compares Al-Sayyab's poem, "The Song of Rain" with Eliot's poem, "The Waste Land" in sections have the impact of Eliot on Al-Sayyab and then he concludes that Al-Sayyab did not drop in nominal simulation, but his influence is original to enrich the reader to refer the source for tasting the new text. The third chapter is 'Mural' by Mahmoud Darwish and 'The love song of J. Alfred Prufrock' by T.S. Eliot. Shaheen compares Darwish's 'Mural' and Eliot's 'The love song of J. Alfred Prufrock' concluding that Eliot's influence on Darwish is not of philosophical depth. Subsequently, the impact of Eliot on Arabic poets is not successful completely. Ayahsrah and Azmi (2019) conduct an analysis on T. S. Eliot's "The Waste Land" and Al-Sayyab's *The Rain Song* to show the intertextuality between the two highlighting the impact of Eliot on Al-Sayyab considering their attempt a pioneer in the field of comparative literature, between English and Arabic, as the previous literature focus has been only on the intertextuality within Eliot's poetry. Along with proving the intertextuality between the two poets, they find out that Al-Sayyab employs Eliot's allusions, symbols and myths skilfully maintaining the peculiarity of his style.

So, the previous literary endeavor in the field focuses on the general impact of Eliot on modern Arabic poetry. It is true that there have been some studies that tackle the intertextuality between Eliot and Darwish; however, these attempts have been conducted in other poems by the two writers and the aesthetic impacts have been the focal point of analyses. Therefore, this paper purposefully targets studying intertextuality between T. S. Eliot's "The Waste Land" and Mahmoud Darwish's "The Land's poem" to contribute in highlighting, first, the impact of Eliot on Darwish; and second, the image of the land in the modern (and postmodern) era and how Darwish recontextualizes Eliot's portrayal of the waste land projecting it into the factors that lead to deforming the image of his land (Palestine). Given that, Darwish has been cautious in differentiating the wasting impact of the Zionist colonization of Palestine from the originality of the land of Palestine and its native inhabitants. In fact, Darwish tends to foreground his land and precisely universalize the Palestinian cause as his use of intertextuality is not merely meant for itself, but it is employed to indicate "culture-bound units that occupy highly significant situational and contextual positions" (Halabi & Alawi, 2021, p. 732). Besides, this article is limited to the employment of allusion as a type of intertextuality. That is the concept, intertextuality, is limited to its implicit allusions in terms of cultural, religious and literary dimensions as they are foregrounded and indicate Darwish's skilful employment of Eliot's hints and meanings putting them in Arabic/ Palestinian mould. Given that, some procedural limitations restrict the study. First, "The Land's Poem" by Darwish has no translation, so, the authors initiated an attempt to translate the quotations. Also, and to suit the length of an article, the authors were selective in targeting the examples of intertextuality between the two poems which are remarkably long.

THEORETICAL UNDERPINNING: INTERTEXTUALITY

Intertextuality is coined by the French Semiotician *Julia Kristeva* in 1960s. She defines the text as “a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, 1986, p. 66). According to Ayahsrah and Azmi (2019, p. 79), “[i]ntertextuality is simply defined as the effectiveness of one text on another, particularly in literature.” In their article, they focus on “‘allusion’, ‘symbols and myths’, ‘irony’, ‘the objective equivalent’, ‘conceptual metaphor’ and ‘impersonality’” (p. 78) as aspects of intertextuality. Other types include quotation, calques, plagiarism, translation and pastiche and parody. Allusion, as a type of intertextuality, is a reference or sign to characters or events that occurred in religions, legends, myths, history, culture, or literature (Husseini, 2013).

Intertextuality references do not stand by themselves in isolation, but their associations have to be activated in the text to form steady relations with the other parts of the text (Hussien, 2013, p.3). Leppihalme (1997) divides allusions into four thematic groups, depending on their sources, religious, mythological, literary and historical allusions. She indicates also that Chandler (2002) states intertextuality as texts owe more to other texts than to their own markers. The term allusion is defined as the implicit reference correlated with shared knowledge to be comprehended. He divided it according to its characteristics into three types; the first one is the implicit allusions since their referents and connotations have to be activated in a text to be understood. The second type is the allusions that may take explicit or implicit forms. The third type is the allusions which are not problematic if they belong to the same shared knowledge (Hussien, 2013). This study will try to apply the allusion, as a type of intertextuality, to the selected poems; Eliot's “The Waste land” and Darwish's “The Land’s Poem” to investigate the impact between the two poets.

