

The Biblical Allusions in the Journey of the Magi by T.S Eliot and the Magi by W.B Yeats

A Comparative Study

Hamida Burawi AhfeidaElorfi

College of Science and Technology-Qminis
hamidaahfied@gmail.com

Abstract:

The literary impact of The Bible on English poetry has been wide and pervasive.

In fact, The Bible has always provided English poets with canonical themes and modulated their literary style. It has provided a vocabulary, beautiful quotations, maxims and phrases to them too. This paper is set to get away from contemporary literary criticism and discourse concerns as it focuses on the features of the contemporary religious culture, which is changing rapidly in W. B. Yeats and T. S. Eliot's short poems. Dealing with the same topic of "The Magi" coincidentally, we concentrate on the different aspects of their religious culture and its importance on the style of the two poets. In addition, we believe that such aspects and differences in their style will be dedicated to understanding their contemporary culture from their different points of views of the world and religion. This view helps us to understand today's cultural facets especially the religious points of view by the two poets and enable us to see the relations of religion with today's culture. The paper finds out that Yeats and Eliot redefine the Magi story, according to their imagination and the strains of the times. Eliot focuses on the salvation of man and his society through the memory of the Magi. Yeats conveys to his readers the symbol of stars, the prophetic priests, and history.

Keywords: Bible, The Magi, Zoroastrianism, religious culture, allusions

التلميحات الكتابية في رحلة المجوس بقلم تي إس إيوت والمجوس بقلم

دبليو بي بيتس

دراسة مقارنة

حميدة بوراوي احفيظة العرفي

كلية العلوم والتقنية قمينس

hamidaahfied@gmail.com

مستخلص الدراسة:

هذا البحث دراسة مقارنة لقصيدة المجوس بين الشعارين إيوت وسوتيل، وهي تعتبر من النقد الأدبي المعاصر، وتأثر الشعر بالجوانب الدينية وأهميتها في إبراز ثقافتهم، وكذلك وجهات نظرهم حول رحلة المجوس، وثمة اختلاف بين خيال الشعارين لذا كليهما كتب بمزاج شعري مبهر لفرط هذا الإبداع، وكان الاختيار بأن نسلط الضوء على هذه الرحلة لفهم بعض حيثياتها ورموزها.

الكلمات المفتاحية: الكتاب المقدس، المجوس، الزرادشتية، الثقافة الدينية، التلميحات

Introduction:

The influence of the Bible on English literature has been most valuable. Ever since the publication of the first translation of the Bible by Wycliffe to the publication of the Authorized Version of the Bible in 1611, its influence on English literature has been relentless. Compton-Rickett (2003) points out that the influence of the Bible is two-fold. For there is the rhetorical inspiration of the Old Testament and the thematic and the stylistic impact of the new. In this regard, Eliot and Yeats have traditionally described the myth of the birth of Jesus and the Magi.

At the different times of W. B. Yeats and T. S. Eliot, “Journey of the Magi” exemplifies the birth and death of Christ Jesus, the Savior who will come into the world, the resurrection, and the second coming, requesting religiosity, morality, recovery of humanity and personality. On the other hand, “The Magi” warns their people against too much optimism about modern science and asks them to pay attention to the historical cycle of the Second Coming and the Judgment of the world.

However, the borrowing of the Biblical allusions and motifs of “the Magi” have completed in the two poets’ religious transitions. It contains some of the doctrines related to the incarnation, the Trinity, and the view of salvation, which are the most essential to understanding the doctrines of the two poets. Therefore, this study aims to show¹ the different meaning of “The Magi” and its connected historical and religious allusions that may provide decisive clues in grasping the two poets’ views of religious and the world. On the other hand, about the doctrine of the traditional church, Eliot and Yeats’ poems reflect not only their Christian thoughts, but also the thoughts and perspectives of many religions’ people at home and abroad.

Adding to the above, the researchers have chosen “The Journey of the Magi” and “The Magi” because of their biblical themes, which concentrate on describing the religious journeys of the Magus. Lp⁸ That is, the priests in Zoroastrianism and the earlier religions of the Western Iranians as they travel from the East to Bethlehem to venerate the baby Jesus. Moreover, this paper can help to show the effects of the Zoroastrian culture on the two poets.

