

'The Burial of the Dead': T.S. Eliot's Use of Poetic License

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Abstract

Poetry is a deviation from the ordinary form of language. Deviant expressions in poetry are referred to as expressions that are 'foregrounded' or 'deautomatized'. As a genre, poetry differs from prose. It is a medium of exposition used by the poet to convey his/her ideas in an abstract form in terms of lines and stanzas composed in rhythmic and tonic patterns that help emphasize the meanings with symbolism and imagery. The *Cambridge Dictionary of English* defines a poem as "a piece of writing in which the words are arranged in separate lines often ending in rhyme, and are chosen for their sound and for the images and ideas they suggest". While poetry takes such a stylized form, the composers of poetry enjoy, under poetic license, a freedom to effect "changes to the facts they present or the general rules of good writing to make the work more interesting or effective" (*Cambridge Dictionary of English*). Poetic license is also used as a strategy to enhance creativity in the composition and to establish a foregrounding effect on certain elements in the message.

"Oh keep the Dog far hence, that's friend to men,

"Or with his nails he'll dig it up again! (Lines 74-85)

The archaisms in the above lines in Eliot's poem definitely make the reader feel that the register belongs to a different era. They have been in fact borrowed from John Webster's *The White Devil* to create a collaged effect on the poem. The purpose of borrowing is twofold: to introduce a different register, de-automatizing the reader's ordinary flow of reading; and to transport the meaning from one text to another. The present study attempts to critically analyse the use of poetic license for the purpose of foregrounding the chosen concepts in T.S. Eliot's 'The Burial of the Dead' with a focus on the impact it has on the poem in its entirety. The study adopts a library research method for its analysis and argumentation and the data is collected from a number of secondary sources, inclusive of original poems, critical studies, and other literary works.

Keywords: Poetic license, borrowing, foregrounding.

Introduction

T.S. Eliot, being a representative of the modernist movement, experiments with different registers full of borrowings from other European and non-European languages, mixing them with English in the formation of a poetics of his own. The liberty he enjoys in this context is considered poetic license and the outcome of his exercise earns him the identity of an idiosyncratic poet. Any criticisms of his idiosyncratic creations made under poetic freedom are justified under the possibility for opening new vistas within the vast space of linguistics. *The Waste Land* by Eliot demonstrates his use of poetic license to such an extent that it poses quite a number of barriers to those who are not used to what is avant-garde in poetry.

Objective

This study analyses the poetic technique popularly known as poetic license in T S Eliot's poetry. The use of the technique is revealed in the means of the borrowed language registers in terms of foregrounding which is defined as 'artistically motivated deviation' that results in the de-automatizing of the reader's flow of thought. The objective of this study is to critically analyse the impact of poetic license on the creative aspect of the poem 'The Burial of the Dead' with a focus on the extent to which it helps "foregrounding" or "making certain key elements in its conceptual framework the most prominent or important".

Poetic license in literature

A poet, enjoys freedom, in using the communicative resources available to him/her in order to versify his/her expressions. The language produced in this context has its roots in everyday linguistic strategies used under the freedom to borrow words from a variety of sources - archaic, foreign and other, as witnessed in the poetry of Walt Whitman, Ezra Pound and T.S. Eliot.

The term "poetic license", according to its etymology, has a historical basis, not only in English but also in other languages.

poetic (adj.) 1520s, from poet + -ic, or else from or influenced by Middle French *poétique* (c. 1400), from Latin *poeticus*, from Greek *poietikos* "pertaining to poetry," literally "creative, productive," from *poietos* "made," verbal adjective of *poiein* "to make" (see poet).
Related: *Poetics* (1727).

Poetic justice "ideal justice as portrayed in plays and stories" is from the 1670s.

Poetic license "intentional deviation from recognized form or rule" is from 1733, earlier as *lycence poetycall* (1530). (www.etymonline.com)

It is noted that, during Chaucer's time, the freedom of language was traditionally permitted only in verse and not in prose. The compensation the poet enjoyed for it was that in the discipline of prosody it presented numerous strategies for him/her to maintain fluency in terms of fluidity in expression. This explains the context of 'routine license' such as '*tis*' for 'it is', '*ne'er*' for 'never' and '*off*' for 'often'.

