

Chapter I : Introduction

1.1 Eliot's Poetic Features

T.S. (Thomas Stearns) Eliot (1888 – 1965) is a twentieth century Anglo-American poet. His poems are loaded with the weight of his stupendous learning and subtle allusiveness as he has studied French, Sanskrit etc. He says: "Poetry is not a spontaneous overflow of powerful emotions but a difficult art to follow without proper intellectual equipment in the reader" (Tradition 764). To make himself inaccessible to popular comprehension, he introduces strange symbols and images in his poetry. He extends the scope of symbolism to include the use of partial quotation and of illusion to create the thought or atmosphere, contrast or illumination, he desires. His obsession with the problem of time, and his strong desire to realize a vision, both earthly and spiritually, further accentuates the mystifying atmosphere of his poetry.

Eliot is deeply influenced by the French symbolists. He has joined the imagist group of poets and then turned to the French symbolists, particularly Baudelaire. He has become familiarized with the work of the French symbolists and has sought to imitate their method and manner, their tone and meter in his poetry. Furthermore, Eliot has been influenced by the metaphysical poets of the seventeenth century. He has learned the examples of the complex and subtle mood of poem at once intellectual, emotional and physical in its appeal, striking imageries, and rapid transition from image to image from the metaphysical poets.

In Eliot's earlier poems, the difficulty mainly rises due to the technique he adopts for the expression of his thought. In "The Waste Land" he is extremely allusive and deliberately vague in the use of symbols and images. "The Four Quarters" are highly complex, philosophical odes needing much illumination and explanation for their understanding. His poetry represents the gradual evolution of his soul through the suffering of the perception of evil and futility as expressed in the "Prufrock", the almost hopeless search for the spiritual

rebirth in the experience of the Waste Lands of past and present, the ascent of the hill of the purgatory and the vision of the inferno in "Ash Wednesday" and "The Hollow Men".

Eliot's poetry while seeking to appeal to emotions is of an intellectual character. It is written with deliberation and is not the result of spontaneous overflow of powerful emotions. It is loaded with learning and is heavier with thought. It is noticeable that the impersonality that Eliot discusses in his criticism does not imply a mechanical objectivity of a hoarding painter, but it owes its genesis to the personality that emerges out of the creative artist. Eliot denies an outright and blind adherence to some peculiar faiths and belief but emancipation from what is very personal on peculiar. Eliot in his essay "Traditional and Individual Talent" says:

The poet has not a personality to express but a particular medium, which is only in a peculiar and not a personality, in which impressions and experiences combine in a peculiar and unexpected ways. Impressions and experiences which are important for the man may take no place in the poetry and those important in the poetry may play quite a negligible part in the man, the personality. (56)

Eliot lays heavy stress on the two different aspects of a creator what he is as an individual and at the same time what he is as a creator. Eliot discards the emotion of strictly personal significance and centers his ideas on the transformation of what is personal but something of universal significance.

The comparison made out by Eliot between the mind of the poet and the catalyst in a chemical reaction further confirms the point of view. He in "Traditional and Individual Talent" says:

When the two gases, previously mentioned are mixed in the presence of a filament of platinum they form sulphuric acid. This combination takes place,

only if the platinum is present, nevertheless the newly formed acid contains no trace of platinum and the platinum itself ions apparently unaffected. (54)

The analogy that Eliot puts forth makes it clear that the poetry is something entirely different from what is the personal identity of the poet. He in "Traditional and Individual Talent" asserts:

When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience, the ordinary experience is chaotic, these two experiences have nothing to do with each other or with noise of a typewriter or the smell of cooking, in the mind of the poet these experiences are always forming new wholes. (248)

It is obvious that Eliot aims at the recreation of a non-mechanical unity and of the store of impressions and experiences in the poet's mind.

1.2 Judgement of Depersonalization in Eliot's Poetry

The artistic process, according to Eliot, is a process of depersonalization, the artist's continual surrender of himself as he is at the moment, to something which is more valuable. He also points out the relation of the poem of its author; the poem, for Eliot, has no relation to the poet. He, in his essay 'Yeats' reiterated the importance of personality in considering his later poetry to be superior to his earlier poetry as that is more profound revelation in the last phase of poetic existence. He says:

There are two forms of impersonality, that which is natural to a skilful craftsman and that which is more achieved by a maturing artist. The first is that is what I have called 'anthology pieces' of lyric by Loveless or Suckling or Campion a fine poet than either. The second personality is that of the poet who out of intense and passionate experience, is able to express a general

truth, retaining all the peculiarity of his experience and make it general symbol. (149)

It is obvious from this excerpt that the impersonality of first type is the impersonality without a personality. He makes the idea clearer in 'Tradition and Individual Talent' when he says "Poetry is not a turning loose of emotion, but an escape from emotion; it is not an expression of the personality but an escape from the personality. But, of course, only those who have personality and emotions know what it means to want to escape from them"(58).

Regarding the rejection of personality, Edward Lobb in the book *T.S. Eliot and Romantic Critical Tradition* points out "As a living thing, the poet's mind can create a non-mechanical unity out of diverse even contradictory elements" (129). The views of Lobb make it clear that the impersonality that Eliot aims at is not a mechanical impersonality but the impersonality of that owes its genesis to value prevailing in spatiotemporal continuum.

William K. Wimsatt and Cleanth Brooks in the book entitled *Literary Criticism : A Short History* state:

Such an emphasis was bound to bring down upon Eliot, the charges that has had reduced the poet to an automation who secreted his poet in same unconscious and brainless way and that he had thus committed himself to the most romantic theory possible.(665)

Eliot's concern with personality can be regarded as a discontinuation of the Romantic tradition. Interest in personality is a literary phenomenon that arose in the Romantic age. As Abrams in *The Mirror and the Lamp* observes. " The widespread use of literature as an index as the most reliable index- to personality was a product of the characteristic aesthetic orientation of early nineteenth century" (227). Mowbray Alan in *T.S. Eliot's Impersonal Theory of Poetry* focusing on the depersonalization of the author in an art, states "Eliot's conception of the role of personality both in the creation and criticism of poetry reveals the

continuity of his critical thought with that of the romantics as well as his determination to combat it" (15).