Related Literature:

Upon studying allusions in English poetry, different researchers notice references from history, literary texts, religion, mythology and more, evoking mental images and stimulating readers’ minds. Such researchers simplify what otherwise would have to be explained in possibly lengthy terms. However, many researchers study the

functions of allusions to attract and interest readers, which often excite their knowledge.

For example, Mihsin (2014) studies the strategic literary concepts in T. S. Eliot's poem "The Hollow Men", i.e., the use of allusions through which Eliot quotes events, images, and characters from the past literary works to be alluded to in his literary works. Allusive style in Eliot's poetry performs a double duty, simultaneously, which is to elicit a distant tradition on one hand, and transform it into a modern idiom on the other hand. Hence, allusions, as an integral part of Eliot's approach, reinforces the value of culture as well as validates the literariness of his own poems. Accordingly, Eliot's "The Hollow Men" continue to wrestle with this poetic practice, which requires both immense learning and considerable patience to get the significance of the poem.

Saleem (2015) provides a comparative literary study, which characterizes similarities and dissimilarities found in their poetic works of two writers of different cultures. His study focuses on the use of allusions in the poetry of John Milton particularly by concerning to "Paradise Lost" and the poetry of Persian Poet Hafiz Sherazi. He concludes that using allusions in English poetry has been a common style of poets belonging to various cultures and languages as they add to the beauty and imagery of their poems. Yet it raises some difficulties and problems for the readers of other cultures and languages. Being alien to a certain culture, the readers of the other language cannot understand the contexts and meanings of the reference in the form of allusions. Therefore, the responsibility lies on the shoulders of the comparatists or the translators to explain and interpret these allusions for comprehension of the readers.

Selvi (2017), in a research paper, compares and finds out the contrasts between the two poems of T.S. Eliot's "Journey of the Magi" and Alfred Tennyson's "Ulysses". He uses these two poems to describe the chivalry and victory of the heroes their unusual journeys. The researcher then concludes that there are similarities and differences

between the two heroic poems. T.S. Eliot stresses that religion is necessary in one's life to be satisfied and Ulysses believes only in human values, which remain unsatisfactory.

From the Magus' historical stationing, Harris (1980) concludes that there are three points to be noted. First, although both textual traditions concern Christ's life, only the Magus' account claims spectator authority for the Nativity. Second, the Magus' account as recorded by the transcriber is a "lost" document, of which not even Eliot pretends knowledge. Thirdly, the broken lines signify influences between the two textual traditions. However, a few research studies have considered the effects of religious culture on modern poets that shares a common data for their poems.

Kurazz (2015) explores the Palestinian poet Mahmoud Darwische's poetic method of employing myths of various origins. He creates continuous parallels between contemporaneity and antiquity, where he uses implications of intertextualities between his own mythopoeics and the cultural, historical and religious metatexts which he quotes and drains from. It also tries to prove that Darwish is never an imitator and that this technique is simply his own distinctive technique of shaping and drawing his own significant immense panorama of the history of his homeland and culture. Also, the paper sheds light on the ways the poet evokes symbolic and mythopoeical cognitive allusions. They constitute a web of objective correlatives that the poet presents in his poems to bear a universal and human concern, whether individually or collectively. The poet's artistic and epistemological techniques include symbolically mythical allusions of different meaningful contextual and textual references and associations to serve his ideas and themes. In addition, the paper mainly focuses on the poet's intimate national and human tone regarding his soul homeland and the matter of place, where it analyzes the examples that the poet inserts in his verses under investigation. Undoubtedly, it is the poet's technical process that leads to create a state of identification, on the part of the readers, with the poet; his human self and his themes and visions. Seemingly, Darwish has

evoked various religious, intellectual and philosophical images about land and belonging as mythical and allegorical allusions, whose implications aim to stimulate the artistic and cognitive taste of the readers.