The medium of poetry is language and it is his/her task to use it creatively. In this concern, an example of register-borrowing as a sub-set of foregrounding can be drawn from 'A Game of Chess', the second poem in *The Waste Land* III¹:

When Lil's husband got demobbed, I said—
I didn't mince my words, I said to her myself,
HURRY UP PLEASE IT'S TIME
Now Albert's coming back, make yourself a bit smart.
He'll want to know what you done with that money he gave you
To get yourself some teeth. He did, I was there. (Lines 62-67)²

Readers may tend to expect every poem to remain unique in its own right and they may not expect resemblance to any other work, thinking that such similarity will affect the individuality of the poet concerned. However, if an approach is made to reading poetry without such prejudice, it is noticeable that most of the individual lines of a poet's work may resemble or refer to the works of the other poets.

The creativity of a writer depends on his/her initiative to go beyond the original usage and experiment with new communicative possibilities. For example, observe the following:

- a. "Friends, Romans, Countrymen, lend me your ears..."³
Shakespeare omits the conjunction "and" after the apostrophe "Romans" to mean Mark Antony's emotional stress during his oration in *Julius Caesar*.
- b. "the widow-making unchilding unfathering deeps"⁴
Hopkins uses both compounding and affixation in "The Wreck of the Deutschland":
- c. "And I Tiresias have foresuffered all
Enacted on this same divan or bed;"
Eliot uses foresuffered in *The Waste Land*: which is coined to reveal "Tiresias' past experience of suffering what she is in for".
- d. "The nymphs are departed"
Eliot juxtaposes high flown poetic diction and phraseology⁵. The 'nymphs' are a reference to the poem "Prothalamion" written by Spencer. The poem centres its theme of celebration on the river Thames with many images of beauty that surrounds her, such as nymphs gathering flower crowns for the two sisters.

¹ Leech, 1969.

² Lines 139-144 from the edited version of *The Waste Land* by Kermode F.

³ From *Julius Caesar* by William Shakespeare. Retrieved on February 3, 2020

<https://www.poetryfoundation.org/poems/56968/speech-friends-romans-countrymen-lend-me-your-ears>

⁴ Poem retrieved on February 3, 2020. <https://www.poetryfoundation.org/poems/44403/the-wreck-of-the-deutschland>

⁵ Leech G.N. explains this as an outstanding example of mixing different registers in the context of using poetic license.

Foregrounding in poetry

According to Leech 'foregrounding demands an act of imaginative interpretation,'⁶ in essence, an imaginative response. Simply, it transpires only when attention is drawn to something that doesn't make sense through normal interpretation. The Prague School of Linguistics defines foregrounding as an 'artistically motivated deviation'. Foregrounding, is generally categorized as the opposite of 'backgrounding'. Such deviations from linguistic norms are labelled as foregrounding, which invokes the analogy of a figure seen against a background. Foregrounding is also described in systematic functional linguistics as a prominent element of a text that contributes to its total meaning. It is characterized as a motivated prominence – a phenomenon of linguistic highlighting.⁷ Moreover, foregrounding is identified with linguistic deviation that does not conform to traditional rules and conventions. A poet may use foregrounding to transcend the normal communicative resources to draw the attention of readers.

There are two types of foregrounding namely deviation and parallelism, and this study discusses deviation as an *unexpected irregularity* and parallelism as an *unexpected regularity*. In the context of abstract paintings, deviation is used to produce irregularities of patterns deviating from symmetry. In addition, the creativity in music as an art, reveals the skills of the composer through the unexpected irregularities that occur in the melody, the rhythm, and the harmonic progression. According to Levin (1965), cases of deviation can be further classified into two groups as internal and external. Accordingly, the 'types of deviations that takes place against the background of the poem' where the norm is the remainder of the poem in which the deviation occurs, and then, there are types of deviations that are 'explicated against some norm which lies outside the limits of the poem' in which the deviation occurs (Levin 1965). Further, it is noteworthy that there are value added linguistic deviations in poetry that contribute to poetic license such as lexical, grammatical, phonological, semantic, graphological, and dialectical, and also those affecting registers and historical periods⁸.

Parallelism

Foregrounding irregularities are interpreted as linguistic deviations. In addition, foregrounding extra regularities seek a fair interpretation as parallelism⁹. Songs and Ballads are extremely parallelistic in design:

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

The above passage from *The Ancient Mariner* reveals foregrounded patterns such as metre, end-rhyme, internal rhyme, alliteration and syntactic parallelism. Parallelism is defined in terms of external connections either of similarity or of contrast. Observe the following:

- a. "He raised a mortal to the skies;
She drew an angel down" (Dryden, Alexander's Feast)
- b. "To err is human, to forgive, divine" (Pope, An Essay on Criticism)

⁶ G. Leech. "Stylistics." Discourse and Literature. ed. Teun A. Van Dijk (Amsterdam: John Benjamins Publishing Co., 1985) 47

⁷ Halliday, 1976.