Conclusively, Eliot's criticism seems to be against the romantic poets, who claim that "The poetry is the turning loose of powerful emotions and feelings"(223). Eliot observes that the poetry should be free from emotions and experiences of the poet. The poet must be only a medium or an agent. On the other hand, he focuses for the independent reading of an art. Poet's personal feelings, emotions, beliefs and affirms have nothing to do to produce a great work of art. He insists that the poet should occupy himself not with his personality and emotions. Eliot's concern seems that he is not talking of personal emotion and feeling but the effect of a work that emotion and feeling produce together. He views that poetry is something different from the personal identity of the poet. The poet is no more than a catalyst for the poetic creation. Thus, there shouldn't be his personal experiences in the poetry.

The objective of this research work is to justify the rejection of personality in T.S. Eliot's selected poems. Eliot rejects the poet's impressions and experiences in his work of art. But if an art is full of emotions and feelings how can it be an impersonal? So that, Eliot insists that the poet is only a creator. He doesn't have his personality to express. Romantic poets think poetry is spontaneous overflow of powerful feelings and personal emotions. But Eliot argues and focuses that the poetry is an escape from personality. Hence, the readers are constrained to quest the depersonalization in poetry that makes it objective. To Justify the stated hypothesis, Eliot's selected poetry will be observed as the primary source whereas library consultation, internet search will be carried as the secondary sources. Suggestions and guidance of university scholars will be cordially appreciated. The divisions of chapters will be as follow.

Chapter One: Introduction to T.S. Eliot and his Poetic Features. Chapter Two : New Criticism and Impersonal Theory of Poetry. Chapter Three: Rejecting the Personality in Eliot's Selected Poetry. Chapter Four : Conclusion.

To Justify that Eliot's poems are impersonal, his selected poems ("Aunt Helen", "Morning at the Window", "Whispers of Immortality", "The Waste Land", "Macavity : The Mystery Cat", "Cousin Nancy", "Preludes" and "The Love Song of J. Alfred Prufrock") will be studied. They will be observed through his impersonal theory of poetry.

Chapter II : New Criticism and Impersonal Theory of Poetry

2.1 Introduction to New Criticism

New Criticism is a dominant Anglo-American critical theory that originated in the 1920s and 1930s, stressing the importance of reading a text as an independent and complete work of art. The most simplistic definitions of New Criticism identify it as a critical movement that propagates the idea of art for art's sake. In contrast to traditional criticism, which emphasizes the context and background of a text almost as much as the text itself, the new critics argue that literary texts are completely in and of themselves. Most studies of New Criticism identify it as a formalist mode of critical interpretation, focusing in a close reading of the technicalities, structure, themes and message of the literary text.

Although new critics apply their principles of literary study to many genres in literature, they hold poetry in high regard, viewing it as the best exemplification of the literary values they espouse. New critics focus on the text of a work of literature and try to exclude the reader's response, the author's intention, historical and cultural contexts, and moralistic bias from their analysis. The main charge against the new critics is their insistence on disregarding historical and biographical information in the study of a literary text, and the stress they place on the correct reading of a text. Their method of critical study is perceived as being too restrictive, and their demands on the reader seen as too authoritarian. More recent evolutions of the new criticism have defended their original intent to refocus attention on the literary work itself, rather than the writer or even the reader.

Cleanth Brooks, in his essay "The New Criticism" tries to argue that the new criticism is not diametrically opposed to the general principles of reader response theory and that the two can complement one another. He states:

If some of the new critics have preferred to stress the writing rather than the writer, so have they given less stress to the reader to the reader's response to

the work. Yet no one in his right mind could forget the reader. He is essential for realizing any poem or novel -- Reader response is certainly worth studying. To put meaning and valuation of a literary work at the mercy of any and every individual (reader) would reduce the study of literature to reader psychology and to the history of taste. (59)

Readers are the central points of any piece of art. They analyze the text and comment on it. Thus, the reader's value is to be at the top. Again the readers should go through the text without being biased according to the personal feelings of the author.

J.E. Spingarn in *The New Criticism* focuses on the impersonality of the author in his literary text and states:

To investigate any of these things rather than what is contained in the text itself is to treat the text as a social statement, political treatise, historical document—anything other than a work of art. The result of such an investigation is a contribution to the study of politics or of history, but not to literary criticism. The job of the poet is not to catalog what external objects are brought into or influence a particular work, but to study the elements that are in the work and discover how the artist transformed reality into art. (22-23)

Spingarn's concept in above quoted abstract is related to the view of new criticism. As the new critics focus on the independent study of a text. A reader should go through the various elements of text but external influences are to be excluded. The deal with a text being influenced by social status, political situation and other can be the study of history or politics but not literary criticism. Job of the poet hereby is not to catalog what external objects are brought into a particular work of art but to study the elements that are presented in the text.

Christopher Clausen in a literary journal entitled *Reading Closely Again* states:

The fundamental principle of New Criticism is that a work of art is independent in itself, a unified entity. It is this principle which those theories that replaced New Criticism in mainstream criticism specifically rebelled against in the effort to use literary criticism for purposes other than the study of literature, whether political or historical. (Clausen 56)

Clausen here stresses that the work of art is independent in itself and it is the unified entity. It is not essential to go to its external objects to analyze it. Christopher Clausen makes the argument clear in the journal *Reading Closely Again* stating, "the New Critics embrace of the non-referential text leads them to place a foot experimentally on the top edge of a slippery slope, which opens the way for more radical forms of subjectivism" (56). In short, when the New Critics embrace the idea that a work of art exists independent of reality, that it must be evaluated on its own terms and by its own level of communication. They step partway into a metaphorical doorway through which the upcoming Structuralists, Poststructuralists, and Deconstructionists are all too eager to run. The philosophical link between New Criticism and many of the theories that follow it cannot be accidental in a natural development of New Critical ideas, the founders of the later theories take those same ideas in then unexpected directions. New criticism is the author of its own downfall this, then, is ultimately its greatest weakness.

I.A. Richards' approach to poetry is a psychological one. Richards in the text *Principals of Literary Criticism*, states.

It has to be recognized that all our natural turns of speech are misleading, especially those we use in discussing works of art. We become so accustomed to them that even when we are aware that they are ellipses, it is easy to forget the fact. (20)

Richards here suggests that science is autonomous in the sense that its cognitions are affected only by other cognitions and not by emotions and desires. In *The well wrought Urn*, Cleanth Brooks states, "Critics should be self-centered in their criticism and that new criticism should make universal judgements as poetry must be original, otherwise he would not considerate poetry at all" (217).