Alkurwy's (2008) research is an attempt to show the elaboration of these two themes in two plays, one by the Renaissance English dramatist William Shakespeare Hamlet (1602), and the other by the Modern Italian playwright Luigi Pirandello Henry IV (1922). It is believed that there are certain affinities in the treatment of reality and illusion in the two plays despite the elapse of time and space between the two. This research, however, falls into two sections and a conclusion. The first section serves as an introduction to the literary careers of Shakespeare (1564-1616) and Pirandello (1867- 1936) by showing the different experiences in life that affected the literary careers of both. Moreover, this section also functions as an introduction to Hamlet and Henry IV, viewing the affinities and the discrepancies between the two plays in matters of themes and techniques tackled in both. The second section is dedicated to the analysis of reality and illusion in Shakespeare's Hamlet and Pirandello's Henry IV by showing the thematic and technical treatment in the two plays as far as reality and illusion are concerned. Finally, this research ends with a conclusion that aims at summing up the major findings the study has arrived at.

Ben, (1998) in his study, he is primarily concerned way in how W. B. Yeats interpreted and arranged some of his literary predecessors in his critical prose within a relatively short period of his career. These critical writings articulate notions of what constitutes tradition in literature, and of what the relations are between literature, literary development, traditions and communities. This study concentrates on two books: Ideas of Good and Evil (1903) and Poems of Spenser (1906). The former is a collection of essays, generally on aspects of literature; the latter is an introduction to and a selection from a poetic predecessor who had been one of Yeats's earliest

influences, and from whose work Yeats would continue to make selective adaptations throughout his career.

Purposive Problem :

Intertextual references to other religious texts often implicate using powerful words, phrases and cultural or religious references that readers should understand to portray the complex concepts in English poetry. Allusions specifically refer to people, places and things in history, society and literature for such purposes. For example, a poet may refer to something as sick or cruel to express problems in his society. Biblical allusions have great relations with religion. They provide poets and writers with opportunities to expand their ideas to demonstrate a timelessness inherent in the story being told. Understanding these religious references by Arabic readers may expand their perception of English and American literature, and it may allow the similarity in stories to unite a cultural inheritance.

In this paper, the two poems of “The Journey of the Magi” and “The Magi” are compared to find out the contrasts and similarities in the intertextual references used. However, the significance of the study lies in identifying the allusions found in these two poems, which are mostly taken from the Bible. Secondly, it aims at analyze their themes and images in order to give more information about the religious journeys of the two poets under the impacts of Zoroastrianism and the earlier religions of the Western Iranians.

Aims of the study:

This study aims:

- To identify the different allusions in T.S Eliot’s poem “The Journey of the Magi.
- To identify the different allusions in W.B Yeats’ poem “The Magi”.
- To find out the similarities and differences in the two poems.

Methodology:

The first sample for this study is T.S. Eliot's poem "The Journey of the Magi" which is taken from his book, *The Ariel Poems T. S. Eliot* written for Faber and Faber series. Secondly, we have selected "The Magi" written by W.B. Yeats and taken from his book *The Collected Poems 1889-1939*. The collected poems of W. B. Yeats includes and encompass the entire arc of his career, meditations on his youth and old age, whimsical songs of his love, and the somber poems of the life of a nation torn between war and uprising.

The study approach is qualitative descriptive as it deals with describing the features of a certain poetic phenomenon without any reference to statistics or quantities. For Harkness et al (2010, p.455), the qualitative method of analysis deals with transferring data to a more concise and communicable form which tackles the research questions. The analysis of this study is qualitative in nature. According to Harkness et al (2010c:455), the qualitative data analysis comprises the transformation of data to a more condensed form that addresses the research questions, infers meaning to observation and so on. Therefore, qualitative data analysis provides us with flexibility in order to discuss and respond the data as it emerges during to analyze and present an in-depth examination of the similarities as well as differences and the realizations of the allusions.