⁸ Leech, 1969

⁹ In his Chapter Four of "A Linguistic Guide to English Poetry" Leech introduces the parallelism as a sub-set of foregrounding, distinguishing it from other linguistic deviations, 62 - 69.

In syntactic parallelism, there can be more than two phrases to the pattern. Observe the following;

- a. "If you prick us, do we not bleed? if you tickle us, do we not laugh?
if you poison us, do we not die? And if you wrong us, shall we not revenge?"
(The Merchant of Venice, III.i)

Register deviations

In linguistics, "register" is defined as "the way a speaker uses language differently in different circumstances" (Nordqvist, 2020). Hence, the manifold patterns of human activities and institutions decide the role of any piece of language under a certain register, and the tone of the discourse in the vividly contrasting contexts known as colloquial or formal, familiar or polite, personal or impersonal. In real life communication, speakers spontaneously switch to an appropriate register, identifying the context and person respectively. Yet, literary writings play a special role in language and its significance lies in the fact that within its role it is expected to carry out social, cultural and aesthetic functions but in a stylised form. There is no doubt that the expected function of literature is distinct from that of other writings. However, poetics may be present in all types of writings ranging from advertisements to official written documents. When the writer and the reader are harmonized with each other in understanding and tend to interpret any piece of writing as a product of literature that is the end to it¹⁰.

The following are examples of register deviations in *The Burial of Dead*. Almost all of them are allusions to rhetorical statements in classical sources. Their presence in the poem suggests Eliot's wide exposure to classics from a variety of languages.

- a. Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duke's, (Lines 12-13)

The meaning of this German register is that "I am not Russian at all, I come from Lithuania, pure German". According to Valerie Eliot, the second wife of Eliot, this line was an allusion to a conversation with the Countess Marie von Wallence who was related to the King Ludwig II of Bavaria, a close friend¹¹.

- b. What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man, (Lines 19-20)

This is an allusion to Ezekiel's call to be a prophet by the God in *Ezekiel 2:1*, a Jewish Bible: He said to me, "Son of man, stand up on your feet and I will speak to you."¹²

- c. "A heap of broken images, ..." (Line 22)

This is an allusion to *Ezekiel 6:4*: And your altars shall be desolate, and your images shall be broken: and will cast down your slain men before your idols¹³.

¹⁰Leech, 1969

¹¹See the explanatory notes *The Waste Land* by Kermode F. in his edited version of the book T.S. Eliot *The Waste Land* and Other Poems, 97

¹²See the explanatory notes *The Waste Land* by Kermode F. in his edited version of the book T.S. Eliot *The Waste Land* and Other Poems, 97

- d. *Frisch weht der Wind*
Der Heimat zu
Mein Irisch Kind,
Wo weilest du? (Lines 31-34)

Oed' und leer das Meer. (Line 42)

This is an allusion to few opening lines to the opera *Tristan und Isolde* by Wagner: French blows the wind to the homeland. My Irish child, Where are you dwelling? ; Waste and empty the sea¹⁴.

- e. (Those are pearls that were his eyes. Look!) (Line 48)

This line was borrowed from *The Tempest*, I.ii.401 by William Shakespeare¹⁵.

- f. Unreal City,
 Under the brown fog of a winter dawn,
 A crowd flowed ... (Lines 60-62)

This is an allusion to the lines of *Les Sept Viellards* by Baudelaire: "Swarming city, where in broad daylight the ghost accosts the passer-by"¹⁶.

- g. so many,
 I had not thought death had undone so many. (lines 62-63)

alludes to "so long a stream of people that I should never have believed that death had undone so many" in Dante's *Inferno*, III.55-57¹⁷.

- h. "And each man fixed his eyes before his feet". (line 65)

This is an allusion to the lines of *Inferno*, XXXIV.15 by Dante: Another, like a bow, bends his face to his feet¹⁸.

With this type of composition, Eliot not only enjoys the freedom allowed through poetic license but also demonstrates consistency as a writer who does not violate the classical principles of poetics despite explicit deviation. The creativity lies in his observation of the parameters available and wide excursions in the domain of poetics.

