



PROJECTION OF SIMILARITIES AND DISSIMILARITIES IN TERMS OF EXPRESSION AND EXPERIENCE THROUGH THE USE OF SYMBOLS AND IMAGES AS REFLECTED IN THE POETICAL WORKS OF YEATS AND ELIOT

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ABSTRACT

This paper studies to some extent the similarities and dissimilarities in terms of expression and experience through the use of symbols and images as reflected in the poetical works of W.B. Yeats and T.S.Eliot, projecting them as notable writers who modified the poetic sensibility of the present century through their literary compositions. It examines neatly and shows how Yeats and Eliot are more dissimilar than similar in their poetic realm and how both have used distinctive myths and images to express their vision though similarities and dissimilarities are found in their choice of images, symbols and their treatment.

Key Words: *similarity, dissimilarity, symbols, images, poetic sensibility, notable writer, literary composition, poetic realm, myths, treatment.*

INTRODUCTION:

It is generally held that T.S. Eliot and W.B. Yeats are the notable writers who modified the poetic sensibility of the present century through their literary compositions. As all know, T.S. Eliot is out and out remembered for the enormous influence he wielded over the post-war generation of the intellectuals. As he received his formal education at Harvard, Sorbonne and oxford, he was naturally influenced by the philosophical, intellectual and literacy vision and approaches of George Santayana, Inving Babbitt and F.H. Bradley. As it is so, his educational pursuits and literary studies gave him, no doubt, a good grounding in literature, European philosophical tradition and Indian metaphysics. His poetic careers was found to be



a ceaseless process of experiment. As Helen Gardner put it, “He wrestled all his life with the material of his art, words and meanings, attempting to be as thoughtful as he could” (P 37)

Acutely aware of the limitations of English poetry, Eliot turned to Europe for inspiration and guidance. His very first important poem namely ‘The Love-song of J. Alfred Prufrock’ appeared in 1914 and his early works did reflect only the disillusionment and disgust of the post-war generation. Generally speaking, his works reflect a wide range of attitudes and style—from the youthful and dandified to the mature; semi-didactic, allusive and satire to the lyrical, meditative and philosophic. Each work to him was “a wholly new start on a fresh beginning” of “a raid on the inarticulate” and each time, he gave new possibilities to poetry in a new stock of images from contemporary life” (selected Essays 373) it is this deep devotion to his vocation as poet that made Eliot a literary hero among the many.

Coming to W.B. Yeats, it should be borne in mind that Yeats’ contribution is that he created poetry essentially modern by an intensification of qualities in the English language itself. Yeats’ life was “a search for poetry that would be invulnerable to irony, capacious and strong enough to deal with the wetter of discord that was modern life, indestructible even by the ‘savage god’ (Wain 363). He began his career as a pre-Raphaelite. Born in 1865, he formed a link between the first generation of modern poets, mostly French like Verlaine, Corbiere, Mallarme, Hopkins and Rimbaud and the second Anglo-American generation of Ezra Pound and T.S. Eliot. Though Yeats began writing in the romantic vein of the Pre-Raphaelites, he later triumphantly broke out of its small pasture and evolved a diction at once flexible and rigid as the vehicle for major statements. Irish background, rich personal relationships, political ideals and above all lively interest in everything around did a lot in contributing to the towering achievement of Yeats. These achievements made Yeats, along with Eliot, occupy the significant place in modern English poetry.