Biblical Allusion in "The Journey of Magi" by T.S .Eliot :

Journey of the Magi' by T. S. Eliot (1888-1965) was the first of a series of poems written by the poet for his employer, the publisher Faber and Faber, composed for special booklets or greetings cards which were issued in the late 1920s and early 1930s. Eliot wrote 'Journey of the Magi' in 1927, on a single day, one Sunday after church. The poem examines the implications that the advent of Christ had for the other religions of the time, chiefly the Zoroastrianism of the Magi themselves. The speaker, one of the Magi, talks about the difficulties encountered by the Magi during the journey to see the infant Christ. Eliot has successfully used the framework of the

Biblical incident in his poem. The Biblical account of the magi's journey is found in the Gospel of Matthew 2:1-12. According to the Bible, the 'Magi from the east came to Jerusalem' enquiring about the new born king of the Jews. They went to King Herod and asked him about the newborn king and told him that they 'saw a star in the east and have come to worship' the newborn king. When they learned that King Herod knew nothing about the newborn king, they went on their way. The King Herod ordered them to make a careful search for the child and when they found the child, he wanted the Magi to report it back to him. The Magi followed the star. The Bible says, the star went ahead of them until it stopped over the place where the child was. When they saw the star, they were overjoyed. On coming to the house, they saw the child with his mother Mary, and they bowed down and worshiped him. Then they opened their treasures and presented him with the gifts of gold and of incense of the Bible says that the Magi were warned and they took another route.

Who are the Magi?

The Three Magi or Kings of the Magi or the Three Wise Men from the East, are three people mentioned in the Gospel of Matthew (Chapter 2) who says that they came "from the East to Jerusalem". Because of the mention of three gifts, he assumed that they were three people, although the Bible does not mention their number. They are associated figures in traditional accounts of Christmas celebrations and are an important part of The Christian tradition and Christian literature.

The story of the birth of Jesus in the Gospel of Matthew mentions the visit of the three wise men, which is one of the most closely related events after the birth, and it is not known from the Gospel of Matthew their number, but the tradition has taken to consider them three for the three gifts they gave, which are gold, incense and myrrh, [Matthew 2/11] to worship him. Also, most recent studies indicate that they came from Jordan or Saudi Arabia today, and the old traditions indicate that they came from Iraq or Iran today and that they were of the Zoroastrian religion. A star from the sky guided the Magi

from their country to the birthplace, and the prophet Balaam had previously referred to a "star from Jacob" previously.

Zoroastrian religion. A star from the sky guided the Magi from their country to the birthplace, and the prophet Balaam had previously referred to a "star from Jacob" previously. The researchers pointed out that the bright star mentioned in the Gospel of Matthew may be the conjunction of Jupiter, Saturn and Mars, which took place between 6 and 4 BC. Birth, and other researchers have offered different interpretations. In any case, the arrival of the Magi with the shepherds contains two indications, the first for the gathering of the rich and the poor around Jesus, and the second for the gathering of Jews and pagans around him as well, which means the generality of Jesus' message to all human beings.

The three Magi developed distinct characteristics in Christian tradition, so that between them they represented the three ages of (adult) man, three geographical and cultural areas, and sometimes other things. In one tradition, reflected in art by the 14th century (for example I the Arena Chapel by Giotto in 1305) Caspar is old, normally with a white beard, and gives the gold; he is "King of Tarsus, land of merchants" on the Mediterranean coast of modern Turkey, and is first in line to kneel to Christ. Melchior is middle-aged, giving frankincense from Arabia, and Balthazar is a young man, very often and increasingly black-skinned, with myrrh from Saba (modern south Yemen). Their ages were often given as 60, 40 and 20 Respectively, and their geographical origins were rather variable, with Balthazar increasingly coming from Ethiopia or other parts of Africa, and being represented accordingly.

"Magi"

The Magi are the "three wise men of the East" who traveled to Bethlehem to honor and give gifts to the Infant Jesus gold, frankincense and myrrh. Later tradition identified them as kings. They were called Caspar, Melchior and Baltzar.

"Thirty pieces of silver"

Are the price of an act of betrayal? Referring to 30 shekels of silver. The chief priests paid it to Judah in exchange For information about the whereabouts of Christ, and so it led to the Christ Crucifixion.