If the poem had an external meaning then the readers would be distracted from the actual poem. Thus, poetry should be studied on the basis of its language, symbols and so on but not being influenced with the external efforts.

2.2 Eliot's Notion of Impersonality in Poetry

The artistic process, to Eliot, is a process of depersonalization, the artist's continual surrender of himself as he is at the moment, to something which is more valuable. He thinks that there is no relation of the poem to its author. Eliot's conception on art of poetry is very high. Rejecting against Wordsworth's theory that poetry is spontaneous overflow of powerful feeling, Eliot advances his theory of impersonality of poetry. He focuses that "poetry is not a turning loose of emotion but an escape from emotion, it is not expression of personality but an escape from personality" ("Tradition" 764). According to him "The greatest art is objective: the more perfect the artist the more completely separate in him will be the man who suffers and the mind which creates." ("Tradition" 763). As a matter of fact, the poet has no personality, he is merely a receptacle, a shred of platinum, a medium which fuses and combines feelings and impressions in a variety of ways.

It is noticeable that the impersonality that Eliot discusses in his criticism does not imply a mechanical objectivity of a hoarding painter, but, it owes its genesis to the personality that emerges out of the creative personality of the poet. It is obligatory to remember Aristotle as this point of time who, against all odds takes "plot to be the soul of the tragedy and claims that there can be tragedy than the character but not without a plot" (27).

Eliot in these lines discovers a new possibility of a universal meaning, which is free from the whims and eccentricities of the poet and has a wider significance.

Roman Seleden in *A Reader's Guide to Contemporary Literary Theory* Commenting on Eliot's theory of impersonality states.

Basically in his writing Eliot emphasized science, objectivity, impersonality, and that poem should be the object of analysis not the poet. Eliot also claimed that the poem should contain the essence of tradition based on the great works of the past. (15)

It shows how Eliot makes his concept clear that the poetry is impersonal and out of emotions and feelings.

2.3 Eliot's Stance towards Romanticism

Eliot's criticism is one of check and balance. So, Charles Moorman in quotes, "His criticism may be better called continual interaction of antagonism" (87). The two significant standards that are woven into the fabric of Eliot's criticism as well as his poetry are classicism and romanticism. Eliot describes the Romantic age as a period of intellectual chaos propelled by a daemonic hunger for novelty and its hunger exceeded its strength of digestion. Eliot's observation in *The Sacred Wood* maintains the hostile tenor on his attitude to Romanticism. Eliot says: "Romanticism is a shortcut to the strangeness without the reality and it leads its disciples only back upon themselves. There may be, good to be said for romanticism, in life, there is no place for it in letters" (Sacred 31-32). Thus Eliot, calling romanticism eccentric and unrealistic, has no hesitation in banishing it altogether from the realm of literature.

Eliot's anti-romantic ordour gloues luridly in a number of pages in *The Sacred Wood*. His annoyance at the lack of tradition is discerned in his comment that "England has produced a fair number of Robinson crusoes like the individualistic Blake". (Sacred 156) He

fulminates against romanticism more violently in the original criterion version of the text *The Function of Criticism*:

So important the sense of fact seems to me that I am inclined to make one distinction between Classicism and Romanticism, that the romantic is deficient or undeveloped in his ability to distinguish between fact and fancy, whereas the classicist, or adult mind, is thoroughly realist without illusions, without daydreams, without hope, without bitterness and with an abundant resignation (57).

It may be noticed that illusions, daydreams, the state of being in bitterness which obliquely refers to as the characteristic of romanticism are the traits of what may be termed negative romanticism.

Obviously, Eliot considers himself too romantic at least in some respects, though he has helped the twentieth century to acquire its modern character. His romantic learnings are seen in his preoccupation with emotion as integral component in poetry, with the unconscious and expressive character of poetry and with pure poetry. Romanticism casts its shadow on his concern with the issues of personality and impersonality, of subjectivity and objectivity of the individual and the universal and finally on his concept of imagination. Before getting into grips with those issues, we may notice how the romantic tradition of the nineteenth century maintains certain parallels as well as its continuity with the modern age through Eliot. The first thing that strikes us is the situational congruency. Carlyle in his *Philosophy of Clothes* states, "The old clothes have to be discarded but new ones have to be put on in their place" (51). It exemplifies the paradoxical principle, of the revolutions of Wordsworth and T.S. Eliot's "Tradition and the Individual Talent", mark two significant revolutions in the history of English literature. They proclaim new kind of poetry written by them and raise a storm of controversy by taking extreme positions. Graham Martin in *Eliot in Perspective* states. "In

both the value of the essay must be discussed in terms of the contribution to forward a radical examination of the nature of poetry" (206). In fact, Romantic theory is predicated as Robert Barth in the text entitled *The Symbolic Imagination* observes, "not simple on creation but on imaginative recreation, the poet's subjective ordering responding to an order of thing at least sensed in the reality outside him" (139).

In *The Use of Poetry and the Use of Criticism*, Eliot expounds the concept of 'auditory imagination' to which he assigns the function of exploring below the conscious levels of thought and feeling Eliot writes:

What I call the auditory imagination is the feeling for syllable and rhythm, penetrating far below the conscious levels of thought and feeling, invigorating every word, sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end. It works through meanings, certainly, or not without meaning in the ordinary sense, and fuses the old and obliterated and the trite, the current, and the new and surprising, the ancient and the most civilized mentality. (118-9)

Eliot's emphasis or fusion, on the poet's experience and exploration leads us to a brief discussion of the symbolic imagination. Charles Moorman in the journal entitled "Order and Mr. Eliot" *The South Atlantic Quarterly* talks about symbolic imagination as:

The symbolic imagination derives from the concept of imagination as a symbol-making faculty, and of the symbol as being 'sacramental.' A sacrament is a sign pointing to a higher reality, and brings into unity man and god, the temporal and the spiritual. A symbol also performs a similar function. The symbolic imagination, therefore, assumes a sacramental character. (76)

It fuses the desperate elements of sameness with difference, the abstract with the concrete, the ideal with the real, the individual with the representative, thought with feeling,

the old with the trite, the natural with the transcendental and the conscious with the unconscious. It involves a symbolic vision, intensely personal, yet universal and deeply mysterious.