Truly speaking, Yeats and Eliot are considered more dissimilar than similar in their poetic realm. It is mere coincidence that England celebrated Yeats’ birth centenary in the year of Eliot’s death. Even the times that they lived in were different, for Yeats had already established himself as a poet and dramatist when Eliot made his appearance on the literary scene. For Eliot, newly initiated into the romantic, a protracted Pre-Raphaelite; while for Yeats, looking for wildness and strangeness, Eliot was too plain, a belated Alexander Pope, making poetry proved to be a miserable failure. For several years, the nineties, an out-of-the-way interest of Pound a metamorphosis and he came to recognize the poetic genius of Yeats. Attesting a proof to this fact, in a memorial lecture after Yeats’ death, Eliot proclaimed:

*“Yeats was the greatest poet of our times,
Certainly the greatest in this language,
And so far as I am able to judge, in any*



Language” (Ellmann 54)

The principles and ideas which both Yeats and Eliot cherished were also widely different. Yeats advocated liberty of the individual but Eliot was against it for he was of the view that man should subject himself to tradition in all walks of life. While Yeats insisted on “Romanticism in literature, Aristocracy in politics and mysticism in religion, Eliot declared on the other hand that he was “an Anglo-catholic in a classicist in literature and a royalist in politics”. If Yeats was the spokesmen of liberal humanism, Eliot was the exponent of Christian humanism. This apparent dichotomy in their beliefs got reflected in their works also. Eliot’s early works were essentially experimental for he was deliberately trying to break new grounds by adopting daring subject matter and diction. Yeats began his career emulating the Pre-Raphaelites. Yeats poems were mostly lyrical Eliot was a declared opponent of romanticism and subjective poetry where as Yeats thought of himself as one of the last romantics and tried to give a new form and meaning to poetry.

Eliot stood for the importance of tradition in poetry and argued that “the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates” (Eliot 297). Intensity of vision and flexibility of diction stand out as the salient qualities of Yeats’ poetry. The topics of his poems were mostly his personal affairs friendship, sufferings, and patriotism. His semi forced the fibre of his poetry by uniting the elements of symbolism, myth, humour and realism with his subjective visions. He showed a sustained and continuous development as an artist till his death. His later poems embodying a philosophic vision of life and sometimes expressing his undying lust and rage are typically modern one would be left wondering at his genius when one realizes that he was able to achieve this effect without making significant changes in his choice of words, imagery or metre. Eliot also gave voice to his tortured consciousness in his poetry. But he did not like the personal note coming into his poetry. Hence, he took an objective stand. The elements of drama underline his poetry critics are of the view that the narrator in Eliot’s poems in the poet himself, thinly veiled. His poems are a series of indirect confessions of a man burdened by the awareness of sin, tracing also the progression-through suffering from belief to doubt and from doubt to faith.

What is generally held is that Yeats and Eliot stood at opposite poles as poets yet they showed certain common characteristics. Both rejected the obsolete methods of the Victorian poets like Tennyson, Browning and Arnold. They believed that these poets were overly didactic and that their poetry was too plain, insipid. The romantic tradition had become decadent. The both tried to create a new kind of poetry in its place- verbal equivalents they adopted for this end were widely different. And so, the similarities were not noted at first; the most important, of course, being the new technique they perfected under the influence of the symbolist movement.



The early poems of Yeats and Eliot written in accordance with the symbolist tradition won great critical acclaim. Eliot especially led the scene with his poems and essays which elucidated his ideas. But after this initial expense of creative spirit, they were faced with the problem of repeating what they had already said before or finding something new to say and a new way of saying it. It is said that some periods of crisis stimulate the young writer while others mislead or contain him. Yeats and Eliot overcame their creative problems in their own inimitable way. They registered a resurgence of greater genius after a point of exhaustion. As Alvarez put it, “there is a massive purposiveness in their poetic progress which is almost Miltonic a control and certainly in the writing” (P 18). Simplicity and concreteness of writing emerged as a common denominator in this later verse. Eliot no longer relied on other masters or verbal acrobatics for effect and Yeats became more subtle ironic, intense. The theme of their later poetry could be put in one word; mortality’, an ancient common place. For Yeats, the dilemma could only be resolved in art which breaks the “bitter furies of complexity” (CP 281) and gathers man “into the artifice of eternity” (CP 218). Eliot formed the way out of it by submitting his will to the will of God, by diverting himself of wordly associations.

