



## **Intertextuality and Literary Influence: A Study of T.S. Eliot's *The Waste Land* and W.B. Yeats' *The Second Coming***

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### **ABSTRACT**

This paper examines the relationship between two well-known modernist poems. It makes a comparison between *The Waste Land* by T.S. Eliot (1922) and *The Second Coming* by W.B. Yeats (1919). The two poems demonstrate the disappointment of people in culture and spirituality after the World War I. Through the concept of intertextuality of Julia Kristeva, the paper examines how the two writers disintegrated their poems into fragments, employed images of apocalypse, and mentioned myths to express concerns about the disintegration of the society and alteration of history. The paper examines the poems as talking to one another, demonstrating how the work by Eliot responds to and builds up on the conclusions made by Yeats regarding repeating history and spirit crisis. Through close reading and studying of old records of Eliot reading Yeats, the study reveals that despite the two poets drawing their particular concern with the falling of civilization, they differed in their ideas: Yeats was attracted to the mystical process of the repetition cycle whereas Eliot sought to seek spiritual healing in the fragments of the pieces. The findings can be used by the academicians of modernist literature to demonstrate how intertextuality aided poets to generate new literature and criticize the society in the early twentieth century. This study provides a significant gap in the contemporary comparison of modernism by offering an in-depth examination of the poem echoes in the poems. It reveals that their relationship transcends the common past and is an intellectual discussion of art.

### **Introduction**

The aftermath of World War I resulted in a deep crisis of meaning in Western culture the way people thought about art and ideas (Sachsenmaier, 2006). The war which resulted to the death of roughly sixteen million people, and the breaking of old political systems, the historians

says, there was a big split in the European minds (Fussell, 2009). This pain is clearest in the modernist poetry especially poems of broken structure, myths and world ending images to display how worried people were. Two poems which demonstrate this time are W.B. Yeats' *The Second Coming* in 1919 and *The Waste Land* by T.S. Eliot in 1922. Both were written immediately after the war, both attempted to answer questions about the history and spiritual hollowness and both are famous as modernist classics.

The connection between Yeats and Eliot has always been of interest to scholars, but the precise ways the two poems speak to one another haven't been studied much (Vendler, 2003). Many works look at each poem alone, its sources, form and meaning. Few have attempted to look carefully at the influence each of the poems has on the others, how they "talk" back and forth in what Bakhtin called dialogic exchange (Bakhtin, 2010). This gap is surprising, given the proximity in time of the poems in question, how the poets knew one another, and how many similar themes both poems have that suggest that they can be read together.

Eliot had a lot of admiration for Yeats, and this is evident from books and reviews. In his 1940 lecture "Yeats", Eliot stated that the Irish poet was one of the few 20th century writers to continue to improve himself by acquiring new styles (Eliot, 1957). The two poets corresponded, and Eliot became an editor at Faber and Faber, through which later works by Yeats were published. For this study, it is important to know that Eliot was reading the post-war poems of Yeats while writing *The Waste Land*. The Norton Anthology states Eliot read Yeats' *Michael Robartes and the Dancer* (1921), which includes *The Second Coming*, before he finished with his own masterpiece (Greenblatt et al., 2018).

Both *The Second Coming* and *The Waste Land* make use of apocalyptic ideas in explaining the idea of cultural crisis. They both use images associated with the collapse, with the brokenness, with the empty spirit. Both poems draw much myth and history into their poems, stacking old and new tales. Both reject a smooth, logical poem and use brokenness and contrast as formal tools that is appropriate to their time. Even despite these strong similarities, the poems are very different in their ideas, structure, and final view of history.

### **Research Problem**

This research focuses on the relationship between *The Second Coming* and *The Waste Land*. Scholars point out that there are common themes between the two poems, but they have not been careful to describe how one influences the other, the echos in the text, and how they dialogue with each other. Most comparisons do not consider the poems as actively talking to one another, but as parallel reactions to the same events. This misses the opportunity that Eliot's poem may have been also more than a reply to the post-war situation: it may have been a conscious reply to change the ideas and techniques of Yeats.

### **Research Questions**

1. What are specific text, theme and structure similarities between *The Second Coming* and *The Waste Land* and how do these similarities help to explain the meaning of each?
2. How do Yeats and Eliot use myths and history differently to construct their apocalyptic pictures, and what does this say of their philosophical views?
3. How does Julia Kristeva's idea of intertextuality provide a useful way of seeing the relationship between these poems?

### **Significance of the Study**

This research makes a number of important contributions to literary scholarship. First, it presents a detailed comparison of two famous poems of modernism, which fills the gap in the existing studies. While each of the poems has been studied quite a bit on its own, people have rarely looked at how they relate to one each in a systematic way. Second, the study demonstrates how intertextual theory (ideas from poststructuralist literature) can help us understand how modernist poems talk to each other. Third, by examining the way these

poems engage with issues of cultural crisis, history and spirituality, the research helps us understand how literature works in times of significant social change.

The study is even relevant in terms of teaching. Both "The Second Coming" and "The Waste Land" are taught in college courses, but typically they are taught separately. This research provides a model for the instruction of both side by side, as the reading of the two poems can provide students with further understanding of both poems and how modernist art responds to historical trauma.

### **Literature Review**

The reason that the scholarly literature on T.S. Eliot's *The Waste Land* and W.B. Yeats' *The Second Coming* is so large is because the two poems are focal to modernist studies. But studies that examine the two poems together are few and this research fills a gap.

### **Studies on "The Waste Land"**

Eliot's "The Waste Land" has been much more criticized than any other 20th-century poem. New Critical ideas emphasizing the mythic unity and symbols of the poem were used by early critics, such as Cleanth Brooks, in 1939. Brooks had perceived the poem as being bound together by stories such as the Grail and other myths. Later scholars refuted this view, saying that the poem breaks the rules and defies solitary interpretation.

More recent work has involved the use of many theories. Brooker and Bentley in 1990 made a detailed annotation which illustrates how much the poem borrows from such texts as Dante, Shakespeare, Wagner, Sanskrit works. This research demonstrates the density of the poem's allusions as well as questions of the repercussions of this on poetry.

Feminist critics have examined the gender and the sexuality of the poem. Gilbert and Gubar (1996) contended that throughout the poem's fragments is the presence of a male attempt to resist the disarray of female disorder, which is the source of modernism's fear of changing gender roles after the war. Chinitz (2005) looked at how the poem is a mixture of highbrow and popular culture including the use of music hall songs, jazz, and other everyday material in the poem.

Postcolonial scholars have focused on empire and cultural power in the poem. Saunders (2010) demonstrated that the poem draws from European traditions and non-Western sources and contended that the poem's use of Sanskrit and Buddhist sources are more appropriation than actual dialogue. North (2013) mentions the poem in the context of debates about race, primitive, and cultural hierarchy in the 1920s.

### **Studies on "The Second Coming"**

Scholars of Yeats' "The Second Coming" pay attention to its connection to Yeats' mystic system in *A Vision*, the period of the Irish revolution, and its apocalyptic imagery. Vendler (2007) did a close formal analysis, pointing out how the two stanzas of the poem build its vision of change. She argued the power of the poem is from the combination of abstract philosophy with vivid nightmarish images.

Howes and Kelly (2006) examined the poem in the light of Irish violence and Yeats' political attitudes during the Anglo Irish War, establishing that, although it may be interpreted as a poem about crisis at the global level, it was born out of very specific fears about Irish conflict. Foster (2003) mentions in his biography that the poem was placed in Yeats' life after the WWI and the Easter Rising.

Other scholars have traced the impact of this poem. Longenbach (1988) showed how "The Second Coming" became a symbol of 20th century apocalyptic thought and is quoted in discussion of political crisis from the 1930s to today. Gorrie (2020) examined the poem's relationship with Christianity, saying that Yeats' concept of cyclic history is a manipulation of Christian end-time concepts.

The image of the "rough beast" has been the subject of debate. Critics view it as fascism, Irish nationalism, anti-Catholic forces or simply historical change. Albright (1997) correlated

the image to the study by Yeats of Symbolist art and occult philosophy, in particular his interest in Sphinx as a symbol of mystery.

### **Comparative Studies and Intertextuality**

Even though each poem has been studied too much, there is surprisingly little comparative work. Stead (1964) did a forerunner of comparing Yeats and Eliot in terms of their common modernist techniques and personal affinities. His study did not work from modern intertextual theory and it has paid attention to biographical connections and themes.

Haughton (2010) examines apocalyptic language in modernist poetry, both poems. He explained that they all possess modernist "rhetoric of crisis" and have apocalyptic words to demonstrate cultural fragmentation. But he was concerned with broad patterns and not specific text ties.

Looking for modernist history going back to how Yeats, Eliot, and Pound responded to crisis, states Longenbach (1994). He mentioned similarities but did not explain in any detail texts to texts analysis. Surette (1993) was interested in occult and myth interests among modernists, demonstrating the common sources of interests but not the relation of texts to one another.

### **Research Gap**

The review shows a clear gap: despite the fact that each poem has been studied a lot and intertextual theory has been developed, no thorough study looks at the specific relationship between "The Second Coming" and "The Waste Land." This is surprising as the poems are taught together, parallels are known and there is proof that Eliot was aware of Yeats poem when writing "The Waste Land".

Existing comparisons have taken poems to be parallel responses to a shared crisis, rather than as texts in direct dialogue. Studies of Intertextuality do list Eliot's many allusions, but do not systematically examine Yeatsian influence. Studies of influence are concerned with personal connections and general esthetics, rather than specific textual analysis.

This research addresses this gap with detailed comparative analysis based on intertextual theory. It checks how the poems talk to each other, how they change concerns together with various styles, and how we can better comprehend them and their relation to one another. The study contributes to the understanding of these important texts and to the understanding of Intertextuality as the motivating force of poetic innovation and cultural critique.

### **Methodology**

The study is a qualitative approach of close reading and comparative literary criticism, informed by Kristeva's intertextual theory. It combines older, more traditional literary techniques with new, more modern theory.

### **Research Design**

It takes a comparative case study approach in which the two poems are treated as separate but related texts. This allows the researcher to really dig into each poem and not lose focus on their dialogue. The study has several stages: close reading, identifying parallels and echoes, studying biographical and historical context and interpreting using intertextual theory.

This method differs from the standard source study or influence criticism. It doesn't try to make the case for direct borrowing. It looks at how the poems share discursive fields, how they change common concerns with their own styles and engage in what Bakhtin called dialogic exchange. The method acknowledges that textual relationships work on many levels - that of words, structure, themes, philosophy - and that they interact in complex ways.

### **Data Collection**

The primary data are the poems "The Second Coming" by Yeats and "The Waste Land" by Eliot.

## **Theoretical Framework**

This research uses Julia Kristeva's idea of Intertextuality which is the idea that texts borrow from, and change, other texts. It develops the Bakhtin concept of conversation, or dialogism, as the creator of meaning. In Kristeva's view, every text is a mash - up of other texts and meaning comes from where texts meet each other.

Kristeva's idea is helpful in looking at modernist poetry often which uses many references and quotes. Her theory allows us to see how *The Waste Land* and *The Second Coming* made meaning not simply through their words but in the ways that they are similar to older works and to each other. The question we ask is how these poems borrow older ideas? How do they fit in with the literary tradition? How do they react to each other?

Kristeva draws two kinds of intertextuality. Horizontal means how two particular texts speak to one another. Vertical is the "how" of texts with respect to larger cultural ideas This split helps us to see how Yeats and Eliot reply to each other and also how they speak to bigger stories about history, belief and society.

We also use Bakhtin's ideas, language is social and always talks back. Bakhtin states that meaning is made in conversation. This demonstrates how the poems of modernism, even though they are difficult to read, are included in the continuous cultural dialogues about meaning and history.

## **Textual Analysis**

### **Apocalyptic Vision and Historical Crisis**

Both poems create a picture of cultural collapse, but they paint it in their own style. Yeats begins with a great statement: "Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world" (Yeats, 1919, lines 3-4). He uses the image of a center that can't hold, with the political and metaphysical breakdown. Eliot does not say this directly. He begins the *Waste Land* with disturbing images: "April is the cruelest month, breeding / Lilacs out of the dead land, mixing / Memory and desire." By springing cruelty, he illustrates a world in which the order is broken.

Both poems are from the same era after World I. Yeats wrote *The second coming* in early 1919, after the Paris Peace talks and Irish fighting. He included images making connections between personal pain and big history.

Eliot wrote *The Waste Land* in 1921-22 as he was having some personal issues. His broken images and a London that looks unreal depict apocalypse through the piling up of fragments, not one shout.

### **Cyclical and Linear Ideas of History**

Yeats sees history as a circle for every two thousand years. His poem begins "Turning and turning in the widening gyre" (line 1). He thinks a new era is coming in with the "rough beast" making its way to Bethlehem. This idea makes history appear inevitable. A critic says Yeats wanted to find patterns, so that he could find order in chaos.

Eliot's view is less clear. He uses myth and seasons to demonstrate that the pattern is repeated but he does not insist that they are always repeated. He depicts history as broken pieces that live together. The famous closing line, "These fragments I have shored against my ruins" (line 430), indicates that he keeps pieces of them alive in a world falling apart. He provides a sense of hope, but it is a question, not a statement, and the poem concludes with a peaceful Sanskrit chant, leaving the poem between ruin and hope.

### **Frameworks of Myths and Allusive Strategies**

Both poems make use of myths, but in different ways. Yeats is largely based on his own ideas and Christian symbols. His "rough beast" combines many myth images in an awesome scary picture. He does not quote old myths but makes new ones that suit his vision. A scholar says that Yeats liked to make his own myth rather than just copying old ones.

Eliot draws upon numerous myths of the Greeks, Roman, Arthurian, Hindu, Buddhist, Christian, Shakespeare, Dante and many others. About 433 references are in alignment with each of the 433 lines. He does not use myths as decoration, they provide structure. The poem is creating meaning by smashing together fragments of different times.

For example, the scene with the typist and the young man makes allusions to Goldsmith and Sappho which display their love in myth versus love in the real world. Yeats makes one myth, while Eliot detaches many myths from each other, allowing their conflict to create the meaning.

### **Imagery of Beasts and Natural Disorder**

Both poems use threatening animals to reveal big problems in history. Yeats' "rough beast" is one of the scarier images from the 20th century. It is presented with clear details: "A shape with lion body and the head of a man, / A gaze blank and pitiless as the sun" (lines 14 - 15). The beast resembles the sphinx combining animal strength with human or unhuman vacuity. It depicts a force moving toward Bethlehem and is purposeful and unknowable.

The movement of the beast - "Slouches towards Bethlehem" - is a mixture of purpose and ugly. The word "slouches" depicts awkward, threatening movement while "Bethlehem" evokes Christian birth and redemption. Yeats uses the beast to show historical change as needed scary, a birth that would undo Christian ways but that does not move away from patterns of coming and revealing.

Eliot does not use the same beast, but he does repeat images of rats and other decaying creatures to depict the danger. "A rat crept softly through the vegetation / Dragging its slimy belly on the bank" (lines 187-188) show rats as symbols of spiritual and physical rot in a poem full of death. The poem also employs "bats with baby faces" (line 379) in its scary ending, providing bestial images which hint to human decline.

Overall both poems demonstrate nature itself as chaotic or threatening. Yeats' falcon is unable to listen to its trainer, suggesting a breakdown in natural order. Eliot's April is harsh with a world that is dry, empty, lacking in life-giving water. The numerous mentions of drought, dead trees and rocky lands reveal nature as the sign of spiritual crisis and not comfort.

### **Fragmentation and Form of Poetry**

The structures of the poems show how they exhibit crisis. "The Second Coming" maintains a mostly regular form even though it is discussing vision. It has two eight line stanzas written in loose iambic pentameter, with some rhyme. This stable form feels stronger than the chaotic content giving the poem tension.

Helen Vendler (2007) says that the two stanza structure reveals a shift from the present mess to change in the future: The first stanza discusses today's chaos; the second displays the beast representing the change that is coming. That simple structure allows the images to hit harder. The "The Waste Land" is fractured in its structure. It has five parts - "The Burial of the Dead", "A Game of Chess", "The Fire Sermon", "Death by Water", and "What the Thunder Said" that depict separate scenes and voices. Inside, the poem leaps rapidly from speaker to speaker, time to time, place to place, and style to style. It makes use of association, contrast, and collage, rather than smooth transitions.

This fragmentation has been interpreted in many ways: as evidence of psychological collapse, cultural break or modernist innovation. Michael North (2013) argues the structure is new kind of order, made of pieces that fit the time. Eliot added notes when the book came out, indicating sources but also indicating that the poem was composed of pieces.

### **Gender, Sexuality and Cultural Crisis**

Both poems connect cultural crisis to concerns about gender and sexuality, however, this is more evident in "The Waste Land." Yeats mentions gender in a few instances. The falcon's inability to hear its trainer can imply the loss of male authority and "the ceremony of

innocence is drowned" can be interpreted as female innocence being destroyed by male violence.

"The Waste Land" is full of more gender and sex scenes: a hyacinth girl who dies (lines 35 - 41); a nervous talk in "A Game of Chess" (lines 111 - 138); the typist and clerk (222 - 256); and Lil's battered body after abortion pills (139 - 172).

Sandra Gilbert (1989) says that the poem reflects the fear of changing gender roles in men. She sees the damaged or threatening female figures as an indication of cultural concerns about female sexuality and power. Tiresias is a blind prophet as described, which combines the male and female as a powerless observer. Eliot's note states: Tiresias unites all the rest, suggesting the confusion of gender seems to fit in with the poem's vision of a cultural crisis.

The different treatment of gender is different concern. Yeats writing out of the Irish violence has a primary preoccupation with politics in which gender ranks secondary. Eliot's struggles with cultural collapse and personal marital issues, sexuality and gender play a major role in explaining the spiritual wasteland of the poem.

### **Frameworks of Religious and Spiritual**

Both poems use religious ideas but changes them for modern uses. Yeats's title *The Second Coming* refers directly to Christian end-time, but his vision alters the meaning of the concept of apocalypse and redemption. Instead of Christ being the one to return, the poem portrays an opposite power. The beast that slouches toward Bethlehem is a change in the story of the nativity, which hints at what is born will undo Christian hope. Yeats demonstrates his ideas from occult beliefs and a belief that the flow of history moves in unseen cycles.

Yeats brings a definite system to his vision - civilisations rise and fall in spirals - but the eyes of the beast are blank, suggesting a hand outside of providence at work. He blends mystical certainty and real doubt, and creates tension between order and mystery.

"The Waste Land" rams all sorts of religious ideas together. It draws on Christian allusions - chapel, crucifixion, empty tomb - along with Hindu, Buddhist, fertility and pagan myths. In Part V the poem quotes Sanskrit teachings, namely, "Datta." *Dayadhvam. Damyata* (Give, sympathize, control) (lines 401 - 411), showing a search for renewal.

Eliot's spiritual search is not as certain as Yeats.' The poem is ended with the Sanskrit word for peace, "Shantih" that is repeated three times. But that ending happens after madness and pieces, leaves the reader unsure as to whether peace is real, called after, or just desired. Stead (1964) notes that Yeats presents confident transformation and Eliot presents doubt and split, indicating the difference in their life: Yeats confident by occultism vs Eliot Anglo-Catholic doubting and wrestling with the faith.

### **Voice, Perspective and Authority**

The poems portray different relationships between speaker and vision. "The Second Coming" employs the prophetic voice that claims it has authority through vision. It starts with confidence; "Things fall apart." In the second stanza the speaker still feels sure: "Surely some revelation is at hand." The speaker is knowledgeable and speaks confidently about what is seen.

This prophetic authority demonstrates the way Yeats thinks of himself as a visionary sage. His notes, his book 'A Vision' and his ability to be a medium for supernatural tell the world he has special knowledge. The hope of the poem is not a hypothetical hope, but a sure promise.

"The Waste Land" divides many voices and never displays a clear and explicit point of view. It has Madame Sosostris, the pub talkers, a nervous woman, Tiresias and the main character. Even Tiresias, who the note calls the central consciousness of the poem, merely watches and does not explain. The multitude of voices and absence of authority is in keeping with Eliot's suggestion in *Tradition and the Individual Talent* that poetry should escape the author, that it should not demonstrate personality. Critics also point out the many voices in that while

exhibiting an intellectual crisis, a lack of unity of vision in a troubled world. Yeats has prophet knowledge, Eliot has a mind that is swamped with incomparable pieces.

### **Textual Echo and Direct Influence**

Besides theme and structure, exact lines demonstrate that Eliot may have known "The Second Coming" when writing "The Waste Land." Both poems make use of crowds and the death imagery. Yeats "blood-dimmed tide" is similar to Eliot's "I had not thought death had undone so many" (line 63), which is a line from Dante. Both relate crowds, tides and death as indicators of crisis.

Both also use desert imagery. Yeats' beast is "somewhere in sands of the desert" (line 13). Eliot's poem is a poem of drought and emptiness, especially in Part V, "Here is no water but only rock" (line 331). That desert setting is the link between spiritual crisis in both poems.

The idea of time is similar. Yeats does "twenty centuries of stony sleep" (line 19) that shows long cycles. Eliot's poem is a comparison between ancient and modern, indicating that the modern-day crisis is caused by history. These two compare today's crisis with two thousand years of Christian history.

Some biographical evidence points to a direct association. Gordon (2000) says Eliot acquired a copy of Michael Robartes and the Dancer was provided with "The Second Coming" in 1921 when he started writing *The Waste Land*. Eliot kept notes on books that he read, evidence that he studied modern poetry. While there is no direct prove, the timing as well as the text are suggestive that Eliot was aware.