Another aspect of Eliot's theory of impersonality is related to his aesthetic mode. In the early phase of his critical career, Eliot is a staunch proponent of the doctrine of pure poetry, the main plank of aesthetic mode. His concern with the purity of poetry is born out by his claim that a poem in some sense, has its own life and that certainly poetry is not the inculcation of morals or the direction of politics. So, Eliot enjoys the poet merely to present thought and feeling, remote from personal experience, without being actuated by extraneous considerations.

2.4 Eliot's Notion of Tradition

The idea of Eliot's theory of tradition is based on the inevitable phenomenon of the continuity of the values during the process called civilization. Eliot's idea of tradition is something more than mere conglomeration of dead works. The identification of tradition with historical sense serves to ratify the stature of tradition in assessing the works and function of poets and poetry. Eliot takes tradition to be an embodiment of values and beliefs shared by a race which leads to the idea that there is a process of natural selection and rejection. The values and belief that constitute the tradition are living one with capacity of mutual interaction the old and the new interpenetrate and this interpenetration results into a new order defined in terms of the simultaneous existence of the values of the past and the present. The survival of past ratifies the presentness of it. The simultaneous existence of the past and the present, of the old and the new. It is evident that the poet is guided chiefly by the dynamics of the tradition. Eliot in his essay "Traditional and Individual Talent" elaborates, "No poet, no artist has a complete meaning alone His significance his appreciation is the

appreciation of his relation to the dead poets and artists. You cannot value him alone you must set him from contrast and comparison among the dead"(49).

Eliot goes on to say that any poet must prepare himself to be judged against the great works of the past and that the extent to which a new work conforms to the old when they are measured against each other.

Focusing on the tradition, Richard Shusterman in the text entitled *The Eliot and The Philosophy of Criticism* observes, "the enduring demands preserved in a tradition make it capable of functioning as a synchronize structural system" (181).

It is true that the complete meaning of the poet is realized through his relationship with the tradition but the importance of individual talent cannot be set aside in a discussion of Eliot's poetics. It is noteworthy that the tradition and individual talent are not at a sharp contrast with each other but they are mutually complimentary. Eliot conceives tradition and individual talent as unifiable and shows that the two have an equally important role to play in poetic creation Jean Michael Rabate in the text entitled *Tradition and T.S. Eliot* says, "This requires that the 'bores' belong to the individual who recomposes simultaneity at every moment without losing a combination of the timeless and the merely temporal" (214).

Every new participation in the tradition results into restructuring of the same tradition with different emphasis. Shusterman in *The Eliot and the Philosophy of Criticism* views, "Old and new elements derive their meaning from their reciprocal relations of contrast and coherence, in a larger whole of tradition which they themselves constitute as parts" (187).

It is evident from the views of Shusterman that tradition is not anything fixed or static but it is something dynamic and ever-changing.

T.S. Eliot is the most influential figure of new criticism. His essay "Tradition and Individual Talent", written in 1919 is a building block for much of American criticism. His notion of impersonality in poetry has the similar features with new criticism. As new critics

insist for the text-based analysis of an art, he focuses for the judgement of the poetry on the basis of its content. He doesn't think that the poetry should be personal and in *The Selected Essays*, he states, "The business of the poet is not to find new emotions but to use the ordinary ones and in working them in to poetry, to express feelings which are not in actual emotions at all" (10).

The new critics often state to avoid external influence while studying a piece of art. It is to be judged in terms of words and how they are related to one another. The historical social or political influence while analyzing a text make it historical, social or political criticism but not the literary criticism. Thus, one should avoid the outside matters while analyzing the text.

Eliot's theory of depersonalization in poetry clarifies that the poets should avoid the personal experiences and feelings to create a piece of art. He wants to judge the poetry on the basis of its language, words or images used but not with the poet's sentiments and emotions. While writing a poetry, a writer must have to achieve the scientific state. How new critics being objective analyses the text, Eliot in the same way, suggests to go through it avoiding author's feelings and emotions.

Chapter III: Rejection of Personality in Eliot's Poetry

Eliot's impersonal theory of poetry stresses that the poet may have liking or disliking or may feel interested in anything but he should not put it in his poetry. There can be impressions or experiences of the poet, but they should not take any place in the poetry. Thus, the concern of a critic is to focus the poem not the poet while making literary criticism. As Eliot himself, is classicist in literature, he does not agree with the romantic view of poetry in which the poets use their personal feelings and emotions in their poems. Eliot's poems contain the different themes of the contemporary society. He depicts the then-world being only a medium or as an observer but his poems are not loaded with his personal feelings and emotions. In this unit, Eliot's selected poems will be analyzed applying his theory of impersonality in poetry.

Among the various poems of Eliot "The Waste Land" is the most influential poem ever written in English literature which presents a bleak and gloomy atmosphere of human predicament in the 20th century. The main theme of the poem is spiritual and emotional sterility of the modern world. To prove that he has made the poem unusual and unconventional. The use of ilusiveness, direct quotations from the past, ironic and satiric allusions, associative growth of ideas and imaginations are the various techniques of Eliot to make the poem unusual and impersonal. The poet has only been the observer of the spiritually decayed society but he does not put his own emotions and feelings. He instead takes the reference of the tradition.

"The Waste Land" is also a fine example of Eliot's theory of the objective correlative. In this poem the emotions aroused in the reader are not expressed directly by the poet, but are evoked by the reader's own sense of the complex relationships between various objectively, or at least dramatically, presented and at first glance, almost totally disconnected ideas and images. Eliot bases his poem on the *Fisher-King* and *Holy-Grail* myths, and adopts the

technique of seeing the whole poem through himself says, "What Tiresias sees. in fact, is the substance of the poem." Tiresias, who has been both man and woman, and who, though blind, can look into the future, has a comprehensive vision of all the aspects of life of the bourgeoisie life, and the fragments of the conversations of the poor over heard in a bar. The basic theme of "The Waste Land" is the death in life which pervades the waste land to which is preferred the real life in death. The epigraph from the Satyricon of Petronius focuses our attention on the main theme of the poem- the death, wish of modern civilization in its effort to escape the sterility and stagnation by which it surrounded.

A heap of broken images, where the sun beats.
 And the dead tree gives no shelter, the cricket no relief,
 And the dry stone no sound of water. (32 – 35)

As Eliot is a highly intellectual symbolist, he has used many symbols even in "The Waste Land". The different symbols uses in the different lines are:

Marie, hold on tight and now we went.
 In the mountain there you feel free.

