

T.C.
İSTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES



A COMPARATIVE STUDY OF EZRA POUND's *THE CANTOS* ON THE
DOMAIN OF SYMBOLISM AND W. B. YEATS's OCCULTISM THROUGH
A VISION

THESIS

Ayşe GÜVEL

English Language and Literature
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Thesis Advisor: Dr. Öğretim Üyesi Timuçin Buğra EDMAN

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	<u>Unvan</u>	<u>Adı Soyadı</u>	<u>Üniversite</u>	<u>İmza</u>
Danışman	Dr. Öğr. Üyesi	Timuçin Buğra EDMAN	İstanbul Aydın Üniversitesi	
Asıl Üye	Dr. Öğr. Üyesi	Öz ÖKTEM	İstanbul Aydın Üniversitesi	
Asıl Üye	Dr. Öğr. Üyesi	Şefika Nüvid ALEMDAROĞLU	Batman Üniversitesi	
Yedek Üye	Dr. Öğr. Üyesi	Nur Emine KOÇ	İstanbul Aydın Üniversitesi	
Yedek Üye	Doç. Dr.	Dilek ÖNDER	İstanbul Gelişim Üniversitesi	

ONAY

Prof. Dr. Ragıp Kutay KARACA
Enstitü Müdürü

DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis.

Ayşe GÜVEL





To my dear mother...

FOREWORD

I am highly indebted to my supervisor Timuçin Buğra EDMAN for his guidance and constant supervision as well as for providing necessary information regarding the project & also for his support in completing the project. Also I would like to express my special gratitude and thanks to my dearest parents and the members of the committee for their kind cooperation and encouragement which help me in completion of this project.

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**A COMPARATIVE STUDY OF EZRA POUND's *THE CANTOS* ON THE
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*A VISION***

ÖZET

Ezra Pound 'un *The Cantos*'u, Modernist edebiyat anlamında esas bir özelliği taşır.. Modernist akımını tanımlayarak, devasal olan şiire hangi açılardan işlediği vurgulanır. Bu tez, modernizmin zaman içinde nasıl oluştuğu, nasıl tanımlandığı ve zaman içinde nasıl geliştiği üzerine bir seri süreci karşılar. Tez, hem içeriksel söylem hem şiirsel bağlamda, modernizm akımına daha derin bir kavrayış sağlar. Pound'un modernist bakış açısı ve Yeats'in okült bakışı boyunca bir çeşit yan yanlığı baskın çıkararak, *The Cantos* ve *A Vision* nasıl bir bütünlük oluşturduğu vurgulanır. Proje, *The Cantos* boyunca Pound'un teorik düşünceleri kadar Yeats'in okült bakış açısı üzerine felsefi detaylara odaklanır. Araştırma, eseri *A Vision*'da tarihin mistik teorileri boyunca W. B. Yeats'in okültizmine ve *The Cantos* ile ilişkisini harmanlayarak Ezra Pound'un modernizm kavramına odaklanır.

Tezin nihai amacı, modernist dönemi boyunca Pound'un epik şiiri, *The Cantos* 'un ve W. B. Yeats'in eşsiz eseri *A Vision* 'ın edebi dışavurumları ne ölçüde edebi bir doyumun ihtiyacını karşıladığını incelemektir. Tez, *The Cantos* 'un ve Yeats'in okültist bakış açısının, 19. yüzyılın sonlarının ve 20. yüzyılın başlarının inancını yitirmiş modernist dünyasından ne ölçüde edebi bir kaçışa ışık tuttuğunu inceler. Eserlerin önemini değerlendirerek, bu iki eşsiz eserin ne ölçüde daha derin bir anlayışta, insan doğasının akıl sağlığını dengede tutmaya çalışan edebi bir kaçışı karşıladığını inceler. Modernist dönem hususunda, 1. Dünya Savaşı'nın hüsranlılığı ortasında, bu proje, modern dünyanın afetinden edebi bir iyileşmeyi yansıtmaya çalışır ki bu da tezin en önemli noktasıdır.

Anahtar Kelimeler: *Teosofi, Mistisizm, Mitoloji, Büyü, Okültizm, Sembolizm, İmgecilik, İmgelem, Modernizm.*

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ABSTRACT

The Cantos by Ezra Pound serves in a quintessential way to focus on the Modernist idea of literature. By defining the Modernist movement, it is emphasized in what aspects this movement penetrates the monumental poem. The research provides a sequence as to how modernism was formed, how it is defined, and how it developed over time. The project provides a deeper insight into the concept of Modernism in the sentiments of both its contextual discourse and its poetic manner. By juxtaposing Pound’s Modernist perception and Yeats’s occultism, a unity is emphasized through *The Cantos* and *A Vision*. The project concentrates on philosophical details in Yeats’s occultism as well as Pound’s theoretical conceptions visible through *The Cantos*. The research focuses on W. B. Yeats’s occultism through the mystical theories of history in his work, *A Vision* and Ezra Pound’s conception of Modernism by harmonizing the interrelation through *The Cantos*.

The ultimate purpose of the dissertation is to examine the extent to which the literary outpourings of Pound’s epic poem, *The Cantos* and W. B. Yeats’s unique work, *A Vision* fulfill the need of a literary satiation through the Modernist period. The dissertation aims to examine the extent to which *The Cantos* and Yeats’s occultism shed light on literary escapism from the disenchanted Modernist world of the late 19th and the early 20th centuries. By evaluating the significance of these works of art, it probes the extent that the two works create a literary escape, which attempts to balance the sanity of human nature. Regarding the Modernist period, in the middle of the frustration of the First World War, the project attempts to reflect a literary recuperation from the cataclysm of the Modernist world.

Keywords: *Theosophy, mysticism, mythology, magic, occultism and symbolism, vision, imagism and modernism*

1. INTRODUCTION

1.1 Origins of the Project

In this thesis, first of all, there will be reviewed the Modernist poetry in terms of its emergency and influence over the selected poems. Afterwards Ezra Pound's symbolism and Yeats's occultism will be dealt with the scope of Modernism. The thesis dominates over the idea that Pound's monumental poem, *The Cantos* and Yeats's occult perception prepare the way for a literary escape from the disenchanted Modernist world through the late 19th and early 20th centuries.

Considering the doctrines of cultural change, the philosophical system of Modernism can be comprehended as having gone through historical process consecutively. Modernism is characterized as the idea of divergence from the past through using traditional forms and techniques as the basis of experimental methods for representation of life in the industrial period. The concept of Modernism began to be cultivated shortly after the First World War, beginning in Europe and spreading to American literature in the late 1920s. After the First World War, people questioned the turmoil and major upheavals of the day. People's faith in authority started to fade away and modernism became a reaction to the chaos of the period. Modernism provided, in a sense, an artistic and literary response to a worldly standpoint that laid bare a better understanding of state of affairs of the period, and the way people grasped it showed a steady progress in this process. The Modernist period continued until around 1965, covering the early part of the twentieth century. In a widespread sense, the period was labeled as a predicted break with the representations of conventional points of view. Considering the fact that Modernism is a reaction to the cataclysm and frustration of the First World War, it permanently sought new angle of literary history to rescue civilization at the end of the chaotic period. Then, Modernism took its final shape (Lewis, 2007:108-109,116).

Modernism emerged shortly after the First World War to express the new style of literature rendered by T. S. Eliot, James Joyce, Ezra Pound, T. E. Hulme and W. B. Yeats. Although these authors were not a part of the war, the period did affect their understanding of these authors' literary works. Furthermore, Modernism became a label for ideas that struggled with the challenges of the day, and the Modernists paved the way to demarcate their writing style through the expression of history, which is an inseparable part of the contemporary world that they lived in since the contemporary history deeply affected the way they think and write. Not only did Modernism indicate a new involvement with this affection, but it also meant a new consideration of traditional literary forms, and use of techniques which the Modernists constructed. In regard to style, free syntax and simply composing of disoriented structure works such as *The Cantos* creates a continual feeling of present and *The Waste Land* reflects the quintessential modernist technique such as collage. Furthermore, the writers who had embraced an expansion of a kind of impersonal form and new techniques which created a background of shifting from Victorian to Modern style before the war, are associated with Pound's ideas about the "direct treatment of the 'thing' ", which turned into the perception of subjective involvement. Later, Pound's concept of objectivity was correlated with imagist principles. Pound's poetic approach first appeared in 1912 on the basis of Hilda Doolittle's early poems. Subsequently, Pound published *A Retrospect* in 1918, which is a collection of his works on poetry. It involves "A Few Don'ts by an Imagist", which was first published in *The Poetry Review* in 1912. It contains a series of doctrines of the Imagist movement, dealing with Pound's principles on poetry. It is a kind of rediscovery or review of old canons. *A Retrospect* makes a start on the principles of Imagism, including "Direct treatment of the 'thing'", whether subjective or objective" (Firchow, 1981:382). Pound identifies 'image' as "an intellectual and emotional complex in an instant of time" (Pound 200). Pound describes the tradition of imagism as "a beauty which we preserve and not a set of fetters to bind us" (Firchow, 1981:382). He cultivates the principles of Imagism, laying emphasis on exactness and undermining these approaches; "use either no ornament or good ornament" and "go in fear of abstraction" (Tompkins, 1973:84-85).

Towards the end of the era, the effects of the First World War left considerable marks on politics, society and even financial regulation of the era, which forged a unique understanding of 'Modernist' patterns. The consequences of WWI had had an impact on Modernist poetry as well as Modernist forms. For example, Modern writers break with past, turn down traditional forms and Romantic approaches as well as, in terms of characteristics of modernism, stream of consciousness technique, fragmented forms, and inner-driven searching that are significant examples of Modernist poetry (Howarth, 2011:15). In this regard, after the First World War, an Irish Nationalist party, ¹ Sinn Fein, asserted independence from Britain, an act that eventually led to a violent Anglo-Irish battle (Lewis, 2007:118). That violence shaped the background of Yeats's poetry. Throughout the early years of his association with Yeats, Ezra Pound had also been a part of evolution which blended imagism and vorticism (a kind of reflection of Imagism, fulfilling all the arts, not just poetry). As Pound was co-founder of these movements,

In addition to the historical background of Modernism and its impacts, prior to modernism, William Blake and his writings that shaped mainly the Romantic period had an immense impact on W. B. Yeats himself. Blake's symbolic method reveals the abstract in opposition to the concrete reflections of sensory perception. His perception lies behind the hidden meaning (Adams, 1964:233). William Blake's style imposed itself W. B. Yeats's perspective of writing esoteric content in *A Vision*. It can be seen through the poem by focusing on the philosophical, mythical, and spiritual phenomenon that William Blake's symbolical pattern exposed themselves on W. B. Yeats's point of view. Through the synthesis of symbolism and mythological references such as Yeats's symbolic model of *The Great Wheel* and from death to birth in which *The Great Wheel* is about karma of death and rebirth and *Leda and the Swan* in *A Vision* :

A sudden blow: the great wings beating still

Above the staggering girl, her thighs caressed

By the dark webs, her nape caught in his bill,

He holds her helpless breast upon his breast (Yeats kindle ed).

It is based on Greek myth that Zeus in the form of swan raped Leda. It represents an “Annunciation” of Yeats through *A Vision* that brings forth a new era. This quotation is a significant mythological model that embodies in his mystical system. These references will be detailed in endnotes. By presenting such references, Yeats reveals the historical background of mysticism in *A Vision*. It shows the way to a cult of spiritualism throughout a deeper understanding of occultism. In this point, defining the term occultism makes sense, which, in the simplest terms, it is the scope of supernatural beings. The perception of occultism holds authority in Yeats’s works, in the same way as the modernist approach is associated, on a deeper scale, with Ezra Pound. Regarding its synthesis of integrity and dissimilarity, it turns into a unique collaboration as W. B. Yeats leads the transition from Romanticism to Modernism, while Pound’s perspective of Modernism leads to a response to T. S. Eliot’s perspective of classicism. That point is where Pound’s rhetoric leads the rejection of romanticism, which is compactly represented in the notion of “symbolism” throughout Pound’s *Cantos* (Deane, 2015:78). Consequently, to better understand the modernist poetry and analyze the selected poems, the following chapter will focus on the features of the modernist poetry.

1.2 Review of Modernist Poetry

Pound’s monumental 1917 poem, *The Cantos*, is one of the most significant poems in Modernist literature and it describes Pound’s principal social and economic concerns. (Lewis, 2007:122). About the Modernist period, *The Cantos* embodies the themes of economics, society and history that Pound sought to fulfill it throughout his literary career. In *The Cantos*, Pound endeavors to convey how all these notions are intertwined with one another, and he attempts to show how Western history and culture are associated with the Far East. In representing Modernist patterns, through *The Cantos*, Pound contributed to the early view of the twentieth century which shaped itself later as Modernism into the contextual discourse of the poem in this sense. To give an example, *Canto XLV* of Ezra Pound is about usury that is simply defined as the lending money at unreasonable interest rates and how it corrupts society and art. “With usura hath no man a house of good stone/ each block cut smooth and well fitting/ that

design might cover their face,/ with usura /hath no man a painted paradise on his church wall” these lines, written in free verse, mean that the aspect of ‘the house’ employs more than a concrete. On the surface, people are hard to afford what they are involved in as economical situation but on a deeper layer, this economical disruption causes social values’ degeneration. Usury in *Canto XLV* nullifies social rights, fine houses, fine food, fine branch of art and fundamental fertility. *Canto XLV* is a kind of literary warning to forthcoming human civilization’s deterioration under *Usura* Pounds portrays (Froula, 2018).

The production of *The Cantos*, as stated above, had an impact on society, history and became a kind of peculiar design which conveyed itself through the mystical perception of Pound.

In parallel to how Pound had a remarkable impact on modernist poetry and modernism, Yeats contributed to the development of modern poetry as well. His portrayal and the depiction of the modern world entangled within the perception of the ambiguity through his occult perception which will be dealt with later. In addition to that, through his later works, Yeats conveys the impact of history such as the First World War, the Anglo-Irish War, the Irish Civil war. These turbulent times deeply affected Yeats and his grasp of the new era and in return, this chaotic environment appeared as a difficulty of understanding of Yeats’s esoteric imagery or symbolism in his poems. For example, *The Waste Land* shows a dominant tone to reflect the change of approaches related to the significance of mystical portrayal of literature world (Lewis, 2007:147). Instances from *The Waste Land* shows that the poem is engaged in naturally mystical journey of one’s inner self. In *The Burial of the Dead* the speaker holds responsible for not seeing this signified mystical path telling that “You cannot say, or guess, for you knows only a heap of broken images” and “the dead tree gives no shelter the cricket no relief” demonstrates Eliot’s mystical attribution to Ecclesiastes in the relation to the tradition of mystic literature (Rainey, 2006: 78).

In the 1920s, surrounded by the Easter Rising and the Irish Civil War, Yeats sought for a response to chaos through the mystical theories of history in his work, *A Vision*. Yeats held the unity of the power of myth and symbol as an inseparable part of his works. *The Preface to A Vision*, which describes in a

unique way the major patterns of history and individuality, is attributed to his wife George by spiritual 'instructors' in instinctive writing meetings -his wife George claims writing visions without conscious through a kind of trance-mirroring his own fright that it was but an imagination. "Some will ask if I believe all that this book contains, and I will not know how to answer" (Howarth, 2011:85). Nevertheless, Yeats's questioning of what he has over his unique understanding of poetry sheds light on why 'occultism' is fulfilled with his construction of poetry (Howarth, 2011:86). On this point, these lines, somehow, give a certain response; "For intellect no longer knows/ Is from Ought, or Knower from the Known" (Howarth, 2011:86). What Yeats found was a metaphysical pattern for his poetry, a pattern which clarifies its authority along the sensations of the lights of spiritual potency through the work, and that affirms the sentence 'that the laws of art are the hidden laws of the world' (Howarth, 2011:86). According to Alex Owen, most people tended towards the occult between the 1880s and the 1930s because its sessions, star divination and ritual concept, gave an indication of a link between the spiritual world, which reinforces the universe, and the circumstances of the concrete, historical world. It shows how deeply Yeats was involved in occultism over his works (Howarth, 2011:86).