"The running stream and the water mill"

Is a biblical indication, Jesus called himself living water. The current ignites a windmill that "hits the darkness," referring to Jesus' claim in John 8:12 that he is the light of the world.

"Three trees low in the sky"

Refers to the trinity of the Father, the Son, and the Holy Spirit.

"Sherbet"

A reference to an Eastern culture.

"With the voices singing in our ear"

Refers to the angels praising Christ's birth

"Birth or Death?"

The Magi's journey towards spiritual enlightenment is a symbolic representation of Eliot's conversion from Unitarianism to Anglican Catholicism. It illustrates Eliot's rejection of the secular nature of the European society. This rejection brings him closer to his spirituality and to God, but also simultaneously isolates him further from humanity. This notion is evident in the lines, "Birth or Death?" The use of rhetorical questions and the juxtaposition of two binary moments in an individual's life and further emphasises the Magi's achievement of spiritual enlightenment, he had seen the birth of Jesus and witnessed the death of his older non spiritual self. This leads to his isolation and feelings of alienation when he returns back to urban society.

"With Alien people clutching their gods I should be glad of another death".

He is surrounded by a secular society and individuals devoid of spiritual faith. He dehumanizes them with the term Alien, and reduces them to a primitive image of people worshiping false idols.

"I should be glad of another death"

Emphasises his bitter and condescending attitudes towards being isolated in a society full of secular and atheistic individuals. The

oxymoron in “glad” and “death” also emphasises that his only salvation from this isolation is his death and reconnection with God in heaven.

"Six hands at an open door dicing"

Could reference the guards gambling for ownership of Jesus's robe.

"White horse" refers to that found in Zechariah 6: 5, which announces the coming of Jesus.

“The Magi” by W.B Yeats

The Magi by William Butler Yeats is a poem about people who, in old age, or perhaps just advanced in age, turn to God and the spiritual world for happiness and contentment. After writing The Dolls Yates looked up at the blue sky and imagined he could see "stiff figures in a procession". Perhaps after imagining these characters, Yates debated to himself who these images might represent. Then Yeats went on to write the Magi, a poem full of symbolism. Yeats wrote the short poem ‘The Magi’ in 1914 while he was living in Bloomsbury, London. In this eight-line poem, Yeats follows the journey of the Magi or the “unsatisfied ones” and their unrequited search for meaning in the “uncontrollable mystery on the bestial floor.” The religious imagery in ‘The Magi’ helps to convey the themes of desire and dissatisfaction. Although ‘The Magi’ is a short poem, its meaning is amplified by its rich diction and syntax. Perhaps Yeats wrote this poem out of frustration with his own life. Maybe he felt that he also was one of the "pale, unsatisfied ones". He may have been struggling with the strains brought upon him by success. He may also have been going through a time of indecision in regards to his own spiritual life. Whatever the reason for his writing The Magi, Yeats wrote a poem rich in symbolism and imagery that many people could then, and can now, relate to on a very personal level.

Biblical allusions found:

"Now as at all time I can see in the mind’s eye, in their stiff, painted clothes, the pale unsatisfied ones".

Here When Yeats looks up into the blue sky, towards heaven above, he is reminded of all the individuals who have spent their lives

"playing the game." These folks have achieved great success and have a lot of lovely things, such as their "stiff, painted clothes," but they still feel like their lives are missing something.

“Appear and disappear in the blue depth of the sky”

The magi appear almost unearthly as they "emerge and disappear in the blue abyss of the sky" and are always in the poet's mind.

“With all their ancient faces like rain-beaten stones”

This line clarifies that Yeats is referring to people of a previous generation. He's not talking about dissatisfied twenty-somethings or even thirty-somethings. In this poem, Yeats utilizes simile to describe weathered faces. These are the faces of people who have been through life's ups and downs. They've lost their vibrancy and distinction, and have become bland and ordinary.