 Out of this story rubbish? son of man
 You can't say or guess for you know only
 A heap of broken images, where the sunbeats

 I Tiresias , old man with wrinkles dug
 Perceived the scene, and forebold the rest.
 I too wited the expected I west. (16 – 30)

The symbols like stony rubbish, Marie's remembrance, unreal city, Tiresias and typist, burning, burning, burning are used in different lines is in the poem. While going

through these one doesn't know what he is actually reading - a poem or a dump of excerpts derived from different sources. Leaving nothing but confusion and complexities. The symbols connect whole thing into one for the organic unity of the poem.

The morally sterilized world is presented taking the help of the past that is associated with his theory of "Tradition and Individual Talent." In this regard, Eliot in this poem has not expressed his emotions but with the help of the past reference has put his ideas to depict the modern people. He has only been a medium. The central conception of "The Waste Land" is sexual importance used as a symbol for the spiritual malady of the myth. Eliot selects such myths from the different texts. The use of myth in the poem is to make it impersonal by taking the reference from the past. The whole poem is dominated by the nightmare vision of the great modern city:

Unreal city,
Under the brown fog of winter dawn,
A crowd thought death had undone so many,
Sighs, short and infrequent, were heald,
And each man fixed his eyes before his feet,
Flowed up the hill and down King William street,
To where St. Mary Woolnoth kept the hours
with a dead sound, on the final stroke of nine. (60 – 68)

The effect of this passage is greatly enhanced by the knowledge that the fourth line is souls in hell. There are dozens of such literary allusions in the poem. Sometimes they are literal quotations and sometimes passages from older authors. Here too, we can trace the impersonality or the absence of the author's feelings. To show the spiritual decay and the morally dead people he has used the different symbol and imagery.

To show mankind as burning in the flames of lust hatred and infatuation, he shows the sordidness of urban pleasures. The poet says:

Elizabeth and Leicester

Beating oras

The stern was formed

A gilded shall ... (279 – 282)

He uses the picture of Elizabeth and Leicester to emphasize the permanence of human sensuality and the degradation to which it has now fallen.

For the salvation of these all maladies, decaying nature of people, spirilually sterilized people of the 20th century, the poet in the last section of the poem takes the help of Hindu *Upanisad* - Santih ! Santih!! Santih !!!

Repetition of the images has helped to carry the symbols from section to section producing a music of ideas. The different symbols, allusions, complex of language, associative meaning, reference from the past, etc. have contributed to make the poem impersonal. Unlike the Romanticists, the poet has made the poem unusual and unconventional. Thus, Eliot's "The Waste Land" is an impersonal poetry.

Similarly, Eliot's "Morning at the Window" is another prominent poem. It is also analyzed applying the impersonal theory of poetry. This poem presents a vision of modern society characterized by decay and many detachment where human uninteraction is limited by the apathy and emotional distance.

Eliot, in this poem, fuses and combines feelings and experiences of the people in different way but he is only a medium of these emotions. Like a catalyst, he persents the 20th century morally decayed people. It is because of the creative personality, Eliot, in this poem combines the feelings and emotions of poverty of the people in 20th century. Depection of the poverty of the people and emotional detachment can be observed in the following lines:

They are rattling breakfast plates in basement kitchens,
And along the tramples edges of the street
I am aware of the damp souls of housemaids
Sprouting despondently at area gates (1 – 4)

Rattling of the breakfast plates in the kitchen, very unhappy faces of the servants at the gate of rich, housemaids without hope and enthusiasm are enough to Justify the theme of the poem. The lines themselves are enough to elaborate it. While showing the disinterested and indifferent nature of the people, the poet functions as the catalyst or an observer avoiding his personal feelings.

Eliot's deliberate word choice colours the poem with this ongoing motif of decay and detachment. Muddy skirts, aimless smile, brown fog, rattling the plates are the phrases used in the poem to show the decay and detachment. Hence, the poem seems to be impersonal.

Furthermore, Eliot's "Love Song of J Alfred Prufrock" can be cited as prominent poem which presents weariness, regret, emasculation, sex frustration, sense of decay and awareness of morality. Eliot, in this poem, has used stream of consciousness and dramatic monologue.

As Eliot thinks that there is no relation of the poem to its author, ever in this poem, Eliot has depicted the 20th century world by the help of various symbols, imagery and his intellectual capability. The poem presents the apparently random thought going through person's head within a certain time interval, in which the transitional links are psychological rather than logical. On the surface, "The Love Song of J. Alfred Purfrock" relays the thoughts of a sexually frustrated middle-aged man who wants to say something but is afraid to do so.

Another important feature of the poem is an impersonal one is the dramatic monologue. Three things characterized the dramatic monologue. First, they are the utterances of a specific, individual, but not the poet at specific moment in time. Second, the

monologue is especially directed at a listener. Third, the primary focus is the development and revelation of the speaker's character. Eliot modernizes the form by removing the implied listeners and focusing on Purfrock's interiority and isolation. Use of different symbols has also contributed to the poem to make it impersonal. As the poem goes:

No! I am not prince Hamlet, nor was meant to be.

Am an attendant lord, on that will do

To swell a progress, start a scene of two,

Advise the prince, no doubt, an easy tool,

Deferential, glad to be of use,

politic, cautious and meticulous:

Full of high sentence, but a bit obtuse

At times, indeed, almost ridiculous.

Almost, at times, the fool (112 – 120)

"Purfrock" displays the two most important characteristics of Eliot's early poetry. First it is strongly influenced by the French symbolism. From the symbolists, Eliot takes his sensuous language and eye for unnerving or anti-aesthetic detail that contributes to the overall beauty of the poem. In this poem the poet takes the reference from the past as the speaker says he is not the prince Hamlet. It shows his intellectuality that supports to justify his thesis of "Tradition and Individual Talent".

The second defining character of this poem is its use of fragmentation and Juxtaposition. Eliot's discussions of his own poetic technique suggests that making something beautiful out of the refuse that modern life, as a crab sustains and nourishes itself on garbage may in fact be the highest form of art. This notion subverts romantic ideals about art. It suggests that fragments may become reintegrated that art maybe in some way therapeutic for a broken modern world.

