

YEATS SAILING AGAINST ELIOT

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ABSTRACT

Yeats's poetry emblematic of "love and war," and "the day" that "could but compose man's image and his cry" is almost a repudiation of T.S. Eliot's premise befitting emblems of the "the winding ancient stair," "ancestral night," "the breathless starlit air," and "the bitter soul" that "had blotted out man's image and his cry". Eliot's vision of art and reality is beyond the flux of real live beauty or nature and the state of becoming. He understands that "wisdom comes of beggary". His heavenly images symbolize the "self-born mockers of man's enterprise," and the state of being, the glory of "translunar Paradise" where men toil not neither do they spin. But the Yeatsian vision of art and human reality is after all nourished by the very world of growth and change, of begetting and dying, which Eliot wants to leave behind in his search for permanence. There is a clear distinction between the position of a poet in love with the ephemeral, "the day's vanity, the night's remorse" and a poet whose life is thought, "that old perplexity, an empty purse" and who rages and uproots his ways to reality.

KEYWORDS: Poetry, Love and War Poetry, Eliot