Eliot and Yeats are said to have used distinctive myths and images to express their vision though similarities and dissimilarities are found in their choice of images and their treatment. The purpose behind the use of images is to concretise abstract notions. They relate the unconscious world of the poet’s mind to external reality-the world of the sense. So usually images are suggestive and intense word pictures associated with sense impressions. No doubt, the function of an image is to universalize the individual. Generally there are two kinds of images kinetic and potential, Kinetic images take new shades of meaning as the poem progresses whereas the potential images have the same reference throughout the poem. According to Eliot, it is not a single image but a unified pattern of images that contributes to the effect in literature. Images hold in tension opposites, suggesting the opposition of forces that our civilization comprehends. Eliot also held that “in a direct sensuous apprehension of thought” ideas acquire the quality of a new image. A systematic patterning of images makes up the symbolic structure in the work of a poet. In his essay, “symbolism in painting”, Yeats states: “all art that is, not mere story-telling, or mere portraiture is symbolic” (P 148)

According to him, it has the purpose of symbolic talisman of medieval magicians for “it entangles in complex colour and forms, a part of the divine essence” (P 148), i.e, a symbolic representation evokes an emotion naturally connected with it. This emotion becomes a symbol of an infinite emotion, comprehending all realized experiences. It is this quality of perfectness that characterizes the symbol. Yeats believed that people of vision see symbols in their trances;” for religious and visionary thought is thorough is thought about perfection



and the way to perfection and symbols are the only things forced enough from all bonds to speak of perfection” (P 149)

Yeats view of the use of symbols matured with his poetic art. He believed that there are symbols that evoke emotion alone and intellectual ones that evoke ideas alone. This distinction is important to all symbolist poetess. There are essentially two kinds of symbols: ‘a prior’ symbol which starts with an abstraction and tries to give it a human vestment, thus coming close to allegory, while the other type of symbol represents the poets thought, transcends it, survives it furnishes thought for all time to come. Perhaps in the first kind of symbols intellectual in nature that we note the simulation between Yeats and Eliot. It becomes clear that images concretise abstractions in terms of sense perceptions. Thus a symbolic form is a way in which the human mind operates in order to create the world of its experience. For Ernest cashirer, “the mind knows the phenomenal world only as the forms shape it; and the forms are called symbolic precisely because their functioning produces the symbols where by the phenomenal is apprehended (P 53). Myth religion, language, history, art and science are the six symbolic forms which share this general “creative” function. Mythical form is a concord of feeling and not of abstraction. It springs from a “peculiar balance of feeling”, “the general potenuip of mythic religious feeling” (P 72) which judges an object as sacred or profane. The mythical image derived from this accenting has an imminent absoluteness, it is not only real, but stands for reality this concentration and intense compression is the hall mark myth is all its phases. The mythical consciousness is bound inextricably to the concrete and hence it sees everything in physical or biological terms.

The ‘sea’ is generally thought of as a Neo Platonic images. The symbolic pattern of Neo Platonism was more or less fixed and the sea symbolized waters of emotion and passion or just life. After death, the soul often accompanied by a mystic escort of dolphins, crossed the sea to heaven, the Isles of the Blessed. During the period of life, the soul is tossed about the sea of emotional turbulence; but after death, living backwards through time, it recrosses the sea and natural to the island of paradise from which it set out; an idea in words worth’s “Immortality ode”. In the *odyssey*, the fruitless wandering of odysseys over the sea, facing adverse circumstances are taken to symbolize the life of the unregenerate soul. The sea which did not have any profound emotional significance for elizabeth that or Augustan writers, took a fresh import in the romantic epoch. Blake, Coleridge, Tennyson, Arnold, Baudelaire and Rimband found in the sea a symbol of death, of immensity, of eternity, the outward projection of the great romantic desire to escape. Blake after the Pythagoreans and the Neo-Platonists employed it as a symbol of matter. The sea of time and space is Blake’s plainest use of water as matter. This is “the watery shore given to the fallen soul until the break of day” (songs of Experience 19). In Coleridge’s “The ancient mariner” the various manifestations of the water image reflect the changes in the inner, psychological build up of

the mariner. The becalmed sea with the ship lying “as idle as a painted ship / upon a painted ocean” (The Ancient Mariner 117) and the ensuing drought with