Eliot goes through the simple emotions of the people and being a medium of expression, expresses them in his poetry. While doing so, he functions only as the catalyst. In "The Love Song of Alfred J. Prufrock" there is no relation of these emotions with the author. As the poem goes:

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table,
Let us go, through certain half-deserted streets,
The muttering retreats
of restless nights in one-night cheap hotels,
And sawdust restaurants with oyster shells (1 – 7)

Prufrock's imagery progresses from the general to the specific, from the elevated to the low . we go from a general look at the skyline to the streets to a hotel room to sawdust covered floors in restaurants. This debasement continues throughout the poem, both literally in the verticality of the images and figuratively in their emotional associations from Prufrock.

Indeed, emotional associations are key, since Eliot deploys the objective correlative technique throughout the poem. The images of the poem all speak to some part of Prufrock's personality but not of the author. The etherized patient, for instance, reflects his paralysis. While the images of the city depict a certain lost loneliness.

The concept of the "Objective Correlative" is fully applicable to the poems of Eliot himself. He does not express the emotions directly; he evokes emotions by means of appropriate images and objects. The images in "The love song J. Alfred Prufrock" are fine specimens of his doctrine of the objective correlative. The poet himself stands at an impersonal distance of the objective correlative. The poet himself stands at an impersonal distance and lets the images and objects to reflect the emotions of the hero. The tortuous imagery of the

poem, the broken sentences, the questions, the parentheses, the rapid jumps from situation to situation all show that the mind of Prufrock is in a state of tension. The love song is the song of a person divided against himself, a person timid and lacking self-assurance. He is the type of a man who would like to escape from his neurotic conflict even by means of anaesthesia. The evening reflects the mental state of the protagonist, like a patient etherised upon a table. Prufrock's indecision, his self-pity and self-disgust are presented through a series of images which are full of suggestion to the imagination of the reader. Prufrock enters in to a room where the women come and go, talking a Michaelangelo. The line is a suggestion of the artistic pretensions of modern society. Prufrock's intense self-consciousness is suggested by his preparing a face to meet the faces that you meet, and by his questions:

Do I dare? / DO I dare? (21 – 22)

He is greatly anxious as to what people will say of him. They will say— But how his arms and legs are thin. His *tedium vivae* is expressed in the line, I have measured out my life with coffee-spoons. The primordial image of the sea with mermaids singing each to each symbolically expresses the suppressed self of Prufrock and his longing for amorous fulfillment. Thus we see that the inner self of Prufrock is presented by means of suitable objects and images, and the poet does not let his personality meddle with that of the protagonist of the poem.

Eliot in this poem has used various techniques to get his points across. Eliot has inserted great meaning and has used a lot of symbolism and imagery to tell the story of "J Alfred Prufrock". All of these have helped to justify the poem as an impersonal.

Eliot's "Aunt Helen" is another prominent work in the field of English literature in which the poet has depicted the modern world and the indifferent nature of the human beings. As Eliot believes that the emotion of an art is impersonal, to show the morally declined nature of modern people he seems to be only a medium. Creating the situation, he has just

observed the tendencies of the people. He has surrendered himself wholly to the work he has done. To depict the loneliness of the people in the modern world, he takes help of Miss Helen. In this poem, we don't find the personal feelings and emotions of the author as Eliot says there is no relation between a poem and the author. Unlike the romanticist, Eliot makes his poem impersonal avoiding his own emotions and feelings. As the poem goes:

Miss Helen was my maiden aunt,
And lived in a small house near a fashionable
Square cared for by servants to the number of four ... (1 – 3)

The lines in the poem are dramatically set. The objective of the poet here seems to make the poem impersonal. To show the detached life of Miss Helen from her family, the poet has created a separate house where she has been cared by the servants. Above lines even show the lonely life of Helen which most of the modern men are fond of. Eliot in these lines, is an observer and what he has observed, is presented in the poem.

Eliot insists that the subjective emotions can be impersonalized through the objective facts. Even in this poem, the poet has impersonalized the emotions with the setting, chain of events and structure. To depict the situation of death undertaker, silence in heaven, silence at the end of the street are used. These expressions are themselves contributing to make the poem impersonal.

To picture the indifference nature of the modern man, the poet presents the comic matter in the poem. As the poem goes:

The dogs were handsomely provided for
But shortly the parrot died too.
The Dresden clock continued ticking on the mantelpiece,
And the footman sat upon the dining table
Holding the second housemaid. on his knees

Who had always been so careful while her mistress lived (8 – 13)

These lines seem to be as a comical feature in the poem though the poem is based on death. In spite of the deaths the world moves on just like the world. As Eliot considers the greatest art is objective, even in this poem he has attempted to make it very impersonal and objective. Even in the period of death, everything goes on continuously. continuous ticking of the clock shows the smooth running world in the absence of Miss Helen. All the elements in the poem are, thus, associated to make this piece of art independent and depersonalized.

Eliot believes that the greatness of a poem does not depend on the greatness of the emotions but on the intensity of the artistic process. Eliot's concept of impersonal theory of poetry is also equally applicable in "Macavity : The Mystery Cat." Eliot in this poem depicts the objective reality of the modern leaders. The poet, creating Macavity the central character in the poem, presents the dire picture of modern politics which may stun the sense of morality of the readers. To picture the deceptive world, the poet creates a kind of irony in the poem. Eliot, as a catalyst, presents the psychological and social attitude and behaviour of the so called modern politician. He characterizes the leaders physically through his language to make the poem more objective. As the lines go:

Macavity's a ginger cat, he's very tall and thin,

You would know him if you saw him, for his eyes are sunken in

His brow is deeply lined with thought, his head is highly domed.

His coat is dusty from neglect, his whiskers are uncombed. (16 – 19)

These lines are enough to sketch the physical appearance of the leader. One can easily recognize him with his appearance but he is too deceptive to be caught. As Eliot focuses on the textual analysis of a particular piece of art. These lines have contributed to support his theory of depersonalization in which the lines themselves exhibit the modern politicians. The

poet himself stands impersonal and lets his language and objects to reflect the emotions of the situation. The imagery of the poem, broken sentences, the events in sequence, etc. show that the Macavity is a great deceptive character in the poem.