Coming back to find a clearer answer to the brief meaning of Occultism, with regard to its origins, the term had risen against materialistic points of view and scientific disciplines, and a kind of question over the institution of Christianity. It was the quintessential inspiration involved in transcendental patterns. The term 'occult' is profoundly associated with black magic, wizardry, voodoo and shamanism embodied with supernatural creatures like ghosts, vampires, and devils (Surette, 1994:6-7). All sorts of occultism are associated with traditions dating back to the antiquity. Yeats dedicated much of his literary career to the survey of the tradition. The deeper analysis of this term related with the analysis of the poems will be dealt under the next title. Yeats was an inseparable part of every single angle related to the ²Theosophical Society and MacGregor Mather's *Hermetic Order of the Golden Dawn* which took him a step further in forming the mystical method of his literary career. In Yeats's letter to ³ John O'Leary he stated, "The mystical life is the center of all that I do & all that I

write” (Chiba, 2004:237). In the next part, Yeats’s Occultism and Pound’s Symbolism will be discussed thoroughly to clarify their standing points in their poems with regards to modernism.

1.3 Ezra Pound’s Symbolism and Yeats’s Occultism

Occultism defines itself as the inheritor of the wisdom of antiquity by tapping into a history of mysticism from master to master, or as reinvented in each different generation by the way of mystical insight. The occult, in a sense, is considered as a belief that human beings—distinctive ones— had a kind of connection with the divine and from this touch had acquired divine knowledge, wisdom, and understanding, which they sought to protect in documents maintained by secret societies. In addition, the oral traditions of communities contributed to spread the revelation of transcendental initiation with the divine (Surette, 1994:7).

As for Yeats’s literary progress, *Per Amica Silentia Lunae* was considered as a milestone for his literary career because it was a kind of retrospection into how his numerous spiritual notions had given him inspiration to create his poetics?. *Per Amica Silent Lunae* is regarded as the best starting point for a survey of the progress of his esoteric doctrines and the revelation of those doctrines through poetry written between 1914 and 1939. In this work, Yeats’s poetry is associated with a magical substructure due to its content. In *Per Amica*, Yeats declares that his poetry is intertwined with the occult by defining his formalized technique and using Cabalistic imagery - its origin dates back to Jewish tradition, yet its focal point turns into an esoteric, occult approach - to emphasize the esoteric perception of his poetry. This work mirrors his symbolist and esoteric understanding (Yeats, 2014:14).

When it comes to the fact that the esoteric structure of occultism in *A Vision*, we can attribute the text to Yeats’s private mythology. To give an example, in *A Vision*, Leda and Swan depicts a catastrophic intimation that represents Zeus’s transformation into a swan and the rape of the girl Leda. It’s attributed to a new era in the sense of mythological perception. (Lewis, 2007:147). The unique instance from *A Vision* is which describes the linkage of 15th phase of antithetical model on Greek era. In terms of system of *A Vision*, it is a unique

metahistorical masterpiece and has been a label for critical and imagistic connotations in Madame Blavatsky's (a Russian occultist) and Yeats substantially was influenced by her viewpoints---*Secret Doctrine*, which is embodied in a collected work of The Swiss physician and alchemist Paracelsus, the scientist and philosopher Swedenborg, French author, poet and composer Fabre d'Olivet and so on. This notable work is the synthesis of science, religion and philosophy which holds a magnificent historical background. Both Yeats's literary progress on his poetry and the process of creation of *The Cantos* by Pound embrace with a deep-rooted historical background in parallel. Both Yeats and Pound maintain their own unique starting point in sense of Yeats's *Vision* and *The Cantos*.

Historically speaking, Pound's *Cantos* is accepted as being primarily a text that uses an economic interpretation of historical processes. For example, *Canto XXXI-XLI* is known as *Eleven New Cantos* including such lines, "No slaves north of Maryland district..", "flower found in Connecticut that vegetates when suspended in air", Excellency Mr Adams. Excellency Dr. Franklin. And thus Mr Jefferson (president) to Tom Paine: You express a wish to get a passage to this country in a public vessel" (Pound, 1996:153). Throughout *Canto XXXI*, Pound utilizes many quotes from the writings of American politicians to show the historical process of United States as well as the banking system from *Canto XXXIII* such as "but to keep in countenance the funding and the banking system...orations, prayers, sermons.. /not that loved General Washington, but merely to disgrace the old Whigs" (Pound, 1996:162). The beginning of *Eleven New Cantos* focuses on historical background by steeping in economic cycle. Pound reveals how the banking system leads to social deterioration through the course of history. Nevertheless, Pound's monumental poem is not directly connected with something more than a study of philosophies of history, rather with history. The historical forms in *The Cantos* lay stress on chance and on unexpected ways. *The Cantos* clarifies the historical processes as a result of its revelation of malignity, creating a blockage with the imaginative pressure that is illustrated and performed throughout the poem. That is to say, a number of *Cantos* provides a basis for forthcoming threat for the civilization such as usury. For instance, on *Canto XLI* Pound deals with usury as an economic threat or

malice for social balance and he reveals that it creates a blockage over humanity in the sense of natural rights. The poem describes the malignity as “Usura”. The imaginative parts of *The Cantos* are associated with “amor” and “Eleusis” (Surette, 1994:22). The historical content, through the occult, is attracted to secret history rather than to philosophy of history, although historical one is experimental and the imaginative one is hypothetical, the two are not considered as separated. The ultimate representatives of secret history are ⁴ the Abbé Barruel, masonry and Gabriele Rossetti whose approaches are as intertwined with the texts as the occultists are. Then it can be stated that the occult synthesizes philosophy of history, secret history and the history of religion and mythology as the touchstone of the perception of occultism. Along with occultism, Yeats utilized spiritualism in his poems as well. Before entering the reification process of the examples how Yeats benefitted Spiritualism in his poem, it would be fruitful to define what spiritualism is and how it came to be.

In the sense of associations of occultism, it would make sense looking back at towards the end of the 1840s, the starting point of Spiritualism was associated with the Fox sisters of Hydesville, New York, who claimed to have been involved in conversations with the spirits of the deceased. At its core, Spiritualism is a belief that human beings get involved with a combination of deceased spirits through a kind of instrument or psychic person (Pimple, 1995:76). Spiritualism is occupied with the communication of the spirits of the deceased, whilst it is not connected with Gods or any holy spirits. Without any kind of magical attempt appearing, spiritualists communicate with the deceased by asking questions to try to get responses through images and voices.

As for the association of the *The Cantos*, it is not regarded as having separate notions to the perception of spiritualism. In Pound’s *Cantos*, Fabrean theosophy – ideas about the source of wisdom that favour China and Israel over India - is observed in the sense of a consideration of Pound’s selection of a Fabre/Upward language-based theosophy over Blavatsky/Olcott theosophy that focused on direct contact with spirits. In this respect, Yeats duplicated Blavatsky’s pattern of revelations from disembodied masters for *A Vision*, as he brought to light in “*A Packet for Ezra Pound*”. Swedenborg is taken into consideration by spiritual resources as the European pattern for this kind of revelation and is the archetype

for William Blake, who is the ultimate representative of stellar intercommunications in English literary history preceding Yeats (Surette, 1994:25).

Since the occult can be regarded as a religion on account of the fact that it is a synthesis of doctrines regarding the divine or the noumenon by considering the fact that “theosophy” is defined as “god-wisdom”, most European and North American occultists identify themselves as theosophists (Surette, 1994:26). The occult, then, becomes integrated with the sense of “god-wisdom”, which is identified in doctrines about the mysterious world, metaphysical world, and the noumenal; above all else, doctrines that are declared as intertwining the philosophical systems of all world religions and straight-forwardly focusing on knowledge and “privileged access” to wisdom. Blavatsky’s understanding of the spirits of the deceased, Koot Hoomi and Master Morya ---one of the heads is Koot Hoomi consulted by Blavatsky and co-founder of Theosophical Society and the other master is Master Morya who gave an inspiration the foundation of it--- and Yeats’s ascription of the metahistory of *A Vision* to unidentified sources are examples of “privileged access”. Considering the fact that luminary ones have the edge on communicating over the unenlightened, the occult assumes that divine revelation can be reached only by luminary ones. Pound’s translation of Cavalcanti’s *Dona mi prega* – dated to the late 13th century - was translated by Pound as ‘*Cavalcanti : Medieval*’ and reissued by *Make it New* in the Literary Essay, and Canto 36 is obviously attributed to the enlightened (Anderson, 1983:163). Moreover, it is quoted by English author Aldous Huxley in the book:

If one is not oneself a sage or saint, the best thing one can do, in the field of metaphysics, is to study the works of those who were and who, because they had modified their merely human mode of being, were capable of more than merely human kind and amount of knowledge. (Huxley, qtd in Surette, 1994:27)

A critical part of occult writing is the intertextuality of contents, referring to esoteric interpretation obscured or obstructed by a comprehensible notion. It is also seen a kind of different writing, through writing straight down revelations of the occult, a tradition to which Blake, Swedenborg and Yeats belong. Others include Fabre d’Olivet, Schuré, Mead, A. R. Orage, Upward, McGregor

Mothers and George Russel, who are all inclined to be scholarly and interpretative of their occult writing. Pound's 'scholarly' understanding of the production of his epic poem is by means of such occultists. The interpretation of the occult focuses on a comparative juxtaposition sequence of a comprehensible notion, and on the esoteric or the significance of the hidden content.

The association between Modernism and occultism builds complexity and are concurrently intertwined. One key element of the viewpoint of the eminent modernists is their acceptance of occultists. A.R. Orage, editor of the *New Age* and a significant impact on Pound, was known as a theosophist. Considering the perceptions of the time, Modernism had given up on the notions of mysticism and sentimentality of Romanticism in the direction of the dreary, rigid and harsh boundaries of Classicism.

On the other hand, the occult follows the symbolic theory of German philosopher and philologist Friedrich Creuzer and interprets myths in the light of transcendental participation. Creuzer utilized Romantic theories of symbolic representation of historical background and mythology. Concurrently, the ideas of French Symbolism follows Creuzer's theory associated with rites, myths and secret history, which signifies God's wisdom or divine revelation. In the sense of the occult, for Creuzer, the sensation of myths and poetics is essentially intertwined in a comprehensible sense with esoteric interpretation, revealed through hidden divine revelation only by enlightened sensation (Surette, 1994:31). Depending on what Creuzer displayed through his theory, also, Pound explicitly mirrors the symbolic theory in an essay named "*Psychology and Troubadours*" and it's quoted in the book:

I believe in a sort of permanent basis in humanity, that's to say, I believe that Greek myth arose when someone having passed through delightful psychic experience tried to communicate it to others and found it necessary to screen himself from persecution. Speaking aesthetically, the myths are explications of mood: you may stop there, or you may probe deeper. Certain it is that these myths are only intelligible in a vivid and glittering sense to those people to whom they occur. (qtd in Surette, 1994:31)

In this respect, this approach is associated with the symbolic theory of Creuzer. As myths derived from the ancient stories and beliefs of man in terms of their dreams and ways of expressing themselves, their imaginations might stand for

different allusions and interpretations. In other words, the way the ancient people grasped their environment and natural phenomenon was the way of interpreting the things through myths. When they heard and see a thunderstorm they thought it occurred because Zeus was angry to them or when the soil was in a stagnation, they thought it was because they angered Demeter and so on. From this perspective, myths are portals into these people's imaginations as well as a new dimension for the modernist poets as their motto was 'make it new' rather than re-interpreting it in a similar way. Therefore, the occult follows the symbolic theory, where the occult dominates over myths, and the esoteric sensations of rituals and poetics in an absorbedly comprehensible sense that is blocked to the unilluminated. Literary symbolism runs through mysterious events, which are not expressible to anyone. However, these events can be figured out by decoding the symbolic allusions, mythical structure and literature of mystery. To give an example, Christianity can be differentiated from the occult in this sense. Christianity includes the secrecy of initiation. The associations among literary symbolism, occultism and mysticism are entangled and, somehow, intertwined on a deeper scale. Pound's poetics link literary symbolism to the perception of occultism, whilst Yeats's mysticism unites with esoteric literature through occultism. The precise perception of occult contents is found through absolute understanding of these doctrines in terms of the layers of literary base (Surette, 1994:32).

Josephine Paladin is another occultist author of the era, and Allen Upward is one of the most prominent figures of the occult literature imbibed by Ezra Pound and Yeats (Surette, 1994:34). Another critical representative of occultism is Orage, who introduced Pound to the density of occultism. Orage and his journal had become deeply influential on society through Major Douglas and his economic theory of Social Credit. Occultist authors require imaginative literature to straddle the corporation in the sense of their works. For example, Homer, Ovid and Dante embrace with the inspired side of occultism as subjects. Blake and Shelley are other critical examples in terms of the interpretation of the occult to their masterpieces. Ezra Pound sustains *Séraphita* with a fusion of Swedenborg, Ibsen, Shaw, William Morris and Maeterlinck (Surette, 1994:35).

One of the least possibilities on the conception of the occult is that an author herself or himself partakes in occult fantasy and indicates a revelation through his or her works. Yeats is excluded in this sense. Yeats was very dissimilar as he internalizes Blavatsky and was in touch with the ones who had already reached mastery by having the quality of the approach in *A Vision*. In a similar way, Pound's contextual discourse mirrors the representation of occultism through *The Cantos*. *The Cantos* are a trigger to the world of mystery. It can be conveyed that it not associated with the forms of allegorical expression. It is rather imbued with an esoteric knowledge. The point of revelation of *The Cantos* is considered as predecessor of the new historic period, which was expected by Fabians, Spencerians, and the Marxists. The esoteric contextual discourse of the poem is rendered through the secrecy of world history. Pound's unique knowledge of wisdom evokes a notable fantasy world by uniting with the secrecy of history. Moreover, the esoteric intertextuality of *The Cantos* is fundamentally associated with the occult interpretation of secret history in the sense of imagery. *The Cantos* is a quintessential Modernist work which emphasise the esoteric contextual discourse that was presented the genesis of Modernism. Although the transcendental angles of the occult were unknowingly disregarded by scholars of the ancient world at first glance, the occult in fact, was an inseparable part of ancient doctrines of history. This bond, for Modernists, was exactly the same in which the two (the ancient doctrines of history and occult) had been become integrated with political and cultural historical background. To give an example, the Italian Renaissance was triggered by the appearance of enlightened Greek people from the ruined Byzantine empire, which is the epitome of the cultural historical process. In the same way, much of the essence of W. B. Yeats's *Vision* apparently sprang from the history of occult literature. Ezra Pound's *Cantos* can be interpreted as an uncovered union with the occult angles of secret history. This kinship between Yeats's *Vision* and Pound's *Cantos* draws attention to Yeats's preface with "A Packet for Ezra Pound" in the light of historical background. "A Packet for Ezra Pound" goes beyond shallow knowledge of historical literature, and mirrors Pound's own universal history (Surette, 1994:37).

As for the pivotal figure of the era, Ezra Pound marks the effects of the era on the doctrines of literature history in the sense of his poetry. He uses the Renaissance as the outcome of the transition of Greek scholarship and Greek scholars. Pound himself defines the discipline of Modernism as a “conspiracy of intelligence” (Surette, 1994:37). This kind of tempting attempt is shared with historical names such as Mussolini, Hitler and Lenin, who are associated with a seditious doctrine along the way of cultural change. The pioneers of a tempting doctrine of cultural change were Marx and Engels. The essence of the theory Marx and Engels put forward was materialist, not religious or anything else. They tried to clarify history by holding the material status of human beings, and they named it historical materialism (Andrew, 1992:10). It obviously led change. In this point, an approach regarding a conspiracy angle is reflected in *The Cantos* :

How is it possible to ignore the existence of an Occult Power at work in the world? Individuals, sects or races fired with the desire of world domination, have provided the fighting forces of destruction, but behind them are the veritable powers of darkness in eternal conflict with the powers of light. (qtd in Surette, 1994:47).