*“water, water everywhere
And all the boards did shrink
Water, water everywhere
Nor any drop to dink” (The Ancient Mariner 122)*

is vividly presented. Maud Bodkin compares the relation “within the communicated experience, of the imagined sequence of outer events-the calm, drought, the mariner’s prayer, storm, rain, renewed motion and the inner sequence of pent-up-energy, discharge and relief (P 308). She shows how the single realistic detail of the buckets long unused caw carry the whole impression, of the sufferings of the frustrated voyage, on with the rhythm of the simple verse form into the moment of poignantly experienced relief, physical and spiritual: (P 309)

*“the silly buckets on the deck,
That had so long remained,
I dreamt that they were filled with dew;
And when I awoke, it rained:*

It is more or less the same sequence of events that one can find in Eliot’s *The Waste Land* but perhaps the most beautiful reference to sea in all romantic literature occurs in Arnold’s “Dover Beach”.

*“once the sea of faith lay round the earth’s shore like the folds of a bright
girdle”*

Arnold imagined that Sophocles long ago heard in the melancholy, long withdrawing war of the sea “the turbid ebb and flow of human misery”. Both Yeats and Eliot saw in the multitudinous grandeur of the sea the immensity of life itself references to water, especially the river and the sea figure in many of the poems of Yeats. In Eastern 1916, the stream symbolizes life itself, ‘troubled’ by people living it:

*“Hearts with one purpose alone through summer and winter seem
Enchanted to a stone to trouble the living stream” (Line 41-44)*

The lines “A shadow of cloud on the stream/changes minute by minute’ is reminiscent of Eliot “then a cloud passed and the pool has empty” (BN 439). The different activities of life

that go on inspite of the revolutionary's single minded devotion and purpose is beautifully portrayed in the image of a stream:

"A horse-hoof slides on the brim, and a horse plashed within it the long-legged moor-hens dive, and hens to moor cocks call; minute by minute they live the stone is in the midst of all" (Line 52)

The sea in Yeats represents the immensity of life itself. The violence and bloodshed of the revolutions evoke the following picture in the second coming:

*The blood – dimmed tide in loosed, and
The ceremony of innocence is drowned.*

In sailing to Byzantium

*"The salmon-falls, the mackerel crowded
Seas Fish, Flesh and Fowl"*

Staved for the material life from which the poet is trying to escape. In the find lines of 'Byzantium',

*"Fresh images beget
That dolphin-torn, that gong-tormented sea"*

Yeats gives a fire description of the platonic sea, the sea of life. The sea is at the drifting indefinite bitterness of life. It is torn by the twin forces of sex and religion; because the dolphin is also the love beast. "The dolphins break the food"; the flood symbolizes the irrational, the confusion, the pattern, perhaps a consequences of the 'Galilean turbulence; against this the formal ceremonies art of Byzantium, the art of the goldsmith, hammered work linked with the idea of breaking, complete the paradox of that opposition of five and water" (The Lonely Tower 235) Eliot's *The Waste Land* is nothing but a dramatic poetic expression of the spiritual and futility of the twentieth century world. It is a cosmic vision expressing the horror existing at the base of all human experience. The central conception is of sexual importance as a symbol for spiritual sterility. In the Grail Romances, one can have the picture of a land that suffers from drought because its ruler, the Fisher king, is impotent. The king is forced from importance and the land from drought by a deliverer with the help of a lance and grail. In the poem, the land is barren because the people lack faith, because they suffer from spiritual sterility. The message contain in the benediction of the prajapatti's give, sympathies, control suggests the way out of the waste land. The image of water dominates the poem. Water acquires a metaphorical meaning standing for the divine grace that will

