

C O N C L U S I O N

CHAPTER IVC O N C L U S I O N .

To conclude, the imagistic patterns in Eliot's early poetry show a great range of variety and complexity. It was a result of a complex process of poetic amalgamation taking place during Eliot's formative years. Eliot's practice of using an image shows the influence of imagism. Eliot also seems to share Hulme's and Pound's concept of image. But Eliot's own practice of using an image shows the influence of Baudelaire and Laforgue, Dante and the Metaphysical poets. Thus the imagery of Eliot's early poetry shows a harmonious blending of all these influences. Eliot seems to avoid any attempt of intensifying the singularity of an imagistic pattern. The strength and charm of his imagistic patterns lies in collapsing images placed in a contrastive context.

In the 1917 volume of poems, the urban imagery seems to be dominant. But it is countered by a skilful display of the imagery of nature. The mode of collapsing and juxtaposing is found in the tension between the animal imagery and the human imagery, the sea imagery and the imagery of desert, sartorial images and the images suggesting the disintegrated psyche, images of the parts of the body and the images implying the quest of the mind. There seems to be a rare combination of the images suggesting the physical and the bestial. The stair imagery

implies both the way up and the way down. The concrete presented through the visual images has its match in the esoteric images signifying the abstract. The imagery of the eye implying the visual also suggests the spiritual vision. Even the time imagery shows a juxtaposition of the temporal and the eternal. Though, in the 1917 volume of poems, the religious tone is conspicuously absent, the unpublished early poems make it evident that they are the base on which Eliot's religious beliefs and mature motives stand firmly. The imagistic patterns in these unpublished poems show significant traces of the growing tension between the secular and the religious world in Eliot's poetry.

The imagistic patterns in the 1920 volume of poems suggest a predominant religious tone which Eliot discovered for the first time in the unpublished poems. But the religious imagery is mingled with the secular imagery, on one hand, and the animal imagery on the other. The astronomical imagery signifying the cosmic is juxtaposed with the animal imagery signifying the earthly. Like the astrological imagery, the sexual imagery forms one of the important imagistic patterns in this volume. The sexual imagery has always subtle spiritual connotations. Closely connected with this spiritual tone is the death

imagery, another prominent pattern of images in the volume. Further, the sea imagery is associated with the astronomical imagery to strengthen the effect of death and disaster. Eliot does't seem to be inclined to introduce entirely new imagistic patterns in the 1920 poems. On the other hand, most of the imagistic patterns in the 1917 poems recur and Eliot seems to be more interested in giving them new contexts. Consequently, there are found subtle and interesting interlinks between the imagistic patterns in both the volumes. These complex interconnections display the continuity in the imagistic patterns in Eliot's poetry.

Real significance of the present study may be discerned in its potential of possible extension. The perspective adopted and the method of analysis and interpretation used in the present study can be applied to the study of Eliot's later poetry. It will be highly rewarding to work out and find out the imagistic patterns that recur in the changing contexts in Eliot's later poetry. It will be equally interesting to note the imagistic patterns that fade out at certain stages in Eliot's poetic career. For instance, the intimate interlinks between the imagistic patterns in The Waste Land and the early poetry need no evidence. The Waste Land shows a refined poetic technique at work in collapsing

various imagistic patterns. For instance, the sexual imagery not only implies sterility associated with 'The Waste Land', but also assumes a religious significance. In Ash-Wednesday and the Arial Poems, the imagistic patterns show a growing tension between the worldly and the divine, also implied in the imagery of the desert and the imagery of the garden. Four Quartets may be seen as a kind of summary of imagistic patterns in Eliot's poetry. The imagery of stair in Four Quartets can be traced back to Prufrock and it is an instance of consistent recurrence of certain imagistic patterns in Eliot's poetry. But it will be more interesting to investigate as to what type of images recurring in the early poetry seem to fade out in Four Quartets.

The perspective and the method of the present study can be applied to study of Eliot's plays even. The interconnections between Four Quartets and Eliot's plays have been pointed out by eminent Eliot-critics. Now, worth undertaking will be the analysis and interpretation of the imagistic patterns in Eliot's plays. As the plays are verse plays, the imagistic patterns certainly have an important role to play in their poetic design. For instance, the death imagery in Murder in the Cathedral does not primarily imply

a 'murder', but it is intermingled with the imagery of redemption. The imagistic patterns in The Cocktail Party show the interaction of the domestic and the Christian imagery. The One Eyed Riley signifies the physical deficiency leading to a spiritual vision. Thus it will be beneficial to take a comparative view of the imagistic patterns in Eliot's plays and his poetry. As imagistic patterns form the internal evidence of Eliot's poetry and plays, their analysis and interpretation as a whole may give a comprehensive view of Eliot's poetic vision.