There may be a scrap of paper in the hall or on the stair
but it's useless to investigate Macavity's not there!
And when the loss has been disclosed, the secret service say!
"It must have been Macavity" but he is a mile away
You'll be sure to find him resting, or a licking of his thumbs
Or engaged in doing complicated long division sums. (34 – 39)

The poet here seems to be able to present the behaviours of his character. Eliot views that the poet can not directly express his emotions to his reader, he objectifies it in a set of objects, a situation, and a chain of events. By presenting the situation. He clearly evokes the visual sensibility of Macavity.

Eliot's "Cousin Nancy" is a fine specimen of his doctrine of the impersonal theory of poetry. It reveals the duality and the uncertainty that accompanies modernity. In this poem the emotions aroused in the readers are not expressed directly by the poet, but are evoked by the reader's own sense of the complex relationships between objective concept. The tone of the poem dramatically changes in different stanzas for the depiction of society. To exhibit the cultural change of the society, Eliot pictures the character with the words like smoking and dancing.

The chaos and confusion of the people about the modernity is objectively presented in the following lines:

Miss Nancy Elicott smoked.
And danced all the modern dances,
And her aunts were not quite sure how they felt about it,

But they knew that it was modern. (6 – 9)

Smoking and dancing are characterised as the modern but still there is uncertainty of it. The poet here seems tactful to depict the duality of the people with his language adopting the technique of seeing the whole poem through the eyes of an impersonal observer. The confusion and chaos of the mind of the people about modernity is objectively presented in the poem.

Eliot's "Prelude" presents his view of society at that time using concrete objects and images to explore the nature of life and society. He depicts the society as corrupt and desolate going through a cycle of meaningless routine where people bear a false hope of a divine source overlooking and protecting humanity. In this poem the poet does not directly express the emotions but evokes emotions by images and objects. The poet himself stands away in a distance and lets the objects to reflect the hopeless world. As the poem goes:

The winter evening settles down
with smell of steaks in passage ways.

Six o' clock

The burnt-out end of smoky days (1 – 4)

The poet depicts the end of the day objectively. The time reference itself evokes the evening period among the readers. The shifting of concept time and again contributes to create fluctuation in the reader's mind. The darkness of the lights that raises a kind of hope in the readers but again the despair prevails as these lines show:

The morning comes to consciousness

of faint stale smells of beer

From the sawdust trampled street

with all its muddy feet that press

To early coffee stands. (14 – 18)

Morning has arrived with the newness but there has been no change. The stale smells of beer, saw-dust muddy feet exhibit the same scheduled life of the people and morally corrupted society. The continuous shifting of tone, broken sentences, various situations in the poem depict the restlessness of the people in the modern society. The poet in the poem has only been an impersonal observer. He has created the emotions in the readers with the process of depersonalization.

Unlike the romanticists, the poet here creates a fragmented picture of the society avoiding his personal feelings and emotions. The objective reality of the society is depicted by his artistic process.

Another important aspect of the poet to make the poem impersonal is the use of objective correlative. He has evoked the emotions among the readers with the help of the image and objects. The restlessness of the society is objectively presented with help of the objects and the situations creating in the poem. Sometimes the hope is created but it is overshadowed by the despair.

His sow stretched tight across skies
That fade behind a city block
Our trampled by insistent feet
At four and five and six o' clock
And short square fingers studding pipes,
And evening newspapers, and eyes
Assured of certain certainties
The conscience of a blackened street .
Impatient to assume the world . (39 – 47)

The action of stretching here refers to the sense of pain and agony created by restlessness. The four and five and six o'clock refers to the ongoing routine of the people in

the meaningless society. Reading newspapers, similarly, refers to the habit of the many people. we, hereby can make a decision that the set of objects and situations in the poem are assisting to make the poem very impersonal.

Eliot's "The Hollow Men" is an episodic free verse poem. Eliot constructs a desolate world, death's dream kingdom to explore humankind's evasion from spiritual intention. The focus of the poem is on the hollow men's inability in interact with each other and within the transcendental spirituality that is their only hope. The form and range of techniques employed by the poet foreground this predicament and highlight its broad applicability. The title of the poem itself draws our attention towards the modern spiritually deprived people who are hollow inside. The hollow men in the poem represent all modern people and their tragic existence.

We are the hollow men,
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together,
Are quiet and meaningless.... (1 – 7)

The lines prove the meaningless existence of modern people. Modern men are found hollow, the voices are dried and headpiece is filled with straw. Eliot, in this poem, has created different characters and the characters are themselves expressing their meaninglessness.

The despair and disillusionment of the poem are not the illustrations of weakness. They are perfectly objective. The poem consciously evaluates the experience of modern men in abstract form. The poem is loaded with the various symbols to depict the hollowness of the people. eyes, starts, death's kingdoms are some of the symbols. The hollowness captures the

scene of being sightless, colourless, immobile and barely able to speak. How modern people fail to hide the ultimate truth about the tragic existence is very objectively presented in the poem.

Such deliberate disguises:

Rat's coat, crowskin, crossed stares

In a field

Behaving as the wing behaves. (33 – 36)

The vacuum and disgusting picture of the modern world is apparently depicted in these lines. With the mask of the happiness, people are passing the life full of despair and sadness. The vivid picture of the people is artistically presented with the scientific process of the poet. The poet has been the medium of presenting the gloomy picture of the 20th Century people.

This is the dead land

This is the cactus land

Here the stone images

Are raised, here they receive

The supplication of a dead man's hand

Under the twinkle of fading star. (39 – 44)

The modern world is presented as the deadland and cactus land where the people are spiritually dead. The fading stars barely twinkle to illuminate the image of dead man's hand. The image in the poem exhibits the reality of the modern Waste Landers.

Eliot introduces very strange symbols and images in his poetry .He extends the scope of symbolism to include the use of partial quotation and of allusion to create the thought or atmosphere with the elusive hint often from the depths of learning he evokes the emotions

among the readers. Being only an observer, he portrays the contemporary society. He creates the different characters in the poetry and makes them speak about the situation.

Eliot's "Ash Wednesday" is the first long poem. It is ambiguously allusive and deals with the aspiration to move from spiritual barrenness to hope for human salvation. The poet in the beginning of the poem portrays the dire picture of the society. The human civilization has been vacuum, meaningless and spiritually deserted. The barrenness and emptiness of the human civilization is observed in the following lines:

Because I do not hope to turn again
Because I do not hope
Desiring this man's gift and that man's scope
I no longer strive towards such things (1-5)

The poet in this poem has created the speaker to speak about the pains and the sufferings of the people in the 20th century absurd world. The poet, thus, only observes the cryings and praying to the god for purgation of the soul. There is not the willingness of the people to strive and live as the human. The poet's intention is to evoke the emotion among the readers towards the decaying situation. The objective reality of the then world is depicted with the great concept of the poem but not by his personal feelings and emotions.