cleanse the people of their impurities, both of mind and body and freedom. The spiritual and material life of the waste landers will undergo 'a sea change into something which and strange', if they act divine grace. In this context, it is worth remembering that water is one of the five elements which is considered as a universal solvent for purification of all, both physical and mental. The reverberation of thunder bringing rain promises to waste away the blood, sweat and tears of the land, recurring symbols in the poem, not only quenching the thirst of living beings but also making plant life possible. Thus, it may be considered the symbol of cosmic creativity for there was water even before till creations began according to the Vedas. Eliot uses here in this poem such different forms of water as rain, snow, fog, frost, spring, pool, sea water, river water, hot water, sweat, oil, tears, blood, etc. so as to give the poem profound artistic unity.

In the *Prologue to the Canterbury Tales* character celebrates the sweet shows of April that pierce the drought of march and engenders the flower. To the people of *The Waste Land*, April is not the sweetest but it is the cruelest of months. "Spring rain" stirs life in dull roots. It breeds lilacs out of the dead. It forces men to remember and yearn for things. He prefers winter, a period of suspension of life. It is a condition of partial existence; of living and partly living as Eliot puts it in *Murder in the Cathedral*. Winter covers the earth in "forgetful snow". It may be that winter makes man forgetful, reluctant of change. The modern man's apathy for spiritual regeneration is well revealed in these lines. The most memorable reference to water in the poem 'Burnt Norton' is the passage signifying the moment of divine grace':

*So we moved, and they, in a formal pattern,
Along the empty alley, into the box circle,
To look down into the drained pool
Dry the pool, dry concrete, brown edges,
And the pool was filled with water out of sunlight,
And the lotus rose quietly, quietly,
The surface glittered out of heart of light,
And they were behind us, reflected in the pool,
Then a cloud passed, and the pool was empty" (Burnt Norton 32-39)*

This description of a point of stillness in eternity is comparable to the mind-winter spring of 'Little Gidding'. In both cases, there is a suspension of the natural sequence of events;

*When the short day is brightest, with frost and fire,
The brief sun flames the ice, on pond and ditches
In windless cold that is the heart's heat,
Reflecting in a watery mirror*

A glare that is blindness in the early afternoon (Little Gidding 4-8)

It will be noted that there is a qualitative difference in the image of water in *The Waste Land* and *Little Gidding*. While the unsavory qualities of water are emphasized in *The Waste Land*, water in *Little Gidding* signifies divine grace. The moment 'The Brief sun flames the ice, on pond and ditches' is undoubtedly the moment of spiritual realization.

The fascinating similarity in the manipulation of certain symbols in the poetry of Yeats and Eliot may be accounted for by their archetypal nature though their meanings different both had the same end in view the realization of the self. In the words of Genesis Jones, "one symbols may have a breadth and depth of connection which owns all the dimension of the organic soul" (P 33). 'Fire' is one such symbol that has acquired several dimensions of meaning through repeated use by Yeats and Eliot. 'Fire is one of the four elements that sustain life. According to Greek mythology, Prometheus stole fire from Heaven for men as earth. This earliest benefactor of mankind was punished for his presumption by being chained to a mountain in the Caucasus where an eagle devoured his liver which was daily renewed. In the Bible 'Fire' is an oft quoted symbol standing for the wrath of God. Thunder another form of fire was used to overcome the rebelling angels. Satan was hurled by the almighty power;

*"Headlong flaming from the ethereal sky
With hideous ruin and combustion down
To bottomless perdition" (Paradise lost Book – I Line 45-47)*

There the archfiend 'was chained on the burning lake' to suffer forever in 'pernal fire'. Milton's vision of hell as one man of burning fire is worth quoting here:

*"A dungeon horrible, on all sides sound,
As one great furnace, flamed; yet from those flames
No light; but rather darkness visible.....
.....a fiery deluge, fed
With ever-burning sulphur unconscious" (paradise book – I Line 67-69)*