Pound attempts to emphasize that every movement hides a stimulation, in other words every action derives or stems from another action. To convey a better understanding of the “conspiracy of intelligence”, Pound juxtaposes the beneficial and maleficent elements of impetus throughout the lines of his poetry. The awareness of changeable stimulations constitutes a breaking point being formulated in any kind of discipline. In the *Guide to Kulchur*, Pound juxtaposes benignant and malefic conspiracies and states his approach quoted by Surette:

Secret history is at least twofold. One part consists in the secret corruptions, the personal lusts, avarice, etc. that scoundrels keep hidden, another part is the ‘plus’, the constructive urges, a *secretum* because it passes unnoticed or because no human effort can force it on public attention. (qtd in Surette, 1994:48)

In this respect, Pound compared the two sides of secret history, based on the individual corrupted features and the beneficial side of human being. For Pound, secret history embraces the shift of the sides in which the former keeps secrecy of vices and the latter has a possibility to remain undiscovered because a human being may have no stimulation to show off.

The following paragraph from *Secret Societies* characterized by Pound is the essence of the secret history convention, and it reinforces the dichotomy of benignant esoteric constituents and malefic political angles rendered in *Guide to Kulchur*:

“It has been shown in the foregoing chapters that from very early times occult sects had existed for two purposes— esoteric and political. Whilst the Manichaeans, the early Ismailis, the Bogomils, and the Luciferians had concerned themselves mainly with religious or esoteric doctrines, the late Ismailis, the Fatimites, the Karmathites, and Templars had combined secrecy and occult rites with the political aim of domination. We shall find this double tradition running through all the secret society movements up to the present day” (Webster, 2013:48).

Nesta Webster’s publication of the book *Secret Societies and Subversive Movements* brings light to the extent to which some believed the Illuminati and secret societies applied clandestine systems to coordinate change and maintain authority over the community. Webster underlines this statement:

Let it be said once and for all, secret societies have not always been formed for evil purposes. On the contrary, many have arisen from the highest aspirations of the human mind— desire for a knowledge of eternal verities. The evil arising from such systems has usually consisted in the perversion of principles that once were pure and holy. (Webster, 2013:56)

At the same time, she reinforces the significance of her perception by rendering the fact that esoteric knowledge has been applied by secret societies, both as political aims and as esoteric attempts. In this respect, it can be conceived that Modernism is a whole synthesis of political, economic, religious and social revived attempts that tap into the light of the philosophy of secret history. Considering the revival of the occult, occult history mingles with the roots of the Enlightenment in the sense of benign conspiracy. In the light of these sentiments, Yeats prefaced *A Vision* with “*A Packet for Ezra Pound*,” in which Yeats sought to clarify the focus and form of Pound’s *Cantos* beyond the scope of historical narrative.

With regard to the essence of Pound’s *Cantos*, *The Cantos* are indisputably attached to secret history. *The Cantos* expose the esoteric approach of history both as benignant and as malefic, and they are intertwined with the roots of history and the sentiments of the modernist idea of literature. Yeats’s *Vision* is a

representation of exposure, poetically formed during the major upheavals of the day. It maintains sequence of the formation in dealing with the origins of birth, ripening, and death. For Yeats, the interpretation of history runs through eternal dramatic art in the sense of philosophy of history. In the same way, Pound's *Cantos* can be accepted as a kind of manifesto in terms of the sequence of the historical background. *The Cantos* upholds the sentiments of the revival era. Therefore, both of the poems have common interventions in terms of their analysis and understanding of revival of the modernist era. Moreover, they both utilize Greek myths as depicted earlier. For example, *The Cantos* start from Pound's adaptation of the *nekuia* from the *Odyssey*. The *nekuia* was a rite by which the deceased were called upon and questioned about the future. It is a kind of necromancy. The poem forms an argument of a long portrayal of *nekuia* which incorporates paradigmatic integrity by offering the contextuality of the poem. It reveals the critical representatives of itself, as Sigismundo Malatesta, Thomas Jefferson, John Adams, Abd-el Melik, Yong Tching and Appollonius of Tyana. The whole of them come forth unpredictably in unidentified silhouettes of the deceased in this section. *The Cantos* is associated with the interpretation of secret history embodied in *nekuia*. The appearance of these characters is in fact attributed to Pound himself, and to his contemporaries of the period in a deeper perspective. In *Pisan Cantos*, it forms an atmosphere; the American captive settle near Pisa in which Pound was in captivity. In this part, Pound's introspection is harmonized with images, visions and reminiscences. To convey a better understanding upon the magnitude of interpretation of the poem, all that is done is to illuminate the fragmented state of affairs as a whole (Surette, 1994:68).

Throughout *The Cantos*, a sequence of striking movements can be seen as, especially in "*A Light from Eleusis*". Pound's tendency for fascism was already set by the time he wrote Jefferson and/or Mussolini. Through *Eleven New Cantos*, Jefferson is characterized as a hero whose revolt had been led astray. This section is in harmony with American and Italian historical background (Surette, 1994:71).

Putting aside the associations of the contextuality of *The Cantos* in the domain of Pound's politics, the significant myths of the world and the roots of the

occult knowledge reveal a kind of unity with the context of the poem which spread out from Ancient Sumerian to Greeks and Romans. All ways lead to the genesis of the world: human existence, which embraces birth, maturation and death. In this respect, mythological traditions and esoteric knowledge shed light on a united historical background (Surette, 1994:70-1). *The Cantos* exemplify literary allusions, translations from different languages and imagistic connotations. As mentioned earlier, the Greek literature reveals itself within the epic poem, *The Cantos*. To give an example, *The Cantos* begins with the Homeric tradition, which tells the story of *Odyssey* (Cookson, 2002:3).

The ocean flowing backward, came we then to the place
Aforesaid by Circe.
Here did they rites, Perimedes and Eurylochus
And drawing sword from my hip
I dug the ell-square pitkin;
Poured we liberations unto each the dead,
First mead and then meet wine, water mixed with white flour (Pound,
1996:3).

Canto I starts with the story of Odysseus by describing the journey to the underworld. As seen in the quotation, sorceress Circe is a significant mythological figure because of her advice to Odysseus how to reach to the underworld. As Odysseus does, Pound himself tries to find out true knowledge throughout the journey of his literary career. Considering Pound's grand perspective upon modernist literature, it is noteworthy that Pound constructs an exceptionally eminent structure of literary unification in its entirety. C. E. Whitmore declares that occult knowledge takes an active role in getting in touch with the chain of themes throughout the best Greek tragedies as they "...derive their peculiar merit largely from the skill with which their authors shape modernist literature and occult perception into a coherent whole, wherein each element contributes to the impressiveness of the other" (Pound, 1996:4). In this sense, Whitmore tries to convey that literary pieces, in the domain of Greek mythology, correlate with the diversity of literary tenets in the author's ingenuity. Bringing the core tenets of conjuration, apparitions, dreams and prophecy forms the voice of the occult knowledge through Shakespeare's and Sophocles' plays. To give an example, in Sophocles, the occult itself shows as

an inseparable part of *Electra*, *Antigone*, *Oedipus*, all of which are associated with the representative tenets of occultism. The themes of death, magic, belief and afterlife offer the reflection of occultism. It's clear to recognize the repetitive subject matters within Shakespearean plays that engaged in the mysterious and unexplained supernatural sequence of state of affairs. From magicians to ghosts and disguised visions. Such elements serve to form the representative tenets of occultism (W. Shores, 1965:1) In terms of theatrical practices, many occultists got a linkage of dramatic and full of mysteries over an oldest tradition. Occultists, concerning about oldest traditions, thought that their practices had a connection to reflect the ancient cults such as ancient Eleusis. Greek tragedies that had showed the way to discover history of humanity had always been involved in the ancient mysteries of oldest tradition. In Sophocles' *Oedipus the Rex* is an example of the ancient mysteries of the tradition in regard to frightening of revelation of the truth (Lingan 18). By addressing the ancient traditions, Euripides, apparitions, dreams and prophecy show the fundamental parts of occultism. Moreover, black magic —the use of magic for evil intentions— is present in Aristophanes' *Birds* and Aeschylus' *The Persians* (B. Lingan 20). One other example is *Odyssey*, whose protagonist conjures up the spirits of the deceased. It shows its own magical rite, and the guidance for the rite comes from Circe, who is characterized as a sorcerer. In the frame of *The Cantos*, the beginning symbolizes Odysseus' voyage, which shed lights on Pound's political journey, the integrity of different literary backgrounds, the grand perspective of historical and cultural knowledge, and Pound's tendency towards esoteric knowledge (Surette, 1994:44).

Ezra Pound starts his poem with a lineage, or *nekuia* —with a conjuring of the deceased. Reghellini declares that the pattern of intercommunication with the deceased gives an allegorical perception of induction to Masonry, and simultaneously he points out that Odysseus' confrontation with Circe in the *nekuia* is not only crucial, but also the fundamentally significant figure of occultism (Surette, 1994:115). Considering resurrection and faith, enlightenment literature paves the way for self-consciousness and traveling through the self in the light of the occult. *The Cantos* pursue a kind of traveling through the self by seeking the embodiment of existence by rebirth (Surette,

1994:119). As Mead, who was a London occultist and had an exceptional impact on Pound, indicates;

According to the belief of mystae, gnosis was operated by means of an essential transformation or transmutation leading to transfiguration. There was first of all a ‘passing out through oneself’, a mystical death, and finally a rebirth into the nature of a spiritual being or of a god. Indeed it is indubitable that in the inner circles of the mystae the chief interest was in this apotheosis of transfiguration effected through gnosis or the vision of God. (Surette, 1994:124)

In this respect, Mead conveys that esoteric knowledge, in time, was constituted in a unique formation, resulting in transfiguration in the sense of secret history. In addition, the ultimate tenet was ‘passing out through oneself’ - passing away in a mysterious way - and in the end, a resurrection as a kind of unworldly existence or god-like being. The representation of the inner world comes to a climax with the deification of transfiguration by diffusing into esoteric knowledge. For Péladan, the French author and occultist, *The Cantos* were fundamentally considered as a kind of session where the writer was the spiritualist or prophet and the reader was attester. As in a session, the deceased spirits move ahead of us, talk to us, and are caught by us. They do not present themselves in an orderly chronological system. In a session, the deceased have relations or companions, yet the deceased who become visible in *The Cantos* are intellectual rulers, eminent artists, and a couple of malefactors. Moreover, *The Pisan Cantos* represent something much more akin to a seance, for they are under control of Pound’s reminiscences of friends —both deceased and gone— and even hold a couple of unworldly images, for instance:

But on the high cliff Alcmene
Dryas, Hamodryas ac Heliades
flowered branch and sleeve moving
Dirce et Izotta e che fu chiamata Primavera
in the timeless air
that they suddenly stand in my room here
between me and the olive tree
or nel clivo ed al triedro? (Surette, 1994:124-125)

These lines give such a scene that it seems as if everyone gathered for the same purpose at the same place by omniscience, and they —Pound’s reminiscence of

friends— witness a kind of séance in the sense of the tenets of occultism. By forging a link between past and present, Pound lays stress on whether *The Cantos* is the ultimate representative of the Modernist idea of literature. The term Modernism mainly subscribes to the idea of diverging from the past to the traditional forms and techniques which lead to the monumental ‘including’ history (Surette, 1994:125). *The Cantos* move up through such historical evolvments: the Revolutionary period, the Renaissance, and the Enlightenment of the eighteenth century. Each period refers to its own categories of knowledge and intellectual frames of the Modernist idea of literature. To give an example, for the Renaissance: sculpture, painting and architecture; for Dante and the minstrels it was poetry and music; for the Enlightenment, the advancement of a socially and morally triggered consciousness, for the present, it gave the scale of technologies. In this respect, Pound’s poem unveils an awareness of a period that alludes to the remnants of antiquity. That intellectual insight triggers a spirit of doctrine as ‘revelation’ through *Paradiso*. As Pound lays it on a piece of the poem:

again is all “paradiso”
a nice quiet paradise
over the shambles
and some climbing
to “see again”,
the verb is “see”, not “walk on”
i.e. it coheres all right
even if notes do not cohere. (Surette, 1994:125-126)

Considering a spirit of doctrine as “revelation,” *Paradise* represents a province, not a location. It seems as if it is a kind of sanctuary to be freed from swamp and lineage in a metaphorical sense. Yet, it gives no relief from it. In retrospect, opposing the chaos requires a spirit of tranquility. It offers a kind of revelation. (Surette, 1994:126).

As for the enumeration of *The Cantos* as at the juncture of a theosophical perception of history, it situates the epic poem in its 1915 on to *The Fifth Decad of Cantos XLII-LI* (published in 1937). *The Fifth Decade of Cantos* started with a memorial of modern Italy, yet Pound had not anticipated World War II. It led

him to deliberate by reason of not celebrating a new disposition in the mid-point of the detrimental period of the war. In this sense, as Pound continued to produce cantos, a further twenty just three years after *The Fifth Decade of Cantos*, the cantos, recognized as the Chinese and Adams cantos, reveal a superficial sequence of adjustments. Pound had persisted in writing two cantos more in Italian before the downfall of the Axis in 1945. These undiscovered cantos have just lately been published. Given the fact that they are essentially a new segment, they unveil that Pound would have engaged in the war, as a supporter of Fascist Italy. Canto 73 describes the valour of a Romagnese girl who entraps a Canadian group in a minefield at the expense of her own life. It is connected to previous cantos by its place at Remini, the location of Malatesta's Tempio (Surette, 1994:126). The publishing process of *The Cantos* is a significant event in the sense of tenets of Modernism. Pound's monumental poem, which was left incomplete and captionless at his demise, was to be an ultimate representation of travel through the spiritual world and unrestrained shuttling between time and space, as in a seance:

Ghosts move about me
Patched with histories
I walk Verona (I am here in England)
I see Can Grande (Can see whom you will).
As well begin here. Began our Catullus:
And the place is full of spirits.
Not lemuner, not dark and shadowy ghosts,
But the ancient living, wood-white,
Smooth as the inner bark, and firm of aspect,
And all agleam with colors, no not agleam
But colored like the lake and like the olive leaves,
Glaukopos, clothed like the poppies, wearing golden greaves,
Light on the air.
Are they Etruscan gods?
Sun-fed we dwell there (we in England now);
It's your way of talk, we can be where we will be,
Sirmio serves my will better than your Asolo
Which I have never seen (Surette, 1994:133-4).

The “you” refers to Robert Browning. Catullus represents a native of Verona, where Sordello had lived in the thirteenth century, thus the focal point on the city through the poem. Glaukopos is an ascription of Athena. Sirmio is Sirmione, an Italian township that Pound travelled to in 1910 and was still appealing to in *The Pisan Cantos* (Surette, 1994:134). Shuttling between time and space and traveling through the inner self and consciousness over spiritual understanding became a vivid theme in these lines. On a deeper scale, the transition between time and space in a kind of astral journey mirrors the séances of Pound’s Kensington friends. In this sense, Pound paves the way for an intellectual perception and “insight of occult Kensington” (Surette, 1994:134). Considering the Plotinian notion — in reference to Plotinus’ myth that creation started from a vortex of different components— the macrocosm is in the wholeness and involved in the theosophical doctrine in the light of the noumenal. The indispensable principal of the connection with the occult is rebirth, and this usually stands as a lineage or resurrection. In this sense, passing from time to space is associated with the traveling of the mind as astral journey in séances (Surette, 1994:153).