“And all their helms of Silver hovering side by side”

The silver forms the helms of the magi figures. It is also a reference to the betrayal of Jesus by Judas, who accepted 30 pieces of silver in return for handing Jesus over to the authorities. Yeats repeats the word “all” when he describes the Magi, alluding, perhaps, to humanity as a whole.

“And all their eyes still fixed, hoping to find once more”

The Magi, according to Yeats, not only observe Christ's birth, but also his death. Despite having witnessed these events, they remain unfulfilled. As the wise men in ‘The Magi’ wait with their “eyes still fixed” on the bright star, they will not be pleased until they are led again to Christ's second coming, when the world will be brought to the fulfillment of God's promises for creation.

**“Being by Calvary’s turbulence unsatisfied,
The uncontrollable mystery on the bestial floor”**

Calvary: - is a site immediately outside of Jerusalem’s walls, and it is where Jesus was crucified, with two criminals.

‘Turbulence’ refers to the idea that the ground shook when Jesus was crucified.

The bestial floor:- literally meaning the floor belonging to the beasts e.g. the floor of the manger Jesus was born in.

In possibly a sense of 'belonging to the beasts' it could be a reference to the world, and a statement indicating that men themselves are not above the animals – as shown by his near-self-destruction in WWI.

The author pinpoints their dissatisfaction specifically, what they are dissatisfied with is the "Calvary," or the omens and natural calamities that followed Christ's crucifixion, the way the last "gyre" ended, are "fixated" on and desire "to find once more." "The uncontrollable mystery on the bestial floor".

Bestial floor is the stable in Bethlehem. Or perhaps it is today's world. It's hardly the first spot that comes to mind when thinking about a king's birthplace. The filthiness of that stable birthplace - whether it be the stable floor or our earthly home – leads to the crucifixions and our world's harshness, which has been remembered for ages.

Despite this, and in contrast to its religious source, Yeats does not find the image of the Magi anticipating the birth of Christ to be optimistic, both in terms of how he describes it in this poem ("uncontrollable," "bestial") and from what we know of his more detailed treatment of it in other poems ("The Second Coming"). What becomes clear is that Yeats sees the rebirth of the Christ-figure as humanity's apocalypse-a great disaster (which he may have identified with the revolutions and wars that helped shape the modern world) that was as much about the destruction of the old order as it was about the birth of something new. In this perspective, the Magi can be associated with dissatisfied intellectuals and prophets of fresh revolutions, perhaps prophets like Marx whose prophecies of the future are both frightening and enlightening.

Comparison Between the journey of Magi and the Magi

It's interesting to compare the journey of the Magi and The Magi because Yeats and Eliot share a skepticism of man's natural goodness, as well as religious experiences that influence their

thinking. Eliot began his life as an agnostic, but later turned to Christianity and became a devout follower. Yeats, on the other hand, was born in Georgeville in 1865 and baptized at Donnybrook's Saint Mary's Church. Yeats was raised as a devout Christian and, by the time he wrote "Magi," he had begun to construct his own particular philosophy based on everything he had read, thought, and experienced. Nonetheless, Christianity plays a role in his life, albeit one that is not nearly as important as it was in Eliot's. Because religion was so important in both of their lives, Yeats and Eliot employed mythical and religious allusions frequently in their poetry. While both poets are disenchanted with man's nature, their differing religions cause them to see man in different way.

- 1 Eliot sees the future as redeemable, whereas Yeats believes it will only get worse, and that humanity's history is cyclical, with two-thousand-year cycles.
- 2 The birth of Jesus Christ, according to Yeats, is a re-enactment of the beginning of the history of a world that had already been nullified.
- 3 Eliot tries to find the way in which the ultimate happiness of human beings comes from life in religious dimension.
- 4 Yeats wants to possess a visionary life on a different level that is the world of arts.
- 5 Eliot discovers a Christian life from which people can experience a new vision in
- 6 today's difficult times. Eliot's "Journey of the Magi" focuses on the affirmation of Christ that comes from the Magi's journey towards faith through birth, death, and rebirth, a journey that parallels Eliot's own struggles with his faith.
- 7 Yeats explores a new life in the arts.
- 8 Eliot is dreaming of a Christian kingdom.
- 9 Yeats is dreaming of a visionary kingdom.
- 10 The Magi in Yeats' poem are archetypal, mythic, and elite figures, "the pale unsatisfied ones" still seeking the meaning of "The uncontrollable mystery on the bestial floor" which some interpreters believe foreshadows Christ's Second Coming.