ANALYSIS & DISCUSSION

At first glance the titles of both poems reflect a crucial impact. In “The Waste Land,” the poet tries to comprise the various crises that have been happening in the modern world because of the loss of moral and cultural identity. Eliot reminds his readers to similar events that occurred in several periods in the history and found in any other references such as the Bible, myths and any literally, religious or historical texts. In other words, Eliot employs intertextuality to make the reader comprehend that the world is not the same as they are accustomed to. The modern world has been changed greatly after the World War I. The title of the poem symbolizes the situation of the European countries after the war and its appearance as a dry and barren land because of the negative attitudes of the human beings and the -somehow- inhuman relationships between them. In fact, it reflects their animalistic desires in the waste land, where there is no better in their hearts or emotions towards each other; they become animals in their behavior and as machines in their emotions and thoughts, the victory is for the strongest. Thus, the land becomes a place for lifeless beings, those who have only the physical/external appearance of humans, but from the inside they

are hollow and empty. In the last lines of the last section, Eliot calls for peace, but this peace will not appear until they return to their roots and hold on their religion with full belief in God. In this case only the land will have its rebirth and it will grow once again.

In "The Land's Poem," the land is an eternal symbol for Darwish's land, Palestine. The land, according to Darwish, represents resistance and tenacity of the Palestinian right (Abu Murad, 2004). Darwish used his poetry to support the Palestinian case against the Zionist occupancy.

Considering the implications of the two land above, Darwish's land, Palestine, is a beloved land with all its details/ elements. However, the implied allusion here with Eliot's land is the loss of belonging and owning one's mother land and the wasted age in internal and external diaspora after the Zionist occupation. So, if Eliot's land is full of hollow men who deliberately surrender to the negative modern currents, Darwish's hollow men are the Zionists who confiscate the peace of Palestine in the dilemma of modernity.

Within the texts of the poems, in Eliot's, the indication to details of the waste land is initiated by the shocking paradoxical use of April. April, the month associated with the pleasant spring time and the beautiful memories, for Eliot, in the waste land, is the cruelest month, "April is the cruellest month" (line1). It implies the pain of the rebirth mixed with memory and desire, connecting the past with the present in dead winter. Darwish catches this moment of aporia; life and death in the spring, highlighting March as a distinctive month of spring in his land, "In month, March" (line 1). The spring season generally has great historical traditional events, which is the spring festival. It has the meanings of resurrection, life and rebirth after the winter hibernation/ death. These meanings have developed the theme of "The Land's Poem" that despite the Zionists' blind destruction of the Palestinians and their land, Palestine will resist and live. Again, Darwish keeps the positive image of the spring to the land and assigns the negative indications of death and destruction to the colonizers.

In another significant indicator in Eliot's poem, Marie is one of the female characters that has been mentioned twice in Eliot's poem, in the first section "The Burial of Dead".

"He said Marie,
Marie, hold on tight." (line15-16).

A great number of critics are referring this name to the German woman in the poem who suggests that when in the mountains, presumably sledding, one feels free. It is important on two levels. First, sledding is a kind of leisure activity, and a competitive sport, that gives enjoyment and health, and consequently gives meaning to life. This idea relates strongly to Eliot's ultimate message in "The Waste Land", that of mourning and melancholy the devastation of Earth by the ravaging war, the mountains, a strong symbol of the nature, resistance, and the fervent desire to live.

Second, Marie statements the mountains as the place where the one feels free; the law land are where the war fronts where the devastation is.

From the religious sight, considering the major referent of the name, Marie has a biblical meaning; it's a Christian name, which refers to Virgin Mary, the mother of prophet Jesus. She is an icon of holiness, purity and chastity. Mentioning this specific name in the wreckage of Eliot's land highlights the extent of "waste" that may destroy the holiest of the holiest! The implicit intertextuality in the use of the name Marie can be inferred in the name Khadija in "The Land's Poem." Darwish has called on the Palestinian lady, "Khadija, Khadija! Do not close the door Do not enter in obscurity" (lines 12-13). Darwish repeats "Khadija" thirteen times throughout "The Land's Poem" and has chosen the name "Khadija" for the Palestinian girl that is the first believer of the message of "March," revival and life. The Palestinian land is to be resurrected and resurrected to the Palestinians even if Khadija, and all pure Palestinian ladies, is killed by the Zionists; they will be dislodged:

Khadija! Do not close the door
Do not enter into obscurity
We will dislodge from the flower vase and clothesline
We will dislodge on stones of this long road
We will dislodge from the air of Galilee
And in month, March, passed in front of violet and gun five
Girls. They fall on the door of elementary school. Chalks have
On the fingers color of sparrows. In month, March, the land said
To us its secrets. (Lines12-20)

Here, there is a double intertextuality from the Islamic history and implicitly from Eliot's specific selection of the name Marie. Khadija is a prominent Islamic character. She has been the first wife of the prophet of Islam, Mohammad, blessings and peace upon him, and the first person who believed in the message of Islam. The Palestinian Khadija has met the death and she is the recipient of the rebirth in March. So, it can be concluded that Eliot's use of the implications of name Marie inspires Darwish the multidimensional profound indications of the cultural and religious equivalent, Khadija.

As the religious line has been initiated through the implications of Marie and Khadija, Eliot believes in the power of religion in guiding people to the right way. Thus, he insists on that the waste land will not grow and blossom until the modern man returns to his God and has strong faith in Him. "The Waste Land" includes references of different religions as Judaism, Buddhism and Christianity. Eliot uses the explicit intertextuality in the "Hanged Man" in the first section of the poem to emphasize the Christ Crucifixion and Exodus. The poet shows that by the arrival of the Christ everything will be changed, and the modern world will be a better place for humanity. As Eliot, Darwish has mentioned Jesus Christ, blessings and peace upon him, in section 5, "And this is Exodus of Christ from wound and wind" (line73) The Jews had transacted with Jesus wrongfully and oppressively in the period of the Jesus'

mission similar to what they have been doing in Palestine since Al-Nakbah. Darwish has employed "Exodus of Christ" to inject a diverse religious stream, here of Christianity, in his poem along with the Islamic reference in "Khadija." Also, Darwish reflects the diverse religiosity in the Palestinian society.

Eliot mentions the prophet Ezekiel by using the explicit intertextuality in the phrase "son of man." Darwish is influenced by the idea of the temple in Ezekiel. Darwish has used "*AlHayakil*," the plural of temple of Solomon, blessings and peace upon him. Darwish has meant by the plural of temple all religions, Judaism, Christianity and Islam. The inclusion of Judaism benefits the idea of Darwish in his poem "The Land's Poem" that Palestine is the land of all divine religions but in peace unlike the brutal and inhuman practices of the Zionists on it.

Eliot has used the explicit intertextuality in "A Game of Chess," to refer to the myth of Philomela and her change into nightingale of golden voice to show that the transformation of suffering is willingly accepted as a fruitful spiritual discipline. The song fills the spiritual sight, but sadly it was heard by "The dirty ears" of the degraded wordings who take no care and follow animalistic desires. They cannot realize or understand the wisdom of the nightingale's song. The sad song of the nightingale that refer to the rape of Philomela is similar to the sad song of the Palestinian singer, in Darwish's land, whose land is being raped by Zionists. The Zionists have established Israel on the Palestinian land. They have practiced arrogant colonization; "And the singer has sung, and they are interrogating him." Palestine is in his heart and necessary case in all his life. For Palestine, the singer sings and tells grievances.

In section 3 of "The Land's Poem," Darwish has said:

"My father was jailed by the English. My mother attends to her plait" (line 31)

It is a description of that time of English colonialism/ mandate. The Palestinians suffer because of oppression. The situation of the mother's hair is as an expression of her sadness and defeat. "My mother attends to her plait" is intertextuality from "The Waste Land", where Eliot describes the Eastern Europe as an old mother, who is gone mad about the death of her children and the breakup of their homes. The reason which makes her draw her hair long, to show the miserable situation that she lives in, as he said:

"A woman drew her long hair out tight
And fiddled whisper music on these strings
And bats with baby faces in the violet light" (lines 377-378-379).

CONCLUSION

Therefore, it is evident that Darwish has borrowed several significant images from Eliot's land into his land. These shared allusions vary between cultural, as in the implications of April and March; religious, as in the indications to significant referents in the three divine religions: Judaism, Christianity, and Islam; and literary, as Darwish has quoted exact phrases from Eliot's poem. In fact, this impact on Darwish

is constructive because Darwish professionally employs Eliot's meanings and references to suit the context of his cause, the Palestinian cause, emphasizing that the land of Palestine is a symbol of fertility, life, and peace regardless of the wasteful atmosphere allocated/ imposed on it because of the Zionists.

FUTURE RESEARCH

Finally, we strongly recommend conducting similar studies that highlight the bidirectional intertextual influence between multicultural literary products indicating the innovative touches, both connotative and aesthetic, in each side.

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