In the intellectual world, the mixture of poets are a constituent in time and space, which matters through *The Cantos*. Particularly, the formation of the work as a sort of anthology requires of the inclusion of enormously incomparable poets of a variety of languages, such as Chinese, Italian, Greek, Provençal and Latin, and written documents in the light of the concept of occultism. The integrity of frame makes *The Cantos* more distinguished. The way of putting poets from disparate historic periods and places united lays a better understanding that Pound addresses to a historical journey by way of eras, voices and places” (Howarth, 2011:41). *The Cantos* are “an epic including history,” and offer a new way of thinking on multiple perspectives. In the following vision of Canto V, for example, the poem offers an indispensable unity with Gods and itself:

Measureless seas and stars,
Iamblichus’ light,
the souls ascending,
Sparks like a partridge covey,

like the 'ciocco', brand struck in the game.
'Et omniformis': Air, fire, the pale soft light.
Topaz I manage, and three sorts of blue;
but on the barb of time
The fire? always, and the vision always,
Ear dull, perhaps, with the vision, flitting
And fading at will. Weaving with points of gold,
Gold-yellow, saffron ... The roman shoe, Aurunculeia's
And come shuffling feet, and cries 'Da Nuces!' (Howarth, 2011:51).

This section ascribes light to the philosopher Iamblichus, as light is the fundamental substance which forms the universe and it is related to philosopher Ficino's percept that intelligence is competent on constructing every frame ('omniformis') by shifting "at the speed of light" based on the limitations of intelligence (Howarth, 2011:52). In this respect, one of the significant themes is "the light imagery of neo-Platonism (Iamblichus)" — the idea of the existence of a transcendent One, from which emanates the rest of the universe (Cookson, 2002:11). The other elements are the stars and the souls that are attributed to the concept of heaven. Simultaneously, 'ciocco' means a log, and is a reference to Dante's 'ciocci' in *Paradiso, XVIII* (Cookson, 2002:12). Considering the fact of its context, *The Cantos* involve a kind of anthology, in which Pound differentiates between every poet of the poem's intellectual reflection.

Following the pieces of *The Cantos*, this introduction clarifies the principles of the movement of Modernism by emphasizing what aspects of the Modernist approach of *The Cantos* and the occultism of Yeats dominate over the poem. Simultaneously, it provides the process of how occultism developed over time by offering a deeper understanding in the light of Yeats's works. In this regard, the presence of representative intersections undermines the fundamental tenets of Modernism to what extent its unity of fragmentations, contention of primeval myths, orientations of sagas, and the process of disillusionments of the conceptions penetrate into the poem. To this end, the first section of the project states that the notion of occultism gives wide coverage to Yeats's work, *A Vision* in which a Modernist approach has a unique authority on Ezra Pound's poem, *The Cantos*, through the synthesis of symbolism and the modernist movement.

In spite of refusing emotional aspect of symbolism, including Ezra Pound, no modern poet stays away from natural symbolism. That's to say, as nature creates an imaginative world in one's mind, someone living by this truth only changes his point of view, not the frame of mind itself. To better understanding of this point of view, sharing Jung's description of an archetype makes sense:

The term 'archetype' is often misunderstood as meaning certain definite mythological images or motifs, but these are nothing more than conscious representations. Such variable representations cannot be inherited. The archetype *is a tendency to form such representations* of a motif—representations that can vary a great deal in detail without losing their basic pattern (qtd in Frollona, 2018:4).

In relation to nature symbolism with an archetype, Pound's creation of images through *The Cantos*, in spite of revealing a risk to be symbolic, does not seem like it's something that he could stay away from. In face of writing through a set of symbols, Pound questions this writing style to reflect symbolic approach. In this point, if the poet keeps his point of view to its intended perspective of symbol, he is able to hold to his initial perspective without losing the principal tenets.

Pound maintained one only way to hold to symbolism by taking it as the natural object:

I believe that the proper and perfect symbol is the **natural object**, that if a man uses "symbols" he must so use them that their symbolic function does not obtrude; so that a sense, and the poetic quality of the passage, is not lost to those who do not understand the symbol as such, to whom, for instance, a hawk is a hawk (qtd in Frollona 4).

As in the quotation is mentioned, Pound tries to convey that his initial perspective remains unaffected if symbolism holds to the natural object as the basic pattern. Apparently, the bending of creation of images with Pound's approach of the natural object reveals a linkage in peculiar ways. To give an example in *The Pisan Cantos LXXIV*:

but the twice crucified
where in history will you find it?
yet say this to the Possum: a bang, not a whimper,
with a bang, not a whimper,
To build the city Dioce whose terraces are the colour of stars (Pound, 1996:445).

The city was built by King Deioeces. Here Pound uses a natural object such as the city which reveals a symbolist perception to reflect Deioeces' desire in order to create a paradisaal city (Terrell, 1993:425). In this point, it makes sense to say that Pound utilizes symbolism by using such images which holds to his initial perception. In the literature review part, the thesis will focus on the perception on modernism and the selected poems.

2. LITERATURE REVIEW

2.1 Significance of Modernism

The term Modernism describes a way of seeking a new frame of art that had the capability to rescue civilization from the First World War's cataclysm (Lewis, 2007:109). On the other hand, since Modern period went hand in hand with the modernism, in presenting Modernist literature, *The Cantos* by Ezra Pound and *A Vision* by W. B. Yeats are connected by the sentiments of mystical theories of history as stated before. This section on Modernist literature runs through the historical background by focusing on the conception of spiritualism, in effect allowing the reader to get a better understanding of Modernism throughout *The Cantos* and *A Vision*. The section also evaluates the significance of the works in the light of occultism.

The comprehension of occultism marks an important stage in W. B. Yeats's literary career, in which a Modernist perception simultaneously connects to Ezra Pound in a broader sense. With regard to its blending of unity and dissimilitude, it marks a watershed in the history of Modernist literature in the way W. B. Yeats's literary direction turns from Romanticism into Modernism and Ezra Pound's attitude on Modernism embraces the revolutionary changes and rejection of existent traditions. It matters to what extent Pound's rhetoric requires the rejection of Romanticism by diffusing the concept of symbolism throughout Pound's *Cantos*. Through the unity of symbolism and mythological

attributions, Yeats dominates on *A Vision* with the history of esoteric knowledge. It defines the angles of the cult of spiritualism over the course of Yeats's literary career, in the light of the historical background of occultism.

The interval before the First World War foreshadowed a time of profound changes in literature. The roots of Modernism are based upon the representation of drastic changes towards the end of 19th century, and through the whole period of the war. The perception of Modernism raised in Europe shortly after the First World War spread to American literature by the late 1920s. After the war, people questioned the turmoil and major upheavals of the day. Humanity facing the war had lost its faith in authority and Modernism became a reaction to the chaos of the era.

As for modernity, the term is also distinguished from Modernism on a mass scale. That is to say, Modernity accounts for the framework of new technologies. It refers to the process of producing and categorizing knowledge which forged the new inventions as well as new formations such as economic, sociological, cultural and so on. The terms "modernity" and "Modernism" have many distinguishing features in literary terms. The two exhibit their own aspects in order to convey awareness of their own periods. As can be seen in Modernism, as regard to literature, WWI poets' works had made a great shift to the techniques and themes of postwar literature in addition to vie the solid understanding of Victorian era regarding the faith towards God. Since the wars (including Balkan and the 1st World War) shook the faith of people and led them to fall into an ambiguity. Moreover, this ambiguity surrounded the era's authors tremendously. For example, in one of Siegfried Sassoon's poem, *They* mocks on the ways of God by simply saying that Gods ways are incomprehensible by the 'ordinary' people:

We're none of us the same!' the boys reply.
'For George lost both his legs; and Bill's stone blind;
'Poor Jim's shot through the lungs and like to die;
'And Bert's gone syphilitic: you'll not find
'A chap who's served that hasn't found some change.
' And the Bishop said: 'The ways of God are strange!' (Groves,
1996:par. 2).

Yet, a profound influence on the progress of the Modernist period had been made by the writers who were not directly related to the war (Lewis, 2007:109-10). Shortly after the war, as 'Modernism', those who became widely known were Guillaume Apollinaire, Blaise Cendrars, T. E. Hulme, Wyndham Lewis, Wilfred Owen, T. S. Eliot, James Joyce and Ezra Pound and many others. Their contributions to the history of the First World War were crucial to the literary temper of the 1920s by bringing to the fore the sense of a wide-ranging break with the past. The Modernists looked for a way to gain a better understanding and offer their literary works in the sense of the transformative competence of history. To give an example, by sharing some literary pieces of Pound's rhetoric in dealing with the refusal of romanticism, Eliot and Joyce provided continuity from the nineteenth-century inheritance by tapping into the difficulties of self-consciousness. T. E. Hulme and Ezra Pound are two of the most important figures of the literary phenomenon in the early twentieth century. The two figures, along with T. S. Eliot reconstructed the world of Modernism and the direction of Anglo-American poetry by diverging from conventional poetic styles. They can be considered as the fathers in terms of using free rhyme and depicting elaborated disciplines of Modernist poetry. T. E. Hulme took an active role in revealing momentum in Pound's Imagist movement on a deeper scale. Aside from these priorities, in the periods of the pre- and post- First World War, both Pound and Yeats were involved in the issues of the era. The revived concentration on politics, society and even finance issues in the poetry of the era identifies a unique 'Modernist' aspect. Having briefly discussed the modern period in regards to its relation with literature, it will be better to see Ezra Pound's and William Butler Yeats' literary backgrounds. As Pound was co-founder of these movements, Pound made a major contribution to his poetry in the sense of verse form. Regarding objective perspective, productivity, and creativeness, Pound tried to contribute a sophisticated perspective through his poetry. In a Station of the Metro is a perfect example. On the other hand, Pound showed a shift from Imagist movement to Vorticism for regarding some new forms of imagism as inadequate. Then he formed a new movement named Vorticism which showed an affect than an image. Torso in Metal from 'The Rock Drill' by Jacob Epstein is an example work of art. (Beau, 2014:par. 2-5).

Through this, the next part will be discussing the evolutionary process of the both authors to see where they embarked and disembarked.

2.2 Ezra Pound's and Yeats's Literary Backgrounds

Ahead of referring to the unique collaboration of Pound and Yeats, it is noteworthy to make reference to Pound's poetry and politics. Ezra Pound is one of the most noteworthy and prominent characters of Modernist poetry. Pound's monumental poem, *The Cantos* is a peculiar frame as the poem started he was kept in confinement in Pisa, Italy in 1945, and pursued his provocative support for Italian fascism through the Second World War and came to an end in St. Elizabeth's asylum. Therefore, in regard to Pound's poetry, it's a synthesis of Italian fascism, social economics, Confucian social principles, exceptional historical figures, the offensive mode of expression by intertwining his own story, which could be considered as a kind of foreshadowing of his rebellion he started thirty years earlier (Howarth, 2011:35). Simultaneously, it is apparent that Pound's literary position ran contrary to Romanticism where Blake influenced him (as discussed before) and which was the point W. B. Yeats turned away from. In the early years of his association with Yeats, Pound was also involved in new artistic movements, imagism and vorticism. Throughout his Imagist manifesto, Pound persisted in his priority by declaring the requirement of poems to utilize language and rhythm, instead of simulated poetic traditions (Lewis, 2007:118). In contravention of conventional poetics, Pound made a stride to convey the distinctiveness of language in the light of literary tradition. Early in his literary career, Pound stated that:

No good poetry is ever written in a manner twenty years old, for to write in such manner shows conclusively that the writer thinks from books, convention and cliché, not from life, yet a man feeling the divorce of life and his art may naturally try to resurrect a forgotten mode if he finds in that made some leaven, or if he think he sees in it some element lacking in contemporary art which might unite that art again to its sustenance, life. (qtd in Lewis, 2007:118)

In this respect, Pound underlines not only the way that literary tradition forms the distinctiveness of speech upon poetry, but also the way usage of the antique constructs the seminal perspective of the language of art. It is difficult to clarify the fundamental meaning of the Modernists' utilization of language. The

handicaps involve entangled syntax, attributions and connotations of earlier folk singers and prolonged sections in foreign languages, which are distinctive features of Eliot and Pound especially. Pound's utilization of syntax is especially puzzling by reason of his use of Old English. There is also the distinctive Yeatsian usage of esoteric figurativeness through literary poetry (Lewis, 2007:148). To give an example of Pound's usage of syntax intermingling with Old English in his early poem, *Histrion*:

No man hath dared to write this thing as yet,
And yet I know, how that the souls of all men great
At time pass through us,
And we are melted into them, and are not
Save reflexions of their souls
Thus am I Dante for a space and am
One François Villion, billard-lord and thief (Pound, 2016:40).

These lines are from one of the most famous verses. "*Histrion*" stems from a Latin word, which means an actor. Pound tries to convey the association for an actor and his representation as a poet in the sense of his usage of syntax.

Pound's poetry is full of descriptions of deep illusion of objectivity ranging both from the cumulative background of the First World War and to his own story. T. S. Eliot, supported by Pound, describes the poem as "the relief of a personal and wholly insignificant grouse against life just a piece of rhythmical grumbling" (Mellors, 2011:59). In this regard, Eliot proclaims that modern poetry has to be hard to understand so as to react to the complicatedness of the modern world:

It is appeared that poets in our civilization, as it exists at present, must be difficult. Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a redefined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language to his meaning. (Lewis, 2007:28)

In this manner, the upheavals and the poet's variety and complexity are inseparable parts of Modernist literature. That's to say, it is a kind of mirror in which the poet forces the limits of the interpretation of his poem by simply unbounding fix meanings and direct connotations. In this point, Pound's *Cantos*

come to light by virtue of its content. Obviously, Pound tends to be a realistic poet because his syntax is intertwined with his reality of the context through the poem. If ever the reverberation of each expression is found out, all the poem's constituents start to mirror each other, and thus, the absorbing insight of its whole engulfs one's perspective. As Yeats expresses it:

Everything rounds and thrusts itself without edges, without contours
—conventions of the intellect—from a splash of tints and shades, to
achieve a work as characteristic of the art of the times as the paintings
of Cézanne, avowedly suggested by Porteous, as 'Ulysses' and its
dream association of words and images, a poem in which there is
nothing that can be taken out and reasoned over, nothing that is not
part of the poem itself. (qtd in Howarth, 2011:52)

Of course, it does not mean that *The Cantos* does not have lucid subjects and disciplines of figurativeness. Its critical doctrine is 'subject-rhymes', in which each Canto is intertwined with explicit elements from distinctive histories which have connections each other. In this manner, this is the crux of the matter; that a stout hearted man withstands the deprivation and faultiness of the time. It ties in with the letters of Sigismundo Malatesta and his endeavors to establish a 'Tempio' of pre-Christian art (Cantos VIII-XI) with Thomas Jefferson and John Adams, and their endeavors to establish American democracy against its foes from near and far (XXXI-XXXIV, LXII-LXXI), to the extended records of benevolent and villainous rulers of China (LII-LXI) and by association with Mussolini, whom Pound considered was holding out incorporate authority and establishing an Italian province built upon values (XL) (Howarth, 2011:52-3). Another element is the contradiction between the elemental growing sensitiveness and honesty in comparison to the corruption led by the spread of usury and immoral values. The chains upon the art subsidized by the Medici bankers (XXI-XXX) indicate the extent to which art goes down with the ascent of capitalism, and is referred to in Cantos XL-XLVI with the well-known denouncement:

no picture is made to endure nor to live with
but it is made to sell and sell quickly
with usura, sin against nature,
is thy bread ever more of stale rags
with no mountain wheat, no strong flour

with usura the line grows thick

with usura is no clear demarcation

and no man can find site for his dwelling (Howarth, 2011:53).

In these lines, “with usura” is seen as the first line, which is literally the title of the canto (Cookson, 2002:49). “Thy bread” stands for the first protests opposed to the debasement of bread, which had been an issue during Pound’s time (Terrell, 1993:178). Each line of verse embraces the corruption of usury in its own sensitiveness. Usury is like a gangrene to be cut away, which sprawls among art, fecundity, husbandry, two envisioning, corruptible charges and so on. All of them are intertwined with the ‘rhymes,’ the way Pound reflects by penetrating his own life into the poem (Howarth, 2011:53). Through the *Pisan Cantos* (LXXIV-LXXXIV) —written as Pound was held as a prisoner of war, spending time by thinking of his enthrallment outside in an imagery lattice— memories come flooding back. Aside from the history of Palgrave’s *Golden Treasury* or the particulars of Malatesta’s *Tempio*, *The Cantos* is a monumental creation which makes reference to the substantial documentations of art because poetry is an inseparable constituent of human nature (Howarth, 2011:53).