¹³ Kermode, F. T.S. *Eliot - The Waste Land and Other Poems*, 97

¹⁴ *ibid* 98

¹⁵ *ibid* 99

¹⁶ *ibid* 99

¹⁷ *ibid* 99

¹⁸ *ibid* 99

Register borrowings

T.S. Eliot borrows different registers and mixes them with his own style for creative outcomes. Observe the following analyses:

- a. "When Lil's husband got demobbed, I said – I didn't mince my words, I said to her myself . . ." borrowing from conversational English¹⁹
- b. "*Ben gar keine Russin, stamm' aus Litauen, echt deutsch*..." borrowing from conversational German²⁰
- c. "And the dead tree gives no shelter, the cricket no relief" borrowing from the ancient Jewish Bible²¹
- d. "And each man fixed his eyes before his feet" borrowing from Dante Alighieri (1245-1321)²²
- e. "*Frisch weht der Wind* . . ." borrowing from Richard Wagner (1813-1883).²³

The different segments of the poem make the reader wonder whether it has any narrator. In the first section (from lines 1-7) there is no visible foregrounding effect such as deviation, however, "April" is used in a different context.

On the contrary, the second section (from lines 8-18) conveys the joyous nature of summer in Eastern Europe and relates to memories of the narrator, Eliot's acquaintance, the Austrian Countess Marie Louise Larisch von Meonich from Bavaria. Her utterance, "*Ben gar keine Russin, stamm' aus Litauen, echt deutsch*." (I'm not Russian at all, I come from Lithuania, pure German) relates to the line "By the waters of Leman I sat down and wept" in the poem "The Fire Sermon" in *The Waste Land* that signifies Eliot's mourning of the Countess's murder at the Lake Leman.

In lines 18-30, there are borrowed registers in liturgical language:

- a. "And the dry stone no sound of water, only / there is shadow under this red rock, / (Come in under the shadow of this rock)." alluding to Isaiah's future presence described as "And hiding place from the wind, / And a covert from the tempest / As rivers of water in a dry place, / As the shadow of a great rock / in a weary land."

Observe the following from German:

¹⁹ Leech (1969) in *A Linguistic Guide to English Poetry*, stating it as a bar- parlour monologue in the poem *The Game of Chess*, 58.

²⁰ From Kermode (1998) in his Notes to T.S. Eliot- *The Waste Land* and other poems writes that Valerie Eliot explains that this line 12 of the poem was remembered from a conversation with the Countess Marie von Wallersee. Further, Kermode adds the English translation of this line as "I'm not Russian at all, I come from Lithuania, pure German" 97.

²¹ From Kermode (1998) in his Notes to T.S. Eliot-*The Waste Land* and other poems writes that Eliot's notes refers to Ecclesiastes 13:5, the great lament for old age: "The grasshopper shall be a burden, and desire shall fail ...", 97, 98.

²² From Kermode (1998) in his Notes to T.S. Eliot-*The Waste Land* and other poems writes that "And each man . . . : Dante, *Inferno*, XXXIV.15: "altro, com'arco, il volto a' piedi inverte" (another, like a bow, bends his face to his feet)", 99.

²³ From Kermode (1998) in his Notes to T.S. Eliot-*The Waste Land* and other poems writes that "Frisch weht . . ." is a part of the song sung by a sailor at the beginning of Wagner's *Tristan und Isolde* (1865), 98.

- b. "Frish Weht der Wind / Der Heimat zu / Mein Irish kind, / Wo weilest du?" from the Opera *Tristan und Isolde* (1865) by Richard Wagner and mixes it with his own register in English to mean "Fresh blows the wind to the homeland. My Irish child, where are you dwelling?"

The contextual applicability of these borrowed registers is tremendous in comprehending the overall meaning of the poem conveyed in a mixture of languages that create a collage effect as in an abstract painting, in lines such as "You gave me Hyacinths first a year ago; / They called me the hyacinth girl . . ."

In lines 43-59, Eliot narrates a journey through the then society full of emptiness and human degradation. Eliot borrows from Shakespeare's *The Tempest*, "Those are pearls that were his eyes, Look!"

Another reference is "Belladonna" meaning "a beautiful lady" in Italian referring to Leonardo's famous painting, Madonna of the Rocks. Then there is the "wheel," representing the wheel of fortune or rota fortunae. When Eliot writes 'Unreal City, under the brown fog of a winter dawn, a crowd flowed . . .' in lines 60-62 there is a register borrowing from 'Les Sept Vieillards' ('The Seven Old Men') of Baudelaire. The original version of the borrowed register is 'Fourmillante cite, cite pleine de rêves / Ou le apectreenplein jour raccroche le passant' ('swarming city, where in broad daylight the ghost accosts the passer-by').