After the restlessness one seeks the redemption. To depict the same scene in the poem, Eliot shifts his concept and makes the presence of god. The speaker then prays for the salvation of mankind but that is only a hope. As the poem goes:

Wavering between the profit and the loss
In this brief transit where the dreams cross
The dream crossed twilight between birth and dying
(Bless me father) I do not wish to wish these things
From the wide window towards the granite shore

The white Sails still fly seaward, seaward flying unbroken wings (72-78)

By portraying confusion that prevailing in the world, Eliot here makes the people turn towards the god for the significant development of the poem. The poem describes the stages of despair self renunciation, moral recovery, renewed faith, need of grace and renewal of the will both towards the world and god.

The poet, in the process of depersonalizing the poem seems to be to be very tactful of creating the atmosphere for the development of thoughts. As the medium of transforming chaos and confusion, the poet depicts the modern world. The poem arises a kind of pathetic feelings among the readers.

Teach us to care and not to care
Teach us to sit still
Even among these rocks,
Our piece is His will
And even among these rocks
Sister, mother
And spirit of the river spirit of the sea
Suffer me not to separated. (96-103)

The poem records a spiritual experience beginning with the renunciation and ending with the hope of life renewed. Much of the imagery and the expression make the intellectual understanding of the poem difficult but the colour and life in the imagery and the sound and rhythm of the lines convey the spiritual movement to reader.

The poet has made the cunningly woven repetitions and variations in the poem .This further helps the reader to find how on is suffering and seeking for salvation.

Eliot's "The Whisper of Immortality" is another poem that is analyzed by applying his Impersonal theory of poetry. His poetic imagery ,organization of symbols ,incidents,

fragments of conversation are the various techniques. That he adopts in the process of depersonalization. He completely suppresses his own personality and makes his appearance only through the persona of his invented characters.

The poem deals the ultimate goal of the people which is death. Time leads everyone towards the death and it is inseparable. To justify the same, the poet takes the reference of the great people from the past who are still immortal among us.

Donne, I suppose, was such another
Who found no substitute for sense,
To seize sand clutch and penetrate
Expert beyond experience. (9-12)

These lines hereby clarify the inevitable nature of the death. The greatest metaphysical poet who penetrated the literary history with his brilliant excellency in wit and conceit is no more with us but is found still immortal. The mark of tradition is clearly depicted in this poem. As Eliot believes that the tradition is the great source of an art, he here presents those heroic characters from the tradition.

Eliot, in the second part of the poem, introduces a Russian dancer, Grishkin. The motive of presenting different characters in the poem is to reveal the struggle for immortality.

Grishkin is nice her
Russian eye is underlined for emphasis,
Uncrepted, her friendly bust
Gives promise of pneumatic bliss (17-20)

Eliot as a mere observer, portrays the picture of Grishkin. He doesn't deploy his own emotions and feelings in these lines but scientifically arises the emotions among the readers. The various characters in the poem and their whispers of immortality are to address the

common people and their struggle. Everyone should accept the death as it is an inevitable phenomenon. To justify the same, the poet creates the speakers in the poem from the past.

Eliot, in this way, has depersonalized his poems making them unconventional and unusual with the technique he adopts and the thoughts. The 20th century human civilization and attitudes of the people are dramatically presented in his poems. Imagery and symbol are equally important for the depersonalization of his poems. Unlike the Romanticists, his poems are not loaded with his personal feelings rather he has been a medium of expression of thoughts.

Chapter IV : Conclusion

4.1 Impersonality in Eliot's Poetry

The attempt to draw a distinct conclusion applying the impersonal theory of poetry in Eliot's selected poetry is to show how Eliot, being a mere observer and a medium, depicts the 20th century human civilization. His opinion of artistic process for the great art is vividly found in his poems. Poet's emotions and feelings have no meaning in the poetry rather they have to be avoided. The poet must act as a catalyst in the process of poetic creation. Eliot argues that the art may be said to approach the condition of science in the process of depersonalization.

Eliot's poetry while seeking to appeal to emotions is of an intellectual character. It is written with deliberation and is not the result of spontaneous overflow of powerful feelings. It is loaded with learning and is heavy with thought. The thinker in Eliot overpowers the artist and the poet and the stamp of a highly subtle and intellectual personality is on every line of the poems. The order of bookishness is every where in Eliot's poetry.

Eliot gives an expression of images and symbols in his poems. His poems deal with the various problems of contemporary era being closely related with the impersonality. He enjoys impersonality, restraint of emotion and conformity to tradition or to a standard as the indispensable outfit for a critic. Eliot has not interfered with the poetic process to colour it with the personality. He seems to be neutral and passive during the poetic creation. He has made the poem impersonal due to the technique he has adopted for the expression of his thought.

He has made poetry complex and confusing by calling back to his mind the images and phrases, thoughts and ideas of thousand authors whose work he plallages and by introducing them without harmony and order in the tangled skein of his poetic thought. His

obsession with the problem of time and his strong desire to realize a vision further accentuates the mystifying atmosphere of his poetry .

Eliot's anti-romantic ardour flourishes in his all the poems. He, unlikely to the romanticists, creates an atmosphere by the images, symbols and unique technique and evokes the emotions among the readers. He concerns for that the poem has its own life and devoids his feelings and emotions.

The devastating situation of the modern world, spiritual decay of the people, restlessness of the society have been found to be objectively presented in his poetry. Reference of tradition, presence of objective correlative, dramatic monologue, strange images, shifting of thoughts are the various techniques he has adopted in the process of poetic depersonalization.

Rather than loading his poems with his personal feelings and emotions, he visualizes the atmosphere and creates emotions in his readers. He has sacrificed himself in the process of depersonalizing his poetry. He has depicted the dire picture of the society in his poetry evoking the visual sensibility.

Eliot believes that the greatness of the poem lies in the poem itself and there should not be the interference of the author. Eliot's poems, thus, devoid his own emotions and are created with the artistic process of depersonalization.

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