Following the contextual representations of *The Cantos*, it is apparent that Pound found creditable to what extent literature and politics similarly affected modernist poetry. To give an example, one section of *The Cantos* is *The Adams Cantos* (LXII-LXXI) that intertwines with politics, which offer a sequence of representations of John Adams’ endeavors to fight against the banking associates of his own government. Cantos LXVII-LXVII holds Adams’ long-termed disjointment with authorities between “legislative, executive, and judicial” principles, and ‘the one, the few, the many’ through “President, Senate and People” (Howarth, 2011:54). In this sense, *The Cantos’* contextual conception is connected with the fusion of different forms of authority. Pound attached credence to good authority in the law by intersecting it with everything a human being partakes in (Howarth, 2011:55). That’s to say, Pound’s point of view of politics links to the poem itself. His poetics tend to defend the individual factor from obstruction.

As one of the principal figures of Modernism, Ezra Pound crossed paths with W. B. Yeats. Pound had impact not only upon the progress of modernism but

upon Yeats's defection from Romanticism. Yeats's literary shift links to the historical shift of his time. In "*Easter, 1916*" Yeats claimed that the Easter Rebellion changed not only the political position of Ireland but the moral situation of the state (Lewis, 2007:117). After the First World War, the Republican political party in Northern Ireland and the Republic of Ireland, Sinn Féin, claimed independence from Britain. After independence was eventually won in December 1921, civil war broke out. That violence construed the literary background of Yeats's following poetry, which began to represent the destructions. Attempting to blend the faces of war and sovereignty into a sole political system would be a trigger point for Yeats in the center of all the turmoils of the Easter Rebellion and the Irish Civil War (Lewis, 2007:118).

Towards the end of 1920s, an escape route appeared in the form of occult knowledge through Yeats's unique work, *A Vision*. Yeats tried to situate poetry in which conflicts of lovers or foes could stay active and yet ensured harmony in the sense of the representative myths and symbolic knowledge (Howarth, 2011:84). Before the process of the literary shift started, in 1889, Yeats fell in love with Maud Gonne who was an Irish patriot and one of the founders of Sinn Féin. For the following twenty years, she would influence Yeats's poetry. It never turned into mutual affection. Over the years, their remote relationship tossed the poet a desperate expectancy and continuous disillusionments as he learned that she got married twice and had children (Howarth, 2011:82-3). Yet, this relationship transformed into turning point for Yeats's occult aspect. It embodied a kind of spiritual relationship. In this regard, Yeats reflected on her beauty and unrequited love in a poem, *No Second Troy*:

Why should I blame her that she filled my days
With misery, or that she would of late
Have thought to ignorant men most violent ways,
Or hurled the little streets upon the great,
Had they but courage equal the desire?
What could have made her peaceful with a mind
That nobleness made simple as a fire,
With beauty like a tightened bow, a kind
That is not natural in an age like this,

Being high and solitary and most stern

Why, what could she have done, being what she is?

Was there another Troy for her to burn? (Howarth, 2011:83).

From the occultist viewpoint of love, you should give something and receive something in return. Yeats insistently breed his love, which was actually one sided love, to complete his inner voyage from the utmost pain to the limits of mastery and completeness. It was through Maud Gonne that Yeats's crafted his best poems. If we look at *No Second Troy*, there we see that Yeats doesn't blame Gonne for his unresponded love. Instead he boosts Gonne by simply declaring her as a person not to be commemorated through her beauty but through her eruditeness since her struggle for Irish nation is something beyond which is incomparable to what Helen had. Therefore, on the one hand the love of Gonne becomes a kind of stimuli for him, on the other hand Gonne's active personality also gives an impetus to his poems as well by inflicting her warrior like spirit through an occult touch. Moreover, by reforming his disillusionment to self-criticism in the light of the mythical figures, Yeats began the following period of his literary career in this poem. Blake stated one of his principles, as 'opposition is true friendship', which Yeats turned into his principal rule for perpetuity (Howarth, 2011:83). Upheavals from his beloved Maud Gonne and of the time period he faced shed light on *A Vision*. Its contextual elements link to the turbulence of the period. Accordingly, Yeats constructs an escape to leave earthly things by forming a spiritual concept through *A Vision*. That's to say, placing opposite frames of the period into a spiritual point of view in terms of the contextual nature of the work. In *A Vision*, Maud Gonne's physical beauty but beyond her beauty her stern figure and the disillusionments Yeats holds in high esteem give him unearthly pain, which in turn give him inspiration to create an occult work. Simultaneously, towards the end of the poem, Yeats never hides his mythological simile, "Was there another Troy for her to burn?" (Howarth, 2011:83). He sees Maud as beautiful as Helen who led two major kings to contend for her, and she signifies the devastation of the kingdoms. In this sense, Yeats associates Gonne's political affairs and the upheavals of his period with the mythological incident.

At first, Yeats's occult research of physics and occult systems did not make scholarly sense. This was because the Irish people were under the influence of

the consequences of Irish politics, and his research was not comprehensible. Yeats's peers were not aware of the importance of his occult survey. Moments of trysts held secretly in suburban areas in relation to the rituals of astrology, mystical names and the ritual clothes of Yeats's Hermetic Order of Golden Dawn—a secret society of which he was one of the founders— foreshadow a kind of impetus to attract notice. G.R.S. Mead was one of those to whom he tried to draw attention as the founder of the Quest Society, into which Pound would bring T. S. Eliot. Mead signified the magnitude of intellectual domain to Yeats's occult knowledge (Howarth, 2011:84-5).

The Preface to *A Vision* embraces the process of the principal representations of occult history with the support of his wife, George, by using spiritual instructional method of automatic writing sessions (Howarth, 2011:85). This is a kind of writing that occurs without the writer being consciously aware of what is written. It could be believed that communication happens by dint of a metaphysical power. In this process, George sought to find a way which would lead Yeats to make sense of his literary career by giving significant messages through spiritual communications. Yeats finally makes clear the fundamental question of “why occultism was essential to his concept of poetry” (Howarth, 2011:86). “Does the word belief, used as they will use it, belong to our age, can I think of the world as there and I here judging it?” he questions (Howarth, 2011:86). In this point, he seeks for an answer upon the chain of being. The earthly point of view on the meaning of belief changes when an unearthly aspect signifies a totally different spiritual world. “For intellectual no longer knows/ *Is* from the *Ought*, or *Knower* from the *Known*” (Howarth, 2011:86). This quotation from *A Dialogue of Self and Soul* illuminates the difference between the inability of earthly life and the magnitude of the competence of poetry to recuperate from the incompetence reflected by the self. These lines are associated with an intense form of becoming self-aware. In this way, Yeats devoted his literary career to constructing an esoteric pattern by dint of spiritual messages, which seemed like offering a philosophical way to make an investment in poetry. What Yeats sought to prove was that a transcendental approach to poetry would clarify its influence on the emotions by way of spiritual impetus and reveal the fundamental role of the spiritual world. It is an

inseparable whole of the association of self-awareness with the spiritual world (Howarth, 2011:86).

The spiritual search of the period unveils the dark side of the time and has the ability to compensate for the remembrance of a better past. Simultaneously, it would help people recuperate from destroyed and disillusioned emotions, reflected by the modernist world. In this period, seances, astrological approaches and ritual musing seemed an escape for people who were disenchanted owing to the consequences of the Easter Rising and the Irish Civil War. The entrance to the spiritual world not only became a foreshadow of new religious beliefs like Theosophy —an occult movement dating back to the 19th century founded by Helena Petrovna Blavatsky that also inspired Yeats— but reveals a philosophical thought system. Considering the fact that Yeats focuses on a point in relation to “unity of being”, it’s clear that he cares about to what extent the spiritual approach penetrates into poetry. In this sense, Yeats’s poetry represents a guiding spirit (Howarth, 2011:86). Yeats says, “If I look at the moon herself and remember any of her ancient names and meanings, I move among divine people, and things that have shaken off our mortality” (Howarth, 2011:87). If the universe is handled as a whole, when human beings contemplate the essence of being, they become aware that the spiritual approach reveals a guiding spirit. Yeats tries to merge the self-awareness of the spiritual world and the essence of being. The occult prevailed against the destroyed sides of Modernism for Yeats. Over the course of the 1880s, Yeats relied on the idea that earthly time-based things have no tie to existence, but rather are procession of a single-line of energy which has separated and manifested itself through time and space as a fitting explanation of occult roots (Howarth, 2011:87). In this regard, most of *A Vision* is full of representations of how human being’s consciousness requires an opposite force to to cause a clash which takes its energy from the opposite side of self-awareness.

He who attains Unity of Being is some man, who, while struggling with his fate and destiny until every energy of his being been roused, is content that should struggle with no final conquest (Howarth, 2011:87).

In the quotation, Yeats tries to convey the formation of duality which creates an opposite stimulus in human being’s subconscious. Throughout *A Vision*, the

representations of binary oppositions lay in the occult. It is apparent that the unity of opposites seems a fundamental requirement, through which human being's destiny appears when any emotion comes to light. Yeats put the poet in the midst of the spiritual world and earthly concern, determining him as one endowed with a divine inspiration by way of whom a domain— Yeats uses the term instead of the representation of impetus— has the capability of a stimulus (Graf, 2000:xii). Associated with esoteric knowledge, George Hyde-Lees had become the prophetic voice for Yeats's perception of daimon, prescribing a good many pages of automatic script (Graf, 2000:xv). After a series of research of esoteric works, Yeats's own individual endeavor of writing esoteric textual matter found form in *A Vision*, which embraces the contributions of his fellowship of Ezra Pound, his wife George, and the appearance of his spiritual attempts. Therefore, the next part will focus on Pound's *The Cantos* in Symbolist view as well as Yeats's Occultism in *A Vision* to see how all these affections pop up in their works.

2.3 The Review of Pound's *The Cantos* on the Domain of Symbolism and Yeats's Occultism Through *A Vision*

Ezra Pound and W. B. Yeats reflect a relatively mutual approach in a period which embraced Yeats's transition from Romanticism and Pound's perspective of modernism. Literary interference from Pound contributed to Yeats's perspective of writing an esoteric content in *A Vision*. On the basis of the consequences of the First World War, Easter Rebellion and the Irish Civil War, Yeats initiated a search for a way to render the cataclysm of the period in his poetry. Following a good deal of research, he directed his attention to spiritual history. With regard to politics of the period and his unrequited love affair with Maud Gonne, the disillusionments inclined him to an internal quest. Yeats's esoteric knowledge subsequently was uncovered in his poetry. Yeats's standpoint of writing an esoteric text lays bare a better understanding, as it is embodied with spiritual history that taps into the philosophical and mythical patterns of the occult. Through the synthesis of symbolism and spiritual background, Yeats probed the history of mysticism in the work, *A Vision*. It constructs a tree of occultism on a grand scale. The perception of occultism is

the fundamental impetus in Yeats's attitude to poetry, in which the Modernist approach is also an inseparable part of Ezra Pound. Pound responds to the upheavals of the period in his own way. His harsh politics over the era are identified with his monumental work, *The Cantos*. His epic poem embraces a kind of anthology of the Modernist period by intertwining philosophical, mythical, ancient, and political history. By favoring the influence of symbolism, Pound's epic is associated with *A Vision's* spiritual history in the sense of symbolic disciplines. With regard to its synthesis of affinities and dissimilarities, it intersects with Pound's and Yeats's poetic manners. That Ezra Pound unfolds his reverence to the past over *The Cantos* at every turn and Yeats's tendency of occultism progressively rises to the surface converges on the same point in associated with each other's initial conceptions. That's to say, considering the fact that the two authors share a companionship throughout their literary careers, literary influence on each other's perceptions does not seem unfathomable. In Pound's own statement, "already a sort of great dim figure with its associations set in the past" (Schneidau, 1965:224). Furthermore, dependence on the past caused Pound to accept Yeats's Symbolic aesthetic in a sense. Although Pound's approach of exactness of the meaning seems on the opposite side, he reveals the sharpness of the approach over the cantos and relatively nullifies it. To reflect the opposition Pound embraces with the idea "suggestiveness" for the exactness and "association" of the meaning (Schneidau, 1965:224). It makes sense that Pound made a significant effort to reconcile the contrariety between his initial perception and Symbolist approach. Ezra Pound had laboured to describe his poem, *The Cantos* by the correct expression through the instrumentality of suggestiveness of symbolism. To give an example, from *The Pisan Cantos*:

"I have not done unnecessary manual labour"

says the R.C. chaplain's field book

(preparation before confession)

squawky as larks over the death cells (Pound, 1996:446).

In these lines, it is a kind of ironical reflection about the Catholic church's idleness. Pound here criticises churchmen to show their worthless efforts by

way of utilizing the figure of meaning. Churchmen's words seem as squawk and their efforts are like larks by symbolizing the death cells. It makes sense the usage of figure of speech as symbolic archetype.

By making the research upon the standpoint of Modernism explicit, such research may provide an examination of Pound's *The Cantos* and Yeats's point of view of writing an esoteric context in *A Vision*. It powerfully links to the idea of Modernism by intersecting Ezra Pound's Modernist poetry over *The Cantos* and Yeats's percept of occultism. *The Cantos* is a monumental poem that embraces a history. It consists of at least eight distinctive parts written by Ezra Pound during the period 1915-1920. Over the years, the experiences and upheavals of the period he lived in formalized the frame and context of *The Cantos*, which is around 800 pages long. Pound himself entitled *The Cantos* "the tale of the tribe" and "a poem containing history" (Terrell, 1993:vii).

The tale of the tribe is an account of man's progress from the darkness of hell to the light paradise. Thus it is a revelation how divinity is manifested in the universe: the process of the stars and planets, the dynamic energy of the seed in motion and the kindness of intelligence that makes the cherrystone become a cherry tree. (Terrell, 1993:viii)

The quotation conveys the way Pound himself is engaged as the protagonist of the tale, who requires to be plunged into the darkness first so as to emerge to the light throughout the process of his life. In this regard, along the way the consequences Ezra Pound had experienced through the Modernist period affected his art of poetry. *The Cantos* embraces such a magnitude of interpretation, it is a manifestation of a profound history that Pound has offered. So, that the process of the epic poem, *The Cantos* turns into a legend linked to Pound's master mind and unabated aspiration. Through the Modernist period, the disillusionments of politics lead him to look for light in the sense of his art of poetry. Putting aside the fact that Pound follows no tradition in the writing of his epic, Pound's politics is stigmatized as one of the crucial matters of the period. In the sight of society, he is someone who advocated and encouraged the Fascist movement; who financed and made propaganda for unconventional projects upon economics; who uttered offensive terms about some religious communities, even Christianity, who turned into a leading supporter of Mussolini, and who put all opportunities into practice to overcome the entente

states in World War II and was charged with treason. This period has made it impossible to live down the representation of a contrarian poet, regarding the fact that Pound expounded what he really believed in (Terrell ix). At the end of this bitter period, *The Cantos* is a perfect example of the Modernist idea of literature which outlines a magnificent repertory, including “*The Confucian Odes*, Homer, Hesiod, Catallus, Ovid, Li Po, Cavalcanti, Dante, Chaucer, Villion, Shakespeare, Browning” (Cookson, 2002:xiii). *The Cantos* is a well-known work because Pound himself partook in the matters and endured the essential meaning of it through the Modernist period. The reader converges on the essence of the poem’s approximate 800 pages, which is a glorious journey. “If it ... reveals to us something of which we are unconscious, it feeds us with its energy” (Cookson, 2002:xiv). *The Cantos* has a nature which nourishes the souls of the reader. In this respect, it is noteworthy to indicate the rarity of such arts of poetry. They are the main works in which the art of poetry really matters (Cookson, 2002:xiv). This kind of poetry intensifies self-awareness and empowers the magnitude of the reflection of expression through the readers. Pound said:

The function of an art is to free the intellect from the tyranny of the affects, or leaning on terms, neither technical nor metaphysical: the function of an art is to strengthen the perspective faculties and free them from encumbrance, such encumbrances, for instance, as set moods, set ideas, conventions; from the results of experience which is common but unnecessary, experience induced by the stupidity of the experiencer and not by inevitable laws of nature (Cookson, 2002:xiv).

The quotation was written by Ezra Pound in *Selected Prose*. It indicates that the fundamental role of art liberates the mind, instead of defining the frame of a better understanding. Moreover, the quintessential role of art is to fortify the dimensions of the capacity of human imagination. In this respect, Pound’s *The Cantos* reinforces the magnitude of interpretation based on cultural, mythological, and symbolist connotations through a profound historical background, while Yeats’s unique work, *A Vision* enriches the standpoint of esoteric knowledge by affording the quintessence of occultism. It is remarkable to point out that two magnificent works have a common frame in the direction of living by and enduring the subject matters of the works. Pound and Yeats went through bizarre adventures, and the experiences they had thoroughly

affected their literary journeys. Putting aside engagements in some of the rituals experienced by Pound, he never aimed at creating a new doctrine on this way. (Terrell, 1993:xiii). The kind of process Pound and Yeats were involved in allowed them to create their own principles for the art of poetry. In this respect, through *The Cantos*, each portion ‘gist’ and ‘pith’ or ‘luminous detail’ embraces the climax of their own involvements in their English literary background. On the basis of history as religious, economic, cultural and historical ways (Terrell, 1993:xiii), *The Cantos* frames its burden as four issues by tapping into the depths of history. The poem holds the initial works of art in this regard. The poem focuses on Pound’s strongly held beliefs and most of its dominance and strength arise from his beliefs, which turns into the dominance of Pound’s poetics. In *The Cantos*, Pound himself interfered with the text in some parts using “ego scripture” words. His intention in interfering seems a clue to the reader, and it associates usage of “I” with a person who experienced bitter history (Terrell, 1993:xiv).

When it comes to the fact that an engagement in occultism had been a lifelong interest for Yeats, it also permeated into Pound’s ideas through *The Cantos* (Surette, 1994:5). Firstly, it is noteworthy to clarify what form the occultism took, as it gathers many ideas dating back into the furthest antiquity under a single roof, which deeply links to the beginning of *The Cantos* with an attribution to Odysseus’ voyage. In this respect, this epic poem is evocative of the Homeric convention. In the story of Odysseus, Circe who is the daughter of Helios (the sun god) and a sorceress, tells Odysseus that he is bound to set off on a journey over “the stream of Ocean to where there is a narrow shore and the groves of Persephone” (Cookson, 2002:3). He has to finish the voyage before he arrives in Hades to advise the shadow of Tiresias in order to figure out how to reveal his way (Cookson, 2002:3). Canto I begins in furthest antiquity, the quintessence of the reference for it is a piece of Renaissance Latin translation of the *Nekuia*—it means renascence or rebirth— which is associated with the ultimate representative of the occult knowledge (Surette, 1994:15). In this regard, Odysseus’ voyage is a kind of representation of Pound’s politics, economics, and cultural adventures. Odysseus or Pound has to voyage to search for the “dark backward and abysm of time” (Cookson, 2002:3). It is an essential

foreshadowing of the path of Pound's life and art of poetry. That's to say, considering of the fact that Ezra Pound had gone through a series of misfortunes such as being arrested and catching a psychological illness at the end of his literary career, that the beginning of the *The Cantos* starts with a translation, Odysseus' voyage converges on the parallelism of life experiences by comparison with Odysseus.

Considering the fact that *The Cantos* is a living repertory of ancient history, the search for self and self-awareness dates back to the genesis of humankind. Concordantly, it is a lifelong search. That's to say, *The Cantos* signifies the literary space that Pound breathes, which is the representation of Pound's beliefs, and the space in which he looks to find his own self-image. Even the sea he has to cross stands for his exile from his home, roaming with no purpose, engaging with foreign cultures, even transforming into a psychic and participating in some rituals (Howarth, 2011:44). Each experience is linked to a sole aim, which is the search for his own self. Canto II starts with self-discovery, which stands for the frame of metamorphosis through four separate characters of a long poem named *Sordello* by Browning (Cookson, 2002:5). In addition, it is crucial to state that Dionysus is one of the main gods of *The Cantos*. In this sense, mythology is a sign of representation of a permanent essence that never requires any ornamentation (Cookson, 2002:6). Simultaneously, Dionysus signifies Pound's passion and consistency of writing about the context he believed in and lived by through *The Cantos*. About its content, in Canto II, the matter of usura appears for the first time with the sailors, which is the crux of *The Cantos*. Even if Pound's *The Cantos* represents Pound's politics, occult knowledge is the core association of the poem (Surette, 1994:21). In this sense, the contention of primeval myths, the orientations of sagas and the unity of fragmentations through *The Cantos* undermine the representatives of the disillusionments of 20th century Pound lived by. It is understood to mean that the contextuality of the poem transforms Pound's life and, consequently his self-realization. The disillusionments of 19th and 20th centuries that Yeats and Pound had faced on an individual basis triggered them to seek something beyond time. With the beginning of the First World War, the frustration of the war foreshadowed the cataclysm of the Modernist period. In

this sense, W. B. Yeats and Ezra Pound had enough courage to turn the state of affairs by searching for more in their art of poetry. This literary search culminated in the association with ancient mystery. The understanding of secret history embraces the understanding of the world beyond the expression of concrete on the basis of their art of poetry (Surette, 1994:24). It means that the authenticity of Modernism lurks in the influence upon human being, instead of objectivity. This situation stimulated Yeats and Pound to try to make sense of the genesis, which is in fact the secret history and an allusion to the occult tradition. To show awareness of the last values of the Modernist period, Yeats and Pound share a common standpoint, which is a reunited occult tradition only by means of art. This kind of reunion associates with ancient times that they dealt with in their poems such as ancient Greek, which is the domain the authors seek for their own self identities. To give an example, from *Canto XXXIX*:

Desolate is the roof where the cat sat,
Desolate is the iron rail that he walked
And the corner post whence he greeted the sunrise.

In hill path: "thkk, thgk"
of the loom
"Thgk, thkk" and the sharp sound of a song
under olives
When I lay in the ingle of Circe
I heard a song of that kind (Pound, 1996:193).

Canto XXXIX concentrates on Circe and Book X of the *Odyssey*. Odysseus stay for a long time before he leaves on his voyage in order to face with the dead. It is noteworthy to express that appearing of Ancient times does not fathomable when considered Pound and Yeats hold to reverence to the past. Furthermore, the oldest times contribute to shape Pound's and Yeats's perspectives in this sense.

Through the late 19th and the early 20th centuries, after the frustration of the First World War, being indifferent towards mystical matters seemed out of question since the war had brought many unsolved questions with it such as the end of the world or a post-apocalyptic world due to the use of atomic bomb and

so on. In other words, excessive death ratings pushed people to think more dystopic but also mystic as the end times seemed possible for everyone. In this process, the perception of occultism was an inseparable piece of 'pre-revolutionary Russian culture' (Aptekman, 2011:153). The perception of occultism prepared a background for a literary escape. Based on Yeats's association with occultism, Yeats stood up for an esoteric knowledge-focused standpoint by being a part of ritual organizations in person. *A Vision* shows links to participation in secret organizations. *A Vision* embraces various occult, historical, and philosophical matters by dint of the union of Yeats and his wife George. Particularly, his wife George offered a unique support in automatic writing, a kind of communication with the spirit world. In this way, the creation of the work, *A Vision* was completed in the domain of an esoteric writing. Through the formation of the work, the contribution of spiritual rituals is a stubborn fact. The Fox sisters of Hydesville, New York, started to communicate with the deceased by asking questions and getting different signs as answers in 1848. Madame Blavatsky was involved in spiritualism as soon as she set foot in New York. Whilst she was just a fortune teller, she became a part of spiritual séances and servant of a deeper esoteric knowledge, from which she had a profound impact on the process of Yeats's esoteric writing through *A Vision* (Surette, 1994:24). Considering that the formation of the work has a historical, philosophical and occult literary background, it is noteworthy to touch on the significance of secret organizations holding séances, which is central to the work. One of the crucial organizations is The Hermetic Order of the Golden Dawn. This organization deeply influenced Yeats's perception of occultism by performing spiritual rituals (Graf, 2000:8). The members of the Order of the Golden Dawn carried out the practices of the rituals as part of the process of transition in their spiritual progress, and in this way they were a part of spiritual development through the Order. The initiates acquired the knowledge from reading and writing Hebrew by using a system of complicated symbology that associated the Hebrew alphabet with references to gods and the nature of human beings, and finally interiorizing the frame of "The Tree of Life of the cosmos called the Christian Cabbala" (Graf, 2000:9). The frame stands for the Tree of Knowledge as one.

The Hermetic Order of the Golden Dawn ... was the crowning glory of the occult revival in the nineteenth century. It synthesized into a coherent whole a vast body of disconnected and widely scattered material and welded it into a practical and effective system, which cannot be said of any other occult Order of which we know at that time or since. (Howe, 1978:ix)

In this statement, The Golden Dawn is represented as a unique organization which unites the different systems by way of practicing and offering a pecking order. Every piece of secret knowledge of the Golden Dawn that Yeats gathered penetrated into *A Vision* and his art of poetry.

During the Movement of Symbolism in the 1890s, after the esoteric knowledge he got through the practices and experiences of the organizations, Yeats reconstructed a finer frame of mind of poetry's purpose. The Symbolist Movement was a rebellion of French poets like Charles Baudelaire that excluded the strict patterns in both contextual and poetic ways. Considering the patterns of the movement Yeats followed, the authors stood for a way of worship:

Art was the new religion: 'The arts are, I believe about to take upon their shoulders the burden of priests, and to lead us back upon our journey by filling our thoughts with the essences of things, and not with things.' (Graf, 2000:46)

By declaring his opinion of poetry's purpose, Yeats conveys that authors are deeply responsible for leading the way and expressing the essence of the nature of human beings. On a deeper scale, it can be pointed out that the disillusionments, frustration and the cataclysm of the late of 19th and 20th centuries paved the way poetry's purpose to be consciousness raising to express self-realization and recuperate the nature of human. With the liberal essence of poetry on the domain of symbolism, Yeats sought to express poetry spiritually. Yeats accepted that art was an instrument to express spiritual thoughts. For him, art and religious responsivity seemed as one, and the author as a missionary. By way of art, the author would have the capability to compensate for the things with which human beings struggled. The opinion answers to what extent art fulfills a literary search (Graf, 2000:46).

Regarding its content, *The Cantos* is also intertwined with the idea of symbolism and its purpose mentioned above. It embraces the expression of an

esoteric collection of modern disciplines in the domain of symbolism. *The Cantos* fulfills the esoteric knowledge by way of the manifestation of an appreciation of symbolism. The purpose of *The Cantos* was a precursor of a new era, in which its contextual matters signify a secret stimulus of history. *The Cantos* upholds the sentiments of the occult revival and is the ultimate representative of a Modernist idea of literature steeped in the frame of symbolism (Surette, 1994:36). The 1938 version of *A Vision* offered a preface in the form of “*A Packet for Ezra Pound*” (Surette, 1994:64). In this work, Yeats sought to convey the purpose and construction of *The Cantos*, which added up to 27 cantos (A Draft of Sixteen Cantos, and Eleven New Cantos). It was full of interpretations and explanations of *The Cantos*, which was nearly transformed into an entirely new work in this way. Both Yeats and Pound showed their literary attempts to construct the authentic history of Europe and the world in *The Cantos* and *A Vision*, as both works of art are also works of secret history (Surette, 1994:64).

Considering its association with occult knowledge, *The Cantos* is a quintessential expression of the Modernist world steeped in the sentiments of symbolism. This means that Pound, along the way of his literary career, had done a good deal of efforts to construct his initial principles. To put into place his perspective, Pound had drawn from the oldest times, Ancient times, by way of touching Yeats’s symbolist aesthetic. In order to reflect the correct meaning of *The Cantos*, Pound pushed the limits of his own modernist principles as, in a way, it was supposed to touch on symbolist approach by describing “suggestiveness” of the images (Schneidau, 1965:224). Shuttling back and forth between ancient times and the late 19th and 20th centuries, *The Cantos* reveals the magnitude of its purpose on the art of poetry. Its purpose aims to enlighten the nature of human beings. With Modernist patterns, *The Cantos* unleashes the authenticity of historical background by intertwining the esoteric knowledge on a deeper understanding. *The Cantos* can be reviewed as a secret history represented in the context of the occult revival. When the frustration of the period is taken into account, the contextuality of *The Cantos* could not be less than a repertory of history. On the basis of the Modernist movement as a turning point, art could not be less than expected. If everything becomes worse in

society, art should be so striking that the reaction of society rises to the surface. This situation is associated with the development of *The Cantos* and *A Vision*. These works reveal the significance of livability in the Modernist period. Pound and Yeats offered a chance to society to clutch onto life by showing ways they believed in in the light of their literary works.

To this end, Pound's and Yeats's life-long interests, and the disillusionments and upheavals of the time make them permanent as the principal figures of the Modernist era. The endeavors Pound and Yeats showed over their works of art are a sign of a literary escape. As each movement upholds a purpose, Ezra Pound and W. B. Yeats unveil the purpose of their works of art by being a part of the period they lived in in person. *The Cantos* offers Ezra Pound's personal perspectives of politics by clutching onto a profound history whilst *A Vision* reveals the subsequent progression of Yeats's occult knowledge in the sense of poetry. The research offers an examination of the idea that *The Cantos* and Yeats's occult perception on the art of poetry uphold the extent to which a literary escape was provided from the disenchantments and the chaotic atmosphere of the late 19th and the early 20th centuries. The critical reason why their works of art are accepted as striking is that they were involved in the period. Therefore, *The Cantos* by Pound and *A Vision* by Yeats are accepted as living history. The research focuses on the subsequent process of the notion of modernism by intertwining the philosophical, mythical, and symbolist angles of occult knowledge through *A Vision*. By providing a philosophical combination, it offers the extent to which the manifestations of Pound's monumental poem, *The Cantos* and Yeats's distinctive work, *A Vision* fulfill a literary escape throughout the modernist period, which is the crux of the research in the sense of a focus on the representation of human being's nature over the art of poetry.

3. FURTHER STUDIES

3.1 The Axis Of Symmetry Of The Two Authors

The research focuses on a comparative study of Ezra Pound's *The Cantos* based on symbolism and W. B. Yeats's esoteric text, *A Vision*. The study upholds the idea of how *The Cantos* by Pound and Yeats's perception of esoteric knowledge through *A Vision* facilitated a literary escape in the midst of upheavals that modernity was the cause of. Furthermore, the study aims to examine to what extent the manifestations of *The Cantos* and *A Vision* compensate for a literary satiation in the sentiments of occultism. It serves as a quintessence of the examination which focuses on modernist idea of literature by intertwining poetry with Pound's Modernist approach and Yeats's esoteric knowledge. By providing the subsequent description of the concept of Modernism, the research is mainly focuses on examining Pound's *The Cantos* and Yeats's *A Vision*. By defining the movement of Modernism, it is emphasized in what aspects it penetrates into the poem. The project provides a deeper insight into the concept of Modernism; how it was formed, how it is defined, and how it was developed over time. Subsequently, *The Cantos* and *A Vision* are focused on what aspects are associated with occult knowledge by getting through origins of Modernism. In presenting the Modernist period, it also provides an answer why occultism is crucial to Yeats's poetry and *The Cantos* through Pound's approach to symbolism. By illustrating a contextual understanding of *The Cantos* and *A Vision*, it provides insight into whether these works of art fulfill a literary satisfaction throughout the Modernist period.

The main argument of the project is to examine W. B. Yeats's esoteric knowledge through the theoretical conceptions in his unique work, *A Vision*, and Ezra Pound's conception of symbolism by harmonizing Pound's poetics through *The Cantos*. Modernism in literature runs through a profound historical setting by focusing on the sentiments of symbolism and the appearance of

spiritualism. The project fulfills the need of a deeper insight into occult knowledge. It starts by determining the influence of occultism on the construction of the works *The Cantos* and *A Vision*. The study concentrates on philosophical sentiments over Yeats's point of view of occultism as well as Pound's symbolist approach through *The Cantos*. Establishing the features of Modernism makes the research's direction clear in the light of Pound's art of poetry and Yeats's symbolical and imagery system in *A Vision*.

Considering the fact that the works of art mentioned above, are the parts of a profound historical background, it is noteworthy to indicate that the conception of modernism refers to a considerable construction of the position of art. Modernism is emphasized as a compensation for the massacre and disenchantment of the First World War and a search for an escape by way of art that would save human being from the catastrophic position of the war (Lewis, 2007:119). In this process, after a great many works of art based on the war had been produced, the poetic patterns were in a state of flux. The impact of the war on the literary domain was enhanced considerably towards the midst of the war as an alteration in poetic trace. The war turned into search for new ways to escape from the chaotic atmosphere, which sparked off a sign of traditional beliefs (Lewis, 2007:110). The direction of how to make sense of the war become a factor in changing poetry. The Modernists tried to make sense and turn the art of expression into the stimulation of the historical background. The authors who set their sights on enhancing this objective and create a kind of permanent style, as Pound determined the direction of poetry in "direct treatment of the thing", become more significant through the war in the sense of the expression of subjective involvement (Lewis, 2007:116). In this regard, one more crucial impulsion accelerating the improvement of Modernism was a sense of complete breaking with the past (Lewis, 2007:116). The war appeared to have altered all the things in compliance with the nature of human being. Consequently, both for people and most of the authors of that period, the so-called reality of the First World War and its aftermath was something that deeply affected them. It was a 'concrete' fact without a doubt, nonetheless such concrete fact would not give any pleasure or a kind of escape from the atrocities of that particular time. Therefore, probably like a placebo effect, first through

symbols and then occult imagination, the authors broke their chains off from this world. Therefore, this false-reality was a mere illusion but a more pleasant way to get rid of the cul-de-sac that they were in.

On the other hand, considering how Pound's poetry makes sense, it can be seen that it reveals a profound repertory of other poets. The work of art seems a kind of potpourri which reflects the voices of different languages, the attributions and connotations (Howarth, 2011:41). What is more, throughout *The Cantos*, Pound unveils every angle of the Modernist movement. Putting aside the contextual construction of the epic poem, it is noteworthy that the poem upholds the Modernist structural frame of poetry. As an example, Pound's poem mirrors a reflection of the disenchantments resulting both from the struggle behind the First World War and from Pound's perspective of politics only by incorporating the fragmented cantos. Reflecting on the fragmentation of the work of art is an element of the Modernist features. Regarding the process of modern poetry, the chaotic atmosphere accelerated the construct of the essence of Modernist poetry. Through *The Cantos*, Pound mirrors a total reflection of figures of speech, connotations, citations in different languages, and incorporations of poetic fragmentations to make sense of the reaction of people in the midst of such upheavals (Howarth, 2011:130). It is a quintessential literary outpouring of the Modernist poetry. Modern poetry can be accepted as offering liberty to words. Every single angle of *The Cantos* is full of the structural reflection of Modernist poetry. As one of the most crucial figures of Modernism, Pound had a tendency to reflect his monumental poem by incorporating poetic fragments into its structure in the sense of his style of poetics. The poem is full of the Modernist techniques Pound used to underline the essence of poetic fragmentation. Its essence embraces the consequences The First World War brought. Pound's techniques are a voice of the devastated civilization that stayed under the debris both metaphorically and physically. Its uses literary allusions and quotations as a method to construct a kind of collage. It indicates that the epic poem would not construct its essence without retrospection. The use of collage seems required in this sense. Pound intersects the remnants from Homer, the historical background of the Italian Renaissance, John Adams, Robert Browning and Chinese poetics with his politics, economics and cultural devastation, and every

single canto sticks up for the nature of human beings in the sentiments of a profound historical background (Howarth, 2011:147). The kind of literary outpouring shines light on the whole of humanity as a representation of a deeper understanding of the modernist literature, regarding poetic expression. It is noteworthy to illustrate that what is used through *The Cantos* gives it sense in the position of a literary poetic array. By way of a letter to Dorothy about their betrothal, Pound stated that “the more difficult art in which we are half media and half creator”, reflects a kind of method of *The Cantos*, in which the poet’s personal approach in using ‘I’ fuses into “an endless weave of other voices” (Howarth, 2011:43). In this respect, the epic poem embraces the synthesis of an incorporated structure and is deeply steeped in the contextual matters of the modernist perception. In terms of style, Modernism was accepted as an attempt to ‘make it new’ by Ezra Pound. What Pound tried to convey was a reconstruction of the past, rather than walking away from it and he mentioned that “all ages are contemporaneous” in terms of poetry (Howarth, 2011:9). Throughout *The Cantos*, that Pound offers a profound repertory of ancient times makes more sense by regarding it as a method. Regardless of numerous historical outpourings, the mission for Modernist poetry is to reconstruct its essence and intertwine it with the liberated words and its deeper understanding in the sense of poetic structure (Howarth, 2011:11). It points out that *The Cantos* lives to reflect its purpose, as a voice of the intellectual recuperation of the course of devastated civilization. The curative role of art lies in the representation of the origins of history of humanity. In this regard, whilst turning back to the roots of ancient times, the Imagism movement - an Anglo-American poetic movement founded by Pound in 1912 – appeared, and its sentiments are reflected through *The Cantos* (Howarth, 2011:12). Imagism is representation of free verse and stands in opposition to overblown poetic diction. It means concise meaning. Even if the structure of *The Cantos* and the style of Imagist poetry are not literally intertwined with each other, it is noteworthy to illustrate that *The Cantos* would be significant upon penetrating the usage of free verse, and the principle of “no adjective which does not reveal something” (98). To give an example;

I sat on the Dogana’s steps

For the gondolas cast too much ; that year
And there were not “those girls”, there was one face,
And the Buccentoro twenty yards off, howling “stretti”,
And the lit cross-beams, that year, in the Morosini,
And peacocks in Koré’s house, or there may have been (Pound,
2016:11).

In these lines, the imagery of Venice comes to light. It represents a fragment of Pound’s life. Those were the days Pound had been in Venice 1907. He remembers how he sat on the Dogana (custom’s house) in the first lines of Canto III. The other image is the representation of one face, which he focuses on one silhouette here. The fragmented visual elements and the usage of images become parts of Modernist poetry in an association with Imagist poetic diction.

As for the association, Imagism embraces the sentiments of the origins of Modernist poetry. It is notable that it is a renewed version of the nineteenth century French movement of Symbolism, founded by Stéphane Mallarmé and Arthur Rimbaud in the 1880s. It stands for fragmented phrase structure and the reasoning of apprehending hidden meanings. “To *name* the object is to destroy three quarters of the enjoyment of the poem, which comes from the guessing at it bit by bit: to *suggest* that is the dream. It is the perfect practice of this mystery which constitutes the symbol” (Lewis, 2007:40). The statement was uttered by Mallarmé. He tried to convey that any attempt to puzzle over the essence of the works of art upholds the side of more pleasure than any attempt to label the object. It apparently means that the process of puzzling over the poem is the ultimate representation of Symbolism, which is a thing to elevate the excitement of the mystery. In this respect, the founders of Symbolism gave clues about the patterns of Symbolism as retrospect because it once was a technique used in a pursuit of spiritual unity as a response to materialist perspective (Howarth, 2011:12). Further, Yeats’s search for a spiritual unity of Irish nationalistic approach against English economic balance is directly associated with his symbolic perception (Howarth, 2011:12).

Throughout *The Cantos*, the fragmentations of issues, the usage of free poetic diction, imagism, connotations and the constant pursuit of discovering the mystery of the hidden meanings uphold the balance of the structure of modernist poetry . With regard to its contextual structure, the sentiments of Symbolism

could not be less than a profound harmonization of Symbolist perceptions through the epic poem. Pound's fragmented outpouring of crucial matters constitutes a meaningful whole in itself in the sentiments of the Symbolic poetic diction. To give an example:

And then went down to the ship,
Set keel to breakers, forth on the godly sea, and
We set up most and sail on that swart ship,
Bore sheep abroad her, and our bodies also
Heavy with weeping, and winds from sternward
Bore us out onward with bellying canvas,
Circe's this craft, the trim-coifed goddess (Pound, 1996:3).

This is the beginning of *The Cantos* which embodies the mythologic character Odysseus' journey. The sentiments of symbolism, at the beginning of the poem, penetrate into the structure of it. Pound gives the impression of partaking in the usage of an overarching mythological theoretical model. It follows a sequence that abounds with symbols throughout *The Cantos*. This beginning of Canto I represents *the nekuia* translated by Pound that is an evocation of the deceased. It provides a basis image of ritual journey. The usage of mythological figures symbolizes the reflection of hidden meanings of the main matters of the poem. It is noteworthy to demonstrate that Pound utilizes an Anglo-Saxon meter — counted as Old English meter as well and it is organized by alliteration or the repetition of the primary sibilancy— as the representation of arching over of time and customs in *The Cantos* (Cookson, 2002:3-4). Pound's syntax is especially hard to comprehend due to continual encounters with the sound scheme of Old English verse. He constantly throws off the related conjunctions and postpositions that make it easier to comprehend the hidden meaning of poetry. In parallel with this difficulty of comprehension, it can also be seen in Yeats's distinctive usage of esoteric knowledge as touching words on the sense of imagery and symbolism through his art of poetry (Lewis, 2007:148). It's noteworthy to express that Yeats's tendency of esoteric approach and his symbolic values converge on the one point in order for creating his work, *A Vision* which holds to Yeatsian system of poetic symbolism by ways of symbolic forms (Adams, 1964:429).

The contextual matters of the poem are intertwined with the usage of the poetic patterns because what draws attention is the work of art itself. As for the structural scheme of *The Cantos*, it is required to touch on the other method Ezra Pound used. To make sense of the context of the poem is to historicize the matter in the sense of a long journey steeped in fragmented images and symbolism. Arousing curiosity in history is just the beginning to comprehend the mysterious meaning of history of humanity. Canto VIII-XI exemplifies the long-winded representation of the history of humankind. One of the crucial milestones in the poem is the first appearance of Sigismundo Malatesta — an Italian ruler and the representative of the Italian Renaissance royalty— whose character shapes the direction of the matter. Sigismundo is the initial historical character offered in the poem, and is represented in a detailed way. Pound's fundamental methods towards the usage of fragmented history are portrayed in these lines:

In his study of history, the effort will be to recapture the intensity of life being lived, and instead of bringing history to the reader, to bring the reader into history. That is, the reader will not witness an event as an accomplished fact but will seem to be participant in the event. He will therefore often receive fragmentary information, thus being as confused or ignorant or misled as the original actors (qtd in Cookson, 2002:17).

The quotation is from Clark Emery quoted by Cookson. It can be pointed out that *The Cantos* seem like setting foot in a rabbit-hole as in *Alice in Wonderland*. The process of puzzling over it makes the reader a part of the mystical journey. Pound offers a chance to be a part of mystical structure of world history. It is both full of unexpected fragmented historical key points and the way the poem's expression takes the reader's breath away.

Canto IX is the climax of the procession and its focal point represents the building of Tempio. It is a unique instance of Pound's documentary method of portraying history. The way Pound frames the scheme of such methods determines how the epic poem was formed. Pound's poetics seal the fate of *The Cantos* on a deeper scale. *The Cantos* is the ultimate representative text of Modernist poetics because it taps into a sequence of symbolic significations and because of Pound's use of free verse. Every single method that is used in the poem creates a kind of crescendo of the poem. The structural scheme of it is as critical as its contextual matter in the sense of the art of poetry. For Yeats,

poetry requires the expression of words liberty, independent of the author's awareness, and a kind of musing upon symbols. In this way, the poetry set off on its own journey, which the vision released from the oppressions of the self-awareness through dreams (Howarth, 2011:14). That's to say, in the process of creation, imagination responds to the requirement of expression of writing at liberty because poetry is unable to bear up under the repression of self-control. What it stands for and the way its significance stretches out the rhythms and the space uphold the similarity. As Pound stated, poetry can never simply be "the vehicle the ox cart and post-chaise for transmitting thoughts poetic or otherwise" (Howarth, 2011:15). It requires a more supreme purpose than the expression of simple words. Its poetic diction and its contextual matters strike a balance which is crucial for Modernist poetry. *The Cantos* embraces the most impressive dimensions of its free verse technique, its authenticity and Pound's unique rhetoric in the sense of art of poetry. According to Pound and Yeats, poetry requires no limitation of expressiveness because only liberated experience reaches to the deepest points. It means that *The Cantos* has no chain of surpassed imagery and a sequence of Symbolist patterns in the poetics and its contextual structure.

The diffusion of Modernist techniques in *The Cantos* has a direct association in the purpose of such techniques with the author's self-realization. Pound sought to find a way to reflect the true, complete and accurate message he believed in after going through the frustration of the First World War. His epic poem led to the right path, which should be striking in an unrestricted structure, independent of poetic diction, and mean a lot by incorporating fragmented matters. The art of poetry is where Pound and Yeats have no limited dimensions of expression, imagination or rebellious style of writing. Yeats and Pound's unrestricted power of thinking is accurate proof how *The Cantos* and Yeats's art of poetry are shaped. Whilst Pound uncovers that poetry digs up further knowledge as in an anthology, Yeats gathers evidences to convince himself of the idea that a liberated impetus of imagination is a fundamental part of occult knowledge. Pound aimed to reflect the matters that made him who he is in living memory.

In a sequence of the modernist techniques, after the reflection of Imagism, Pound took a step further in the disciplines of the movement. He mirrored the

pivot of the matters he believed in. “How, in dreary day, shall a poet attain universality?” Pound asked. It does apparently seem that self-awareness is inconclusive. His response was by being specialist in specific points. For him, “the truth is the individual”, but universality is a lifelong focus (Howarth, 2011:15). He proclaimed the introduction of Vorticism —a literary movement inspired by Imagism and founded by Wyndham Lewis and Ezra Pound— which offered a kind of additional emphasis on itself. It is noteworthy to convey the essential motto of it is, “The Modern World is due almost entirely to Anglo-Saxon genius,” taken from its manifesto in *Long Live the Vortex* (Lewis, 2007:98). This statement explains why the history of humanity is crucial and without touching on it, taking a step down the darkest path. Holding of the proceedings of literary involvements requires a knowledge of history of humanity. Having knowledge of the origins of history clears the way for being a part of improvement and change of cosmos. In this sentence, it is seen that the modern world appreciates the value of the magnitude of the predecessors of history and owes a debt of gratitude to the circulation and cumulativeness of historical knowledge, providing a kind of self-consciousness and simultaneously, reaching over a vortex, which clarify Pound’s expression of vortex throughout his literary career.