They are "unsatisfied" with Calvary's Death and crave to return to the site of Birth.

- 11 Eliot's Magus fined the desired Birth "satisfying."
- 12 Yeats' Magi appear to be acutely aware that something mysterious, uncontrollable, and novel has occurred. Despite this, individuals continue to try – at least in their minds and imaginations – to fathom what may be incomprehensible.
- 13 Eliot's Magi, on the other hand, are more like ordinary people, lamenting the hardships of the trek and yet pushing on to reach their goal, the preliminary goal of the "temperate valley," which is replete with symbols but yields no information. They continue on their journey, eventually arriving at their destination. This arrival (you may say) is satisfactory.
- 14 The Magi of Yeats strive to unravel the enigma that lies beneath the impending turmoil.
- 15 Eliot's Magi perceive the impending turmoil and, while dreading it, yearn for the promises it contains.

Conclusion:

Eliot's poem is of great significance as it reflects his own spiritual quest. It also reflects Eliot's effort to express his thoughts and feelings of the human soul as they embark their journey towards God to quench their spiritual thirst. In *The In-firm Glory of the Positive Hour: Re-conversion in 'Ash Wednesday'*, Melissa Eiles observes, Eliot's Magi engages in "a physical and spiritual journey to the... Christ Child and experiences conversion in the form of a spiritual death and rebirth in". The poet concludes his poem with "I should be glad of another death". This seems to suggest that the magi has realized that in order to have 'new life' in Christ, one has to get rid of his 'old life'. Death of 'old life' gives way to birth of 'new life'.

Yeats's Magi are archetypal, mythic and elite figures, "the pale unsatisfied ones" still searching for the meaning of "The uncontrollable mystery on the bestial floor" ... which some interpreters say foreshadows Christ's Second Coming. They are

“unsatisfied” with the Death on Calvary and yearn back to the scene of Birth. Perhaps Yeats wrote this poem out of frustration with his own life. Maybe he felt that he also was one of the "pale, unsatisfied ones". He may have been struggling with the strains brought upon him by success. He may also have been going through a time of indecision in regards to his own spiritual life.

Yeats’s Magi seem acutely aware that something mysterious and uncontrolled and new has taken place. Yet they keep returning – at least in thought and imagination – to try to comprehend what may be incomprehensible. How is it they remain, “by Calvary’s turbulence unsatisfied,” and so have to return to the mystery of the birth? On the other hand, Eliot’s Magi are more like ordinary people, complaining of the rigors of the journey, and yet pushing on to reach their goal, the preliminary goal of the “temperate valley,”

References:

- Abrams, H. (2005). *A Glossary of Literary Terms*, Oxford, University.
- Colson, C. (1999). *How Now Shall we Live?* London: Marshall Pickering, .
- Compton .A (2003) *A History of English*. New York, Dslge .
- Conner, L. and Lester .C (1998). *A Yeats Dictionary: Persons and Places in the Poetry of William Butler Yeats*. Syracuse, University Press.
- Harris, A. (2004). *Linguistic History*. Edinburgh, America .
- Murphy, R. (2007) *Critical Companion to T. S. Eliot: A Literary Reference to His Life and Work*. USA
- Ronald B.(1999) *Eliot's Life and Career*, New York: Oxford University .

8. Sheila D. and Penny S.(2001) *The oxford Dictionary of Allusions*. Oxford

Oxford University

9.Shuman, R. (2002) *Great American Writers*. . New York: Marshall Cavendish.

10 .Tiwari. N. (2001) *Imagery and Symbolism in T.S. Eliot's Poetry*. New Delhi: Atlantic.

11.Voysey, S.(2007) *Unseen Footprints*. England: lion Hudson