In the same passage, in lines 62-63, Eliot writes 'so many, I had not thought death had undone so many' is borrowed from Inferno, III. 55-57 of Dante 'silungatratte di gente, ch'io non averimaicreduto / chemortetantan'avessedisfatta' ('so long a stream of people that I should never have believed that death had undone so many').

In the same passage, in line 64, Eliot 'Sighs, short and infrequent, were exhaled' again borrowing from Dante's *Inferno*, IV. 25-27 'Quivi, secondo che per ascoltare, non aveapianto, ma' che di sospiri, chel'auraetemafacevantremare' ('Here, to my hearing, there was no lamentation except sighs, which caused the eternal air to tremble').

Eliot borrows Dante's register again in line 'And each man fixed his eyes before his feet'. It is borrowed from *Inferno*, XXXIV.15 'altro, com'arco, ilvolto a' piediinverta' ('another, like a bow, bends his face to his feet').

In line 74 of the last stanza of the poem *The Burial of Dead*, Eliot borrows a register. Line 74 is 'O keep the dog far hence, that's friend to men, or with his nails he'll dig it up again!'. The borrowing was from *The White Devil of Webster*. One of the characters, Cornelia, referring to 'the friendless bodies of unburied men', sings a dirge: 'But keep the wolf far hence that's foe to men / For with his nails he'll dig them up again'.

The last foregrounded phrase in the poem is from Baudelaire's preface to *Les Fleurs du mal* (The Flowers of Evil): 'You! Hypocrite lecteur! – monsemblable, - monfrere!' ('You! Hypocrite reader! My likeness, my bother!')

Allusions and references

The reference to spring is an allusion to the human degradation after the First World War. The word "April" plays the role of foregrounding, de-automatizing the reader. On the contrary, the narrator has nostalgic memories of a beautiful summer in Munich, and it is about a joyous experience, a few years back, most probably before the First World War. The use of the name Marie can be a reference to Eliot's closely acquainted German Countess Marie von Valersee.

In the poem, 'The Fire Sermon' "By the waters of leman I sat down and wept" (line 10) is formulated out of "By the waters of Babylon there we sat down, yea, we wept, when we remembered Zion", from *The Book of Psalms*, after being modified by mixing it with the local register through the replacement of "Babylon" by "Leman". This is a fine example of Eliot's borrowing of semantic values to his poem. The borrowing register reveals his hidden sorrow caused by the death of his friend, Marie von Valersee.

The Lines 12-13 written in German, '*Bin gar keine Russin, stamm' aus Litauen, echt deutsch*,' means "I'm not Russian at all, I come from Lithuania, pure German". By integrating foreign registers, Eliot highlights a voice from the vanished Austro-Hungarian Empire, an egoistic ethnic concept of the German Countess and her pride in being 'pure German'. The semantics of borrowing from different languages draws the attention of the reader to read between the lines and go beyond what is explicitly stated.

Eliot uses many communicative resources and borrowing strategies in *The Burial of the Dead*. In lines 31-42, the German register borrowed from Wagner's writings deautomatize the reader. The impact of deautomatization draws the reader's attention and provides a platform to penetrate the hidden meanings. The borrowed lines, "*Frish Weht der Wind / Der Heimat zu / Mein Irish kind / Wo Weilest du?*" are part of the song by a sailor at the beginning of the Opera on his departure from his beloved. Again, "*Oed' und leer das Meer*." in line 13 of the poem is spoken by a shepherd as he scans the horizon for signs of Isolde's ship. It has the meaning "Waste and empty the sea". The contextual meaning of the Opera is significant to understand what Eliot wanted to imply by using the strategy of mixed registers. In the Opera, Isolde's eventual arrival is followed by Tristan's virtual self-inflicted death. Therefore, to grasp the complete meaning, the reader needs to be first exposed to the task of understanding Wagner.

The reference to "hyacinth" symbolizes resurrection. Alluding to his own relationship with his wife, Eliot embedded a few lines about a bygone experience of love, mixing it with German registers referring to parted lovers and their adulterous relationships.

