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Mysticism and Sufism in T. S. Eliot's *Four Quartets*

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Keywords: <i>Modern- Poetry Four Quartets Salvation Happiness Sufism</i>	Abstract This paper attempts to trace mysticism in T.S. Eliot's <i>Four Quartets</i> with a special focus on the mystical elements in the poems with their relevant dimensions. It also aims at looking at different literatures around Eliot's works which consider Eliot as an atheist poet whose earlier writings contain secularist ideas but that only his <i>Four Quartets</i> and 'Ash Wednesday' contain some differences to faith, with the aim of proving that Eliot was not an atheist writer. This paper also looks at the mystical aspects of Eliot's <i>Four Quartets</i> which shift into a deeper aspect of life that is Sufism. No studies have been done on this significant aspect of his <i>Four Quartets</i> . The study also aims at presenting the answer that Eliot proposes to the problem of the people in the twentieth century through analyzing the hidden meanings of his poems
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التصوف في قصيدة اليوت : الرباعيات الأربعة

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الخلاصة:	الكلمات الدالة:-
<p>في هذا البحث هناك محاولة في التركيز و بشكل خاص على رباعيات ا.س. اليوت كما يهدف الى النظر في ادبيات مختلفة حول اعمال اليوت التي تعتبر اليوت شاعرا ملحدا والتي تتضمنها كتاباته السابقة والتي تشتمل على أفكار علمانية لاسيما رباعياته الأربعة و "الأربعاء الرماد" التي تحتوي على بعض الاشارات إلى الايمان ، لاثبات ان اليوت لم يكن كاتباً ملحداً،</p> <p>يتناول هذا البحث ايضا الجوانب الصوفية لرباعيات اليوت التي تتحول الى ناحية في عمق الحياة وهي الصوفية. وتهدف الدراسة ايضا الى عرض الاجابة التي يقترحها اليوت على مشكلات الناس في القرن العشرين من خلال تحليل المعاني الخفية لقصائده .</p>	<p>الشعر الحديث الرباعيات الأربعة الخاص السعادة التصوف</p> <p><u>معلومات البحث</u> <u>تاريخ البحث:</u> القبول: ١٣-٩-٢٠٢٠ الاستلام: ٢٢-٩-٢٠٢٠ التوفر على النت</p>

I. Introduction

The history of English poetry in the twentieth century tends to support the frequent remark that poetry is mainly a personal and private form of art. Naturally, poets are often influenced by other poets, and those who live through the same social and political events may be involved in the common outlook.

But ultimately each poet works personally and as a separate individual who makes his or her own world from his or her own profound concerns. Consequently, the story of English poetry in the modern age is considerably a story of individual figures (Thornley and Roberts, 1994:187). Accordingly, Lawrance Thompson (1942: 97) concludes that there was no hard and quick distinction line between poetry and prose; that the intensity of perception and the finding of accurate expression must

determine the difference. Each poet should be authorized to pick out symbols which sounded best to represent his own unique and convoluted personal and individual experience.

Shakti Batra (2001:3) mentions two important factors that had a great influence on modern poetry: first, the readers of modern poetry were favorable to "mental phenomena" and philosophy and this was employed in prose literature by writers like Joyce and Proust. They made a huge number of "verbal fabrics" caused by the growth and history of an individual consciousness. The other factor is the modern mood which, contrary to the Victorian temper, has been characterized by more anxiety and insecurity than by confidence and assurance. In a spiritual sense, the period brought insecurity by its wide spread rebellion against traditions of all kinds. This revolt led to uncertainty about standards in politics, morals, and other fields. Probably, it resulted in a larger number of conversions and apostasies (political or religious) among modern intellectual leaders in the twentieth century.

Generally, modern poetry has assortment of subjects. The modern poet finds motivation from railway train, phone, and such other things of common interests. Modern poets have not certified their concept of intrigued. The subjects of modern verse are for the most part related to religion, mysticism, science and realism. Moreover, Sentimentalism, peaceful perspectives, shepherds, knights, and such like propensities have gotten to be substance of the past. The poets of the modern age have treated practical things most nobly.

Realistic influences like wars, slums, ugliness, terror, and poverty have made up the themes of modern poetry. Great poets such as Robert Ice, Masfield, and Gibson are among the profoundly practical poets. Besides, the modern age has been accurately portrayed as "the age of an anxiety". Vanishing of faith in religion has added to the despair of the age. Writers like Hardy, Huxley, and Eliot. The "Waste land" can serve as an illustration of the truth of the existence of God. Numerous writers laugh at God and Houseman calls him "brute" like Hardy.

On the other hand, Eliot and Thomson have restored Christian mysticism. D. H. Lawrence and W.B. Yeats as well are known for their mysticism. Larkins has composed lyrics like "Churchgoing" in which he has satirized the misfortune of confidence and faith of present day individuals.

Symbolism and imagism are useful characteristics of the modern poetry of our age. In fact, modernism can be said to have come up from these two schools. Modern poets picked from these two straight depictions. Symbols and metaphors made modern poetry impressive. Imagism rebelled against romanticism. Imagism concentrated on the language of common speech in poetry. For example love for nature is figured out in modern poetry, despite the period of science and machine. The modern poets acquire gladness in the tangible gorgeous nature. For them, nature is a box of toys which is extremely popular to them. They did not only attach nature but also the creatures that live in her lap. Another characteristic of the poetry of modern age is humanitarian spirit. People feel sympathy for their helpless condition. They feel compassion for human beings' subsistence in poverty. (Roy, 2014: 81).

Modern poetics engage --and often affirm the ordinary speech, and the modernizing of language and vocabulary, generic openness or indeterminacy; typographic and orthographic opportunity; infusions of prose order and prose standards;

linguistic nationalism; programs of liberation, including political excitement as well as the cultural avant-garde. Strategy of defamