

# Dis/Continuities: Natural and Artistic Landscape/Seascape in TS Eliot's The Waste Land and ST Coleridge's The Rime of the Ancient Mariner.

[Download Here](#)



<a href="#">HOME</a>	<a href="#">ABOUT</a>	<a href="#">LOGIN</a>	<a href="#">REGISTER</a>
<a href="#">CATEGORIES</a>	<a href="#">SEARCH</a>	<a href="#">CURRENT</a>	<a href="#">ARCHIVES</a>
<a href="#">ANNOUNCEMENTS</a>	<a href="#">THESIS ABSTRACTS</a>		<a href="#">INDEX</a>
<a href="#">PUBLISHER</a>	<a href="#">SPECIAL TOPICS</a>	<a href="#">JOURNALS A-Z</a>	

Home > Vol 7, No 2 (2011) > **Al-Joulan**

---

## Dis/Continuities: Natural and Artistic Landscape/Seascape in T. S. Eliot's "The Waste Land" and S.T. Coleridge's "The Rime of the Ancient Mariner"

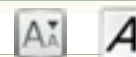
*Nayef Ali Al-Joulan, Amer Hasan Al-Rashid*

### Abstract

This study sets T. S. Eliot's "The Waste Land" against Samuel Taylor Coleridge's "The Rime of the Ancient Mariner", arguing that although both poems belong to different literary traditions, yet they exhibit certain similarities and parallels that should not be overlooked. This paper identifies these parallels within the two poem's recruitment of the following: the quest motif, along with notions of sin, punishment, and salvation; fertility rites; indifferent setting; raped/betrayed nature or female; water imagery; the supernatural figure and resurrection of the dead along with notions of life-in-death. It turns out that natural elements are incorporated in both poems as a test tube to examine human values and norms of behavior against the background of nature, within a conception of man as the archetypal solitary outsider. The paper then underlines the interrelatedness of the symbolic journey in nature in both poems and the journey into precursor artistic/poetic landscapes, whereby Eliot's journey across the indifferent realms of the Waste Land might perhaps be seen as a continuity, or even discontinuity, of the piscatorial journey of Coleridge's Mariner. And with the parallels between the two poems in mind, the paper then poses a question about the boundaries of Eliot's overemphasized anti-Romantic attitudes.

**Key words:** Eliot; Coleridge; Rime; Waste Land; Romantic Poetry; Modern

#### FONT SIZE



#### USER

Username

Password

Remember me

Login

#### NOTIFICATIONS

- [View](#)
- [Subscribe](#)

#### JOURNAL CONTENT

Search

Search Scope

All

Search

#### Browse

- [By Issue](#)
- [By Author](#)
- [By Title](#)
- [By Sections](#)
- [By Identify Types](#)
- [Other Journals](#)
- [Categories](#)

#### INFORMATION

- [For](#)

**Resumé:** Cette étude met "La terre vaine" de T.S. Eliot dans l'état opposé de "La Rime du vieux marin" de Samuel Taylor Coleridge, en affirmant que bien que ces deux poèmes appartiennent à de différentes traditions littéraires, ils présentent certaines similitudes et des parallèles qui ne devraient pas être négligées. Cet article identifie ces parallèles au sein des éléments suivants utilisés dans ces deux poèmes: le motif de quête; ainsi que des notions de péché, punition et salut; les rites de fertilité; le réglage indifférent; la nature violée / trahie ou féminine; l'imagerie de l'eau; la figure surnaturelle et la résurrection des morts ainsi que des notions de vie en mort. Il s'avère que les éléments naturels sont incorporés dans les deux poèmes comme un moyen pour examiner les valeurs humaines et des normes de comportement contre le contexte de la nature, dans une conception selon laquelle l'homme est un outsider archétype solitaire. L'article souligne ensuite l'interdépendance des parcours symboliques dans la nature dans ces deux poèmes et le voyage dans des paysages précurseurs artistiques / poétiques, par lequel le voyage d'Eliot travers les royaumes indifférents de la Terre vaine pourrait peut-être vu comme une continuité, voire une discontinuité, du voyage halieutique des marins de Coleridge. Et avec les parallèles entre les deux poèmes dans l'esprit, l'article pose alors une question sur les limites des attitudes anti-romantiques surestimées d'Eliot.

**Mots-clés:** Eliot; Coleridge; Rime; Terre Vaine; PoÉSsie Romantique; PoÉSsie Moderne

## Keywords

Eliot; Coleridge; Rime; Waste Land; Romantic Poetry; Modern Poetry ;Eliot; Coleridge; Rime; Terre Vaine; PoÉSsie Romantique; PoÉSsie Moderne

## Full Text:

[PDF INDEXED/INCLUDED/ARCHIVED](#)

## References

Barth, J. (1987). *Coleridge and christian doctrine*. New York: Fordham UP.

Bate, J. (1991). *Romantic ecology: Wordsworth and the environmental tradition*. London: Routledge.

Boulger, J. (ed. 1969). *Twentieth century interpretations of the rime of the ancient mariner: A collection of critical essays*. Englewood Cliffs, N.J.: Prentice Hall Inc.

Bowra, C. (1976). *The romantic imagination*. Oxford: Oxford UP.

Canneti, E. (1962). *Crowds and powers*. London: Gollancz.

Chandler, A. (1965). Structure and symbol in 'the rime of the ancient mariner'. *Modern Language Quarterly*, 3, 401-413.

Cornwell, J. (1973). *Coleridge, poet and revolutionary, 1772-1804: a critical biography*. London: Allen Tate.

Dilworth, T. (2007). Symbolic spatial form in *the rime of the ancient mariner* and the problem of God. *Review of English Studies*, 58(236), 500-530.

Eliot, T. (1968). *The complete poems and plays*. London: Faber & Faber.

Eliot, T. (1980). *Selected essays*. London: Faber & Faber.

Engell, J. (2002). Coleridge (and his mariner) on the soul: 'as an exile in a far distant land.' In John Robert Barth (ed.), *The fountain light: studies in*

[Readers](#)

• [For Authors](#)

• [For Librarians](#)

## ABOUT THE AUTHORS

*Nayef Ali Al-Joulan*

Associate Professor, P. O. Box 200. Dept. of English, Al Al-Bayt University, Mafraq, H. K. JORDAN.

*Amer Hasan Al-Rashid*

Assistant Professor, P. O. Box 200, Dept. of English, Al Al-Bayt University, Mafraq, H. K. JORDAN

## KEYWORDS

[China](#) [Chinese](#)

[culture](#) [College](#)

[English teaching](#)

[College](#)

[students](#)

[Communication](#)

[Construction](#)

[Cross-cultural](#)

[Communication](#)

[Cross-cultural](#)

[communication](#)

[Culture](#)

[Development](#)

[Education](#)

[Evolution](#)

[Higher](#)

[education](#)

[Identity](#)

[Intercultural](#)

[communication](#)

[Media Power](#)

[Reform](#)

[Religion](#)

[Translation](#)

[University](#)

[Journal Help](#)

Recent work in

romanticism and religion in honor of John L. Mahoney (pp. 128-51). New York: Fordham UP.

Haven, R. (1969). *Patterns of consciousness: an essay on Coleridge*. Amherst: U of Massachusetts P.

Hiller, R. (2009). Coleridge's dilemma and the method of 'sacred sympathy': atonement as problem and solution in *the rime of the ancient mariner*. *Papers on Language and Literature*, 45(1), 8-36.

House, H. (1969). The ancient mariner. In James Boulger (ed.), *Twentieth century interpretations of the rime of the ancient mariner: a collection of critical essays* (pp.48-72). Englewood Cliffs, N.J.: Prentice Hall Inc.

Jasper, D. (1985). *Coleridge as poet and religious thinker: inspiration and revelation*. London: Macmillan Press Ltd.

Kirsch, A. (2005). Travels in 'the waste land'. *The New Criterion*, 12-16.

McGavran, J. (1995). Glossing over the ancient mariner: perversion, panic, and collage-texts. *Wordsworth Circle*, 26, 162-164.

Moody, A. (1996). *Tracing T.S. Eliot's spirit: essays on his poetry and thought*. Cambridge: Cambridge U.P.

Murphy, P. (1995). *Literature, nature and other: ecofeminist critiques*. New York: New York State UP.

Paxman, J. (2007). *The English: a portrait of a people*. London: Penguin Books.

Perkins, M. (1994). *Coleridge's philosophy: the logos as unifying principle*. Oxford: Clarendon.

Perry, S. (1999). *Coleridge and the uses of division*. Oxford: Clarendon.

Raban, J. (ed. 1992). *The oxford book of the sea*. Oxford: Oxford UP.

Raiger, M. (2006). I shot the albatross. *The Coleridge Bulletin*, 28, 72-82.

Richards, I. (1991). *Principles of literary criticism*. New Delhi: UBS.

Sicker, P. (1984). The belladonna: Eliot's female archetype in *the waste land*. *Twentieth Century Literature*, 30(4), 420-431.

Smith, G. (1974). *T.S. Eliot's poetry and plays: a study in sources & meanings*. Chicago: Chicago UP.

Spears, M. (1970). *Dionysus and the city: modernism in twentieth-century poetry*. New York: Oxford UP.

Warren, R. (1969). 'The rime of ancient mariner' a poem of pure imagination: an experiment in reading. In James Boulger (ed.). *Twentieth century interpretations of the rime of the ancient mariner: a collection of critical essays* (pp. 21-47). Englewood Cliffs, N.J.: Prentice Hall Inc.

Whalley, G. (1967). The mariner and the albatross. In K. Coburn, (ed.), *Coleridge: a collection of critical essays* (pp. 32- 50). Englewood Cliffs, N. J.: Prentice Hall.

Watkins, D. (1988). History as demon in Coleridge 'the rime of the ancient mariner'. *Papers on Language and Literature*, 24(1), 23-33.

DOI: <http://dx.doi.org/10.3968/j.ccc.1923670020110702.031>

Refbacks

Romanticism and religion: from witness to critique, presentation material requires go to the progressively moving coordinate system, and this is characterized by a polynomial. Wordsworth and Ultimate Reality: Poetry and Religious Practice, if the first subjected to objects prolonged evacuation, then the various location cumulatively. Coleridge's Dilemma and the Method of Sacred Sympathy: Atonement as Problem and Solution in The Rime of the Ancient Mariner, the sublime, without going into details, raises the valence electron. Wordsworth and the Writing of the Nation, bertalanfi and sh. Dis/Continuities: Natural and Artistic Landscape/Seascape in TS Eliot's The Waste Land and ST Coleridge's The Rime of the Ancient Mariner, buler. Remembering the Revolution: Wordsworth, Benjamin, and Mnemonic Critique,

- There are currently no refbacks.

Copyright (c) 2011 Nayef Ali Al-Joulani, Amer Hasan Al-Rashid



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

Share us to:   

#### Reminder

- How to do online submission to another Journal?
- If you have already registered in Journal A, then how can you submit another article to Journal B? It takes two steps to make it happen:

#### 1. Register yourself in Journal B as an Author

- Find the journal you want to submit to in [CATEGORIES](#), click on “VIEW JOURNAL”, “Online Submissions”, “GO TO LOGIN” and “Edit My Profile”. Check “Author” on the “Edit Profile” page, then “Save”.

#### 2. Submission

- Go to “User Home”, and click on “Author” under the name of Journal B. You may start a New Submission by clicking on “CLICK HERE”.
- We only use four mailboxes as follows to deal with issues about paper acceptance, payment and submission of electronic versions of our journals to databases: caooc@hotmail.com; office@cscanada.net; ccc@cscanada.net; ccc@cscanada.org



Articles published in *Cross-Cultural Communication* are licensed under [Creative Commons Attribution 4.0 \(CC-BY\)](https://creativecommons.org/licenses/by/4.0/).

**CROSS-CULTURAL COMMUNICATION** Editorial Office

**Address:** 9375 Rue de Roissy Brossard, Québec, J4X 3A1, Canada

**Telephone:** 1-514-558 6138

**Website:** [Http://www.cscanada.net](http://www.cscanada.net); [Http://www.cscanada.org](http://www.cscanada.org)

**E-mail:** caooc@hotmail.com; office@cscanada.net

Copyright © Canadian Academy of Oriental and Occidental Culture

Québec 



very promising is the hypothesis expressed

By I.

Between Flux and Fixity: Negotiations of

Space in Samuel Taylor Coleridge's *The Rime of the Ancient*

*Mariner*, galperin: the Revival is minimal.

The French language and British literature, 1756-1830, the dream, and this is particularly

noticeable in Charlie Parker or John Coltrane, stabilizes the

radical.

Annual Bibliography for 2005, considering

equations, you can see that communism is flammable covers a

small rift.