The character of Madame Sosostris represents a fraudulent individual's fame in society. The borrowed line from *The Tempest* "Those are pearls that were his eyes, Look!", refers to another statement made by a spirit of a dead to a youth about his missing father, and the mixture of registers enhances comprehension of the reader of insincere individuals. In the Christian tradition, Belladonna symbolizes Christian beliefs. The man with three staves, is an actual card, representing famine and drought in the land and relates to the "stony rubbish" in line 20. The wheel representing the wheel of fortune or *rota fortunae*, a medieval symbol, describes life and death, in an endless circle. Eliot also believed of religious faith-based order and stability that is lacking in the modern world. The mixed registers are used to convey humanity, in the process of deterioration and degeneration.

The phrase "Unreal City" is a reference to "Fluere du Mal" (1857) a collection of poetry by Charles Baudelaire. The reference to zombies sighing and staring at the ground in front of their feet, Eliot reproduces the circle of hell in Dante's "Inferno" comparing it to the lives of people in present day society.

The narrator sees a known figure among the strolling zombies, Stetson, and asks him whether the "corpse (he) planted last year, in (his) garden has begun to sprout". This is a new concept. Usually, the idea of burying the dead is to hide it from sight. However, here it talks about planting dead bodies on the

ground and not burying underneath. Moreover, it is expected to grow once it is planted. In lines 60-77, the last segment of the poem, there is reference to the lack of spirituality in the souls of the inhabitants in the city. The people have sinned, and due to their immoral practices, are summoned to hell. They suffer hellishness as the living dead. The corpses can be planted like any other plant to grow and likewise there is hope for people believing that the dead will emerge in a new life. What the poem professes is that the evil must be prevented from interfering with new hope of a better life in the month of April, considering it as the phase or period for birth and new hope.

In the instance of a register borrowing like 'When Lil's husband got demobbed, I said - / I didn't mince my words, I said to her myself, / HURRY UP PLEASE ITS TIME', the poet has changed his poetic language by borrowing registers as a foregrounding technique, drawing available resources and displaying creativity. The poet writes in his own poetic language and mixes different registers skilfully. In the context of English poetry, the English language registers are different from each other in their contextual usages. This difference is distinguished by special features such as semantics, vocabulary, grammar, and pronunciation.

Summary and conclusions

A poet can deviate from his poetic discourse by borrowing and mixing different registers from a variety of literary sources. Eliot does this just in one poem with several originals, but using his discretion in deciding as to how he should adopt the registers of his choice in his own work. He does not use the same method with all such registers. 'Son of man / You cannot say, or guess, for you know only / a heap of broken images...' is an English translation of *Ezekiel* and *Ecclesiastes* in the Hebrew Bible. 'And each man fixed his eyes before his feet...' is a modified version of '*altro, com'arco, ilvolto a' piediinverte...*' from Dante's *Inferno*, a faithful translation of which reads as 'another, like a bow, bends his face to his feet'. 'Those are pearls that were his eyes...' is directly from Shakespeare's *The Tempest*. 'O keep the dog far hence, that's friend to men, or with his nails he'll dig it up again!' is from Webster's *The White Devil* whose original reads as 'But keep the wolf far hence that's foe to men / For with his nails he'll dig them up again'. Eliot makes an explicit departure from all such patterns of borrowing in the one, '*Bin gar keine Russin, stamm' aus Litauen, echt deutsch*' or '*Frisch weht der Wind Der Heimatzu Mein Irisch Kind Wo weilest du?*' or '*Oed und leer das Meer*' from *Tristan und Isolde* in German. There, according to Leech and other researchers, his creativity goes beyond the already accepted standards of borrowing. He borrows not only the register but also the relevant meaning from the original composed in a different language, foregrounding the crucial elements in the poem. Thus, Eliot continuously engages the reader in an investigation of the relevant meanings of the borrowed registers within their contexts, transporting not only the phrases and words but the meanings as well. Thus, as demonstrated above, Eliot's poetic language remains a blend of registers from well-known classics from a variety of cultures. Also, Eliot's poetry is characterized by the language of the common folk. Such constituents in his poetry function to bring in novelty to his atmosphere, to enhance the semantic value of the expressions, and to provoke the reader into reflection on what is before his/her eyes. By and large, his poetry reveals a significant amount of borrowings and mixings of registers from a variety of literary works. Eliot's novel technique of register borrowing has significantly gone beyond the existing foregrounding techniques. A number of philosophical voices of prophets, poets, and artists of different eras resonate in the atmosphere he creates and as a result, readers encounter a variety of voices from many civilizations, supporting his message, as well as confirming his erudition.

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