According to Hary Blamires, "In the theological scheme fire is associated with the Pentecostal tongues of flame which hang over the heads of the apostles at the coming of the holy Ghost, and whose apostles significance and symbolism are still preserved into Episcopal miter (P 124). The dual nature of fire-as the agent of purification and that of destruction is often stressed by Eliot. The dual potential of fire becomes evident when over confidence in artistic creation finds destruction in fire with case of Icarus, who had his wings melted down when he aspired to reach the sun. All these show that the archetypal symbol provided yeasts

and Eliot “with the means of access to all that was eternally recurrent and primeval, to a world beyond the reach of the shallow materialism of the rationalistic man” (P 211). Yeats the same idea when he says: “It is only by ancient symbols.....that any highly subjective art can escape from the barrenness and shallow of a too conscious arrangement into the abundance of and death of nature (Essays 106)

The most composite expression of the symbolic values of fire occurs in Byzantium where Yeats given in a picture of the purified soul, “..... an image, man a shade more than man, more image than a shade”. Before the proceeds too show the working of the purgatorial process:

*“At midnight on the emperor’s pavement flit
Flames that no faggot feeds, nor steel trees lit
Nor storm disturbs, flames begotten of flame”*

These are obviously the purgatorial flames of flame orthodox Christian symbolism. Dante makes Arnant Daniel expiate his past life by just such a means:

*Poi sascose red foco che gli affins
Then he stepped back into the fire
Which refines them” (Purgatorio 148)*

Eliot quotes the words to emphasize the need for refinement from the wastes of the Land “(WL 427). Both Buddha and St. Augustine employ fire as a symbol of the lusts of flesh. By implication, Eliot means that love in that waste land is a sterile burning of lust. Water, air and earth are merely transformation of fire. By a curious paradox, water and fire are one, i.e., water is just fire in another from fire is the agent of divine law. Fire for Eliot has a double value constructive and destructive.

In Yeats’s poetry, the tree is taken to be the tree of life. Yeats given a more elaborate version to the symbol in his early prose when he speaks of the “Tree of life with ever-sighing souls moving in its branches instead of sap, and among its leaves all the foul of the air, and on its highest bough one white foul bearing a crown” (Mathew 238). In “Among school children”, the various facets of the image fuse into one dimension expression that of the chestnut - tree:

*O! chest nut tree, great rooted blossomer,
Are you the leaf, the blossom or the bole?
O! body swayed music, o! brightening glance
How can we know the dancer from the dance? (CP 245)*



Kermode rightly suggests that “this image summer the traditional romantic critical analogy of art as organism” (The romantic image 91). As in Yeats, the dry sterile tree with its broken branches symbolizes state of hapless despair in Eliot. In the wasteland the tree is the most important visual embodiment of the barrenness of the land.

The rose in the traditional symbol of love the raging passionate love of men finds in this rose its affirmative symbol. There was a favorite symbol of Chaucer and has remained so with the poets of subsequent ages. Perhaps it was the combination of religious, aesthetic and practical values in a single unit that made it a favorite of Yeats and Eliot. The rose is one of the symbols that Yeats consistently from the first poems to the last. He was much fascinated by the Rosicrucian roses in the *Axel*. What has to be borne in mind is that Yeats was a man of the order of the Golden Dawn and the symbolic ritual of the society centered upon the rose and the cross. Tindal notes that Yeats use of the rose symbol gain significance from the rituals of this esoteric society (P 48). The rose in the poem “The Rose of Peace”. Stands for earthy love, a commonly associated quality in popular verse. But in the poem, “The Rose of the World”, the image carries more associations. Here the more stands of the one level for earthy love and beauty which is evanescent and on the other for divine love and beauty which is permanent.