In *The Cantos*, the sentiments of this perception are seen as the poem is a pivotal piece of work of historical knowledge that taps into fragments and free verse poetic diction. Pound and Yeats, in this way, share a common path which conducts research into the nature of human beings and the historical background, and subsequently seeks a literary escape to rescue people from the frustrated threshold with art of poetry. The kind of knowledge continues through the process of how their works of art are formed. It comes to mind to ask why modernists use liberated techniques in the sense of expression of art. It is crucial to indicate that the fragmentary technique stands for a kind of straightforward reflection that mirrors a deeper insight of cultural chaotic atmosphere. A poem may reflect a sort of warning sign without determining a certain construction in the sentiments of balancing sanity along the way (Howarth, 2011:16). It can be pointed out that Modernist structure is a representation of a mighty struggle to keep the balance of sanity in the insanity of war. Modernist

structure necessarily neither has to be burdened the restricted orders of poetic manner and nor does it have to be a part of true construction of art of poetry. Rather, it is a reflection of the frustration of war and the breakdown of values that civilization lived by. On the sentiments of the wholeness of Modernist structures, the inference doubles up the essence of art of poetry; Modernism was the mode of expression of a self-conquered degree, and its structure is a kind of code of its cultural self-awareness, as in the harsh politics of Pound and Yeats. In this respect, a Modernist structure can be illustrated as a defense mechanism against the destruction of the modern world and a compensation for the damage of the First World War (Howarth, 2011:16).

As aforementioned, the fragmented structure of a work of art has the capability to reflect disassociation as well as connection. To give an example, throughout *The Cantos*, each canto upholds the unity of the contextual manner as the unity of structural poetic diction and as a consequence, it unveils the quintessential frame of the nature of human beings and the Modernist world. It does mean that a sequence of fragmentations of *The Cantos* is burdened with keeping the balance in the synthesis of the juxtapositions. That's to say, reflecting a poem from the fragmentary structure rather than a straight-forward code of expression can ensure that none of the cantos are made irrelevant, as the gist of the work of art is not a thing that can be divisible. It is necessary to evaluate *The Cantos* as a body (Howarth, 2011:17). On the other hand, whilst the Modernist perspective upholds the idea of a liberated code of expression, Pound and Yeats stick by the connection between their own perspectives and people's point of view upon the upheavals of the war and the chaotic atmosphere of modern society.

Yeats and Pound stood behind what they believed in throughout their literary careers in the hope of shattering the idea of the capitalist ego. Here, poetry stands for a more significant purpose, which is shaken up by the modernist, unrestricted and distinctive poetic contextual course of some poetic structures. It means that *The Cantos* can be accepted as a direct literary outpouring of Ezra Pound's standpoint on the chaotic atmosphere of the modern world, where he stands a chance to prove his own presence (Howarth, 2011:17). With regard to *The Cantos*'s context, both its contextual matters and its poetic diction converge on the gist of the poem. What completes its essence is to offer a literary escape

from the insanity of the First World War and compensation for the damage of the cataclysm with a literary recuperation through the art of poetry. Therefore Cantos builds a kind of a bridge which is made of 'words' to both commemorate and renew the past and to lament on the existing turbulence to make or 'speak anew.' Therefore, regarding the embrace of construction of unrestricted poetic discourse and spiritual occurrences, T. S. Eliot's statement that "the poem is a kind of medium which makes the whole past speak anew" (Howarth, 2011:20) seems relevant. It represents the idea that the creation of a poem upholds the variety of the spiritual world through retrospection. Yeats's communication with the spiritual world by automatic script is the way he lived in the progression of his creation. This automatic writing stands for, at the same time, the way the concept of time comes (Howarth, 2011:20). The procession of *A Vision* bewilders the reader as much as the work of art itself. Coming together secretly around the suburbs of Hammersmith—an area of west London—to be involved in spiritual rites, the individuals and ritual linkages of Yeats's Hermetic Order of Golden Dawn is a reflection of the substructure scheme of *A Vision* (Howarth, 2011:85). In this respect, Yeats had the responsibility for retracing the roots of esoteric knowledge in order to construct his own poetic discourse. Touching on the linkages of the past paved the way for his occult perspective, which Yeats made possible as the past was resurrected throughout his unique work, *A Vision*. And in the *Preface to A Vision*, it is rendered how the principle quintessence of history and character were led by his wife George's spiritual outpourings (Howarth, 2011:85). By way of researching on the roots of history, Yeats sought for an answer on why occultism was crucial to his art of poetry. The whole journey of occult knowledge he lived by served a purpose to make sense of the existence of human beings, and so he aimed to make sense of his concept of poetry. This kind of spiritual outpouring determined a way to link a historical background with the literary formation. Yeats follows a path in which he devotes himself to constructing a philosophical structure from the fragmented visions by his automatic writing. These visions acted like, "We have come to give you metaphors for poetry" (Howarth, 2011:86). The whole frame of fragmented visions converges on the quintessence of Yeats's concept of poetry.

As Yeats delved into the depths of history and the concept of poetry, he tended to shy away from the reflection of formal poetic diction. In retrospection around 1900, he had referred to “wavering, meditative, organic rhythms, which are the embodiment of the imagination that neither desires nor hates, because it has done with time.” (Howarth, 2011:91) This statement accounted for the independent and unique path Yeats followed because the formal path went out of his way. Rather, he tended to create his own poetic discourse which never embraced the traces of regular form.

Free poetic discourse showed that feeling was perceived as a coincidence rather than fate, which reflects an unplanned scheme of art of poetry. By summing up his own lifelong occult discourses, in *The General Introduction for My Work*, he proclaims that regular structure is a kind of spritely outpouring of traditional forms in which the poet’s own rhythmical expression converge on the one point to keep the balance between furthest endeavor and maximal stagnancy: “I am awake and asleep, at my moment of revelation; self-possessed in self-surrender” (Howarth, 2011:92). This describes the unique process of creation which requires self-realization through the transition of creation upon the art of poetry. The transition of formation let the poet keep in touch with the spirits by lifting the poet up over the concept of literature, and provides a literary escape, like a look down the rabbit-hole of *Alice in Wonderland*, to unlock the door of the spiritual world, the patterns of which diffuse through the art of poetry (Howarth, 2011:92). It means that Yeats sought to reconstruct his own path to reflect the unique form in the cover of traditional poetic discourse. The poetics and the rhythmic discourses of Yeats’s poetry serve as a revelation rather than a sort of ornament, which makes sense of the association of the spiritual world with a piece of reality. The spiritual cross is perceived as external upon Yeats’s art of poetry, which embraces the nature of human being.

For Yeats’s concept of poetry, *Ego Dominos Tuus*— ‘I’m Your Master’, a poem in Latin written by Yeats himself— is a reflection of stimulus because Yeats held the idea that failure and frustration are critical to making sense of the process of the creation of poetry (Howarth, 2011:90). The art of poetry, for Yeats, has a mission to be master herewith. When taking into consideration that the First World War embraced the stimulus of reflection of failure and

frustration in the sense of the process of creation, it is an authentic interpretation of poetics. The magnitude of the association with death and life is rendered through one of Yeats's poems:

A mouth that has no moisture and no breath
Breathless mouths may summon;
I hail the superhuman
I call it death-in-life and life-in-death (Howarth, 2011:102).

Yeats accounts for the process of creation regarding how an impetus inside of human beings pulls the unknown of the other life or the dead and the dead upholds the authenticity of life. That's to say, the frustration of the First World War symbolizes a kind of a new path which enlightens the world of occultism. Upon Yeats's occult researches, the tragic requirement of destructiveness on the nature of human being was a part of the procession of the construction of the art of poetry (Howarth, 2011:102). The unconventional outcome of Yeats's occult idea that feelings represent spirits is to pull apart the dissimilarities between the present time and the past, or between sense of being and being with the sensations, and between the poet's impetus to be involved in creation and his contextual matter (Howarth, 2011:95).

Consequently, what Yeats obtained was a metaphysical perception of poetry. It is a structure which clarifies its significance over feelings with regard to stimulus of the spiritual world, and makes sense of the art of poetry as it is embodied in the vast literary outpourings of the spiritual world. It is noteworthy to illustrate that occult knowledge is seen as a path which links to an unknown world in order to make sense of the communication with the deceased. It is also the embodiment of history of humanity and simultaneously the embodiment of the disillusioned modern world where the authenticity of sense of being is perceived as universal (Howarth, 2011:86). It is a reflection of a literary escape in which humans are able to breath metaphorically. The occult gives a response to the point in which a human being is stifled in the face of the frustration of the First World War. The occult was a literary warrant for Yeats and the Modernist structure of poetic diction was the reflection of Pound's perception: an entire unification of the domains of art and sense of being. This path led him to conceive his art of poetry not as an interpretation on the catastrophes of his

standpoint of Irish politics or recompense for an unrequited love, but as revelation and interpretation in the light of occult knowledge (Howarth, 2011:87).

To this end, Pound and Yeats reveal their own distinctive poetics of the art of poetry on the domain of occult knowledge. This last chapter unveils the process of creation of *The Cantos* by Pound and *A Vision* by Yeats in detail. The chapter also describes how the research structure comes to light. It reinforces that *The Cantos* is a quintessential Modernist work which sums up modernist epistemology. The chapter lays stress on how *The Cantos* and Yeats's occult perception are constructed by intertwining Modernist poetics with their own techniques; the significance of rhetoric and unrestricted structure which uphold the fragmentations of *The Cantos*; its connotations and imagist reflections; the linkages of ancient history; and the usage of allusions in the sense of theoretical perceptions through symbolism. Yeats's tendency towards occultism mirrors the way he unveils the unknown world, and this path penetrates his art of poetry without breaking its connection to the sentiments of Modernist poetry. This discussion of the poetics of Modernism comes to an end on the idea that Ezra Pound and W. B. Yeats shared a distinctive path reflecting a Modernist style as a manifestation of literary escapism on the face of the insanity of the First World War.

4. CONCLUSION

The thesis upholds the idea that Pound's monumental poem, *The Cantos* and Yeats's occult perception enable a literary escape from the disenchanting Modernist world through the late 19th and the early 20th centuries. This study aims to examine to what extent *The Cantos* and *A Vision* as the literary outpourings of the Modernist world compensate for a literary satiation in the sentiments of the occult knowledge. The study examines the idea of Modernism and Yeats' occult knowledge. By providing the sentiments of the Modernist concept, it is mainly responsible for examining *The Cantos* and Yeats's *A Vision*.

Through the instrument of the works of William Blake, W. B. Yeats follows a unique path which fulfills a deeper understanding of an ancient repertory of occult history. This path upholds a distinctive system that Yeats devoted his life to work out, which concentrates on the philosophical, mythical and correlations of spiritualism. W. B. Yeats was touched by Blake's system of symbolism. By way of the significance of myth and symbols, Yeats constructed a system focused on the mystical theories of history through his unique work, *A Vision*. What Yeats systemizes runs through a philosophical system that penetrates his work. It forms the subsequent layers of spiritualism in how it comes to light and its procession in time provides a better understanding of occultism. The occult fulfills the expectations that Yeats seeks for in the same way as Modernist poetic discourse provides a lifelong path for Pound, whose system constitutes a unification of the reflections of art of life.

As a comparative study through Pound's Modernist conception and Yeats's perception of occultism, this thesis offers a juxtaposition of Pound's *The Cantos* and Yeats's *A Vision* in the sentiments of occultism. It is also emphasized how W. B. Yeats's perception of Romanticism turns into Modernism and how he is involved in occultism. Moreover, it renders how Yeats initiated the mystical theories which are associated with historical background, mythology, astrology

in the light of an occult system through *A Vision*. The study aims to evaluate the theoretical sentiments of symbolism in Pound's poetics and occultism in Yeats's poetic discourse through *A Vision*. It also underlines the significance of the contextual matters over the two works by framing the principles of modernism. The focus of the study, the genesis and the magnitude of *The Cantos* and *A Vision*, attempts to answer what extent the manifestations create a literary escape from the cataclysm of the devastated period.

Pound's epic poem, *The Cantos* is widely considered as one of the most significant poems in Modernist literature. Regarding its contextual matters, *The Cantos* is a quintessential Modernist work which encapsulates a Modernist epistemology. Pound's epic poem is the embodiment of mainly political matters, which in fact account for a deeper understanding of the disenchanting modernist world. On the surface, *The Cantos* sets out on a journey as Pound was taken prisoner in Pisa, Italy 1945, and its journey continued with propaganda for the benefit of Italian fascism over the course of the Second World War, coming to an end in St. Elizabeth's psychiatry hospital, New Jersey (Howarth, 2011:33). Yet, the work of art reflects a crystal-clear fact, which it is a unique literary outpouring of profound repertory of history. No matter what languages Pound used in it, what he sought to reflect was a deeper understanding of the nature of human beings. As Pound is the protagonist of *The Cantos*, the poem offers the reader a chance to be a part of a living history. With regard to the Modernist period, *The Cantos* embraces the themes of politics, economics, society and history. Pound's politics are attributed to US President John Adams in the long run. Adams's existence echoes in the background whilst the beginning of the poem sets off a journey with the representation of Odysseus' voyage. The beginning of the poem foreshadows the fate of *The Cantos*. On the basis of its contextual matter, the beginning of the poem prefigures its association with occultism as it starts with Pound's translation of *the nekuia* taken from *Odyssey*. *The nekuia* stands for a seance or evoking, which is the quintessence of occult knowledge (Surette, 1994:68). *The Cantos* can be reviewed as a secret history in the appearance of a seance (Surette, 1994:68). The poem is the reflection of an esoteric research, steeped in the modernist conception (Surette, 1994:36). The

purpose of the poem proclaims the new era which signifies a literary outpouring of secret history.

A Vision by W. B. Yeats was prefaced by *A Packet for Ezra Pound*. Through the preface, Yeats sought to clarify the purpose and construction of *The Cantos* (Surette, 1994:64). It is apparent that both Pound and Yeats attempted to unveil the chains of world history through the medium of their unique works. *A Vision* is, in parallel ways, the manifestation of the occult knowledge. After Yeats's own visions, automatic writing with the help of his wife enabled him to create his work of art, *A Vision*. Yeats's *Vision* is apparently obtained from occult history in literature. The connection between Yeats's *Vision* and Pound's *Cantos* answers the question of why Yeats created a preface of his own occult history through *A Packet for Ezra Pound*. The preface not only indicates Pound in the appearance of world history, but Yeats tries to define the structure and the examination of *The Cantos* in such a manner that it accompanies to *A Vision* (Surette, 1994:38). Both Yeats and Pound enable the reader to comprehend the quintessence of understanding of human nature from the earliest times to the present.

To this end, what makes them unforgettable is that the two significant figures of literature are living parts of the works of art they created. The crossroad they set off from firstly aims to illuminate their own paths and subsequently the reader's curiosity through the instrument of the works of art. As for Pound's and Yeats's poetry, even if the two authors follow the distinctive paths, that art of poetry offers a fusion Pound and Yeats share upon its purpose. The purpose of their art of poetry is keep the balance of human nature in the middle of instant social changes. Regarding the modernist period, in the middle of the cataclysm and the frustration of the First World War, it attempts to provide an insight through the works of art. The project of Modernist poetry attempts to occupy a place for a literary escape from the chaotic modernist world and the insanity of the First World War. The study aims to light the way for what extent the literary works of art compensate for a literary satiation in the disenchanting minds of the modernist world. The mission of Modernist poetry is to recuperate the ruins of the humanity left after the damage of the First World War.

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RESUME

Adı Soyadı :Ayşe GÜVEL

İletişim Bilgileri

Adres :Esenyurt/Istanbul

Telefon :05423062910

Mail :guvel.ayse@gmail.com

Doğum Tarihi 10.03.1988

Unvanı Yüksek Lisans Öğrencisi

Öğrenim Durumu Yüksek Lisans



Derece	Alan	Üniversite	Yıl
Lisans	English and American Studies	Alpen-Adria Universtaet Klagenfurt	2013
Lisans	İngiliz Dili ve Edebiyatı	Celal Bayar Üniversitesi	2014
Yüksek Lisans	İngiliz Dili ve Edebiyatı	İstanbul Aydın Üniversitesi	2018

Yüksek Lisans Tezleri:

Symbolizm alanında Ezra Pound'un *The Cantos*' unu ve *A Vision* üzerinden W. B. Yeats'in okültizm bakış açısını karşılaştırmalı bir inceleme.

A comparative study of Ezra Pound's *The Cantos* on the domain of symbolism and W. B. Yeats's occultism through *A Vision*.

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