### **Conclusion**

This study examined the cultural crisis, history, and spirituality that are discussed in W.B. Yeats' *The Second Coming* and T.S. Eliot's *The Waste Land* following World War I. Using the theory of intertext and close reading we saw many similarities and differences. Both poems envision a world in disintegration and use broken nature and question spirituality, but in contrasting ways: Yeats employs a clear and cyclical system that is given by occult ideas; Eliot employs broken fragments and numerous voices. Their formal choices - steadiest form vs. shattered structure - correspond to their varying opinions of the way art should respond to crisis. They also approach mythology and religion in a different way: Yeats creates a personal vision, Eliot works to create a collage of different traditions. These patterns indicate the ways in which modernist poets responded to the question of cultural authority and tradition in their era.

Fourth, even if the poems are different, there are clear similarities in the texts of the poems that leads to the conclusion that Eliot used themes and pictures from Yeats when writing *The Waste Land*. In both poems the images of crowds, tides, deserts, and animals are shown. Eliot was also reading *The Second Coming* when he was writing. These facts demonstrate that there is more than a coincidence between the two poems. They show that literary influence is not merely imitating and copying, but a complex conversation and change.

The research demonstrates how intertextual theory is useful for examining the relationship between specific old texts. Kristeva's ideas help us to see that these poems get meaning not just from their own words, but from how they connect with each other and with larger cultural talks. Intertextuality is particularly useful in the context of modernist poetry, which uses other works of literature as reference, quotes, and creates complex layers of text to build meaning.

This study contributes to a number of current discussions in academia. Yeats experts can see how *The Second Coming* was a part of modernist discussions of crisis and how poetry was written. It does demonstrate that the unusual occult ideas of Yeats were in fact shared by modernist writers. Eliot scholars learn new details about how *TWL* talked to poems of the same time. It shows that Eliot was reacting against the works of his contemporaries as well as older writers.



On a broader scale, the research is useful in helping us to understand how literature works in times of deep crisis. Both poems go on to show the understanding that art to a disaster is not merely recording or feeling: it is also inventing new forms and ideas. The writers altered old literary traditions - like the structure of poems, myths, and religious symbols - in order to make new shapes to fit the unusual times. Making this change required both respect for literature of the past and active participation in the culture of the time, with the use of the vision of the poet themselves and collaboration with other artists.

The research hints at a number of directions for future research. First, the same intertextual method could examine other modernist poets to illustrate their influence on each other as well as working together. Second, a comparison of the ways people reacts to these poems might indicate the ways in which their apocalyptic images spoke to different cultures and times. Third, by using the same method, it could be used to examine associations between books and other art such as paintings, music, and philosophy during the modernist era.

The research is also important for teaching. Showing students *The Second Coming* and *The Waste Land* instead of separately, as a conversation rather than two discrete works, helps students to better understand each poem and modernist topics. Comparing the two shows how different styles are solving similar problems which proves modernism had many different looks not just one. Studying how their shared concern about crisis helps students to see how literature continues to be useful when we find ourselves facing uncertainty and change.

To conclude, these poems have a significance even now. In the 21st century, we are challenged by new crises such as climate change, political battles, disease outbreaks, and technology change. Yeats and Eliot's visions of apocalypse still relate to contemporary concerns. Their poems show that literature can talk about crisis without losing hope and giving wrong comfort. The art of their poems illustrate how writers deal with big changes and not just copying old ways. Understanding how they dealt with their time provides us with new ideas on how literature can continue to function when society changes.

Both poems became classics for the reason that they transcend the time periods when they were written but remain anchored to the time periods. They tell stories of the troubles following the war, and also they tell stories about enduring questions about meaning, history and spirituality. Their association indicates that even the most separate poems result from talking with each other and the past and present. Knowing this, we can see how literature is cultural practice and how works keep talking about meaning.

Some future studies could look in a number of ways. They could investigate how these poems were received by later writers in order to determine whether the poems retain a lasting influence in later poetry. They could study how people in different cultures read these poems to find out whether apocalyptic images affect them in many ways. Or they could check the ways modern writers think about crisis in order to see if there are links between modernist and newer styles.

This work demonstrates that the use of intertextual analysis is useful for relationship between famous texts. Close comparison reveals such meanings we can't see when reading alone. Understanding how writers speak to one another helps us to appreciate each poem and the big culture conversation. The relationship of *The Second Coming* and *The Waste Land* illustrates the work of modernist poets with tradition and crisis in making some of the strongest poems of the 20th century.

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