The mystic connotations of the heavenly rose are rather subdued in the early poems of Eliot. It appears first as a faded yellow in the skies of portrait of a lady and the *Love song of J. Alfred Prufrock*. The rose garden is suggested merely by “a paper to rose” twisted in the hands of the *Infernal moon*. Though purgation is suggestive at the close of *The Waste Land* Eliot employed other images like that fire and water to express it. No rose blooms in the barring waste of the land. The divine multi foliate rose of *The Holloman* is envisaged only as a possibility. “she hope only of empty men”. But it certainly marks a progression from the sad agnosticism of Prufrock. The soul in the process of purification likewise looks ahead but with certainly now; envisaging the conclusion of all his journeying where the childhood rose-garden realized again as the garden of the earthy paradise, is abused in the heavily rose and “the single rose is now the Garden” (P 238). The full symbolic significance of the rose garden is realized in *The Four Quarters*. The childhood rose – garden is re–entered in *Burnt Morton* and realized for the first time in its true meaning. The rose garden in the movement bodies forth the imparadising erotic experience that the Eliot are said to have had. But the foot-falls into the rose-garden subsist in memory only. Vents of later years have settled as dust on a bowel of rose garden subsist in memory only. Events of later years have settled as dust on a bowel of rose leaves over the apocalyptic moment of revelation in the rose garden bedimming it. But even as a distant memory it that potential to evoke chose of paradise. We follow the echoes which inhabit this earthly garden into this garden of the earthly paradise, “our first world”. Here, love transforms itself from erotic to divine. We hear the music hidden with shrubbery and the

unseen eyebeam crossed in one quick flash". In this passage, we get' the first wind of the rose as a symbol of that opened out expectant beauty, offering itself, which is later to be folded in the flame of worship when the fire and the rose become one. Thus, the rose is established from the start as a symbol of natural beauty and joy freely given, inviting to the way of affirmation, and testifying to the hidden richness and meaning behind what lies about us" (P 11)

Then, the image of darkness repeatedly occurs in the poetical works of both Yeats and Eliot. What is to be noted here is that the image of darkness is usually accompanied by moonlight and a starlit towers and domes. This image use in a romantic sense by Yeats has mystical christian significance in Eliot. It symbolizes purity, innocence and on some occasion, truth. Both poets have a positive value of darkness, for this darkness is the darkness. "Which shall be the darkness of God". This confidence of darkness and light which we find in "Hollow men" also has a spiritual syncretism which is classical and mystical theology. The darkness always secretes light. It suggests the presence of light and hence its positive values. The image of darkness occurs repeatedly in the four quarters where at last Eliot came to terms with this four quarters where at last Eliot came to terms with his spiritual problems. The idea that darkness purifies the soul is suggested in "Burnt Morton". That world of 'Internal darkness' where the darkness of divine bliss envelops the soul finds eloquent expression in the lines,

"World not world, but that which is not world, internal darkness, deprivation and destitution of all property desiccation of the world of sense, evacuation of the world of fancy, inerrancy of the world of spirit"

Total submission of one's will and spirit to the force of this darkness is one way; as there is another way;

*".....not in movement
But abstention from movement"*

Which ever way you choose, you will attain the ultimate knowledge of love, timeless and under serving. In the third section of "East Coker", the darkness of the modern scene in equated with the spiritual darkness defined by St. John of the cross,

*"Let the darkness come upon you
Which shall be the darkness of god"?*

Thus, the darkness is a prefiguring of redemption “the darkness shall be the light and the stillness the dancing”. The image of darkness occurs in “Little Giddings” also. The poets to him gifts reserved for age occurs in the dark’ in the hour before the morning. If one examines the use of this particular image, one can find always in Yeats and in Eliot, it is used to signify that state of fullness, of bliss, of mystic realization of god.

To conclude it may be said that the images and symbols used by both Yeats and Eliot help us to reach the inner consciousness and spiritual poetic realm of these writers. Though outwardly Eliot was a professed christian, and yeats a pagan, both believed that man was fettered by the attachment to worldly things and that a proper sense of detachment non-involvement was unnecessary for the realization of Godhood. Both drew upon the intellectual and emotional content of Indian philosophy. Both reconciled poetry and philosophy, i.e., both gave voice to their philosophy in poetry. Both gave expression to their intense and personal experience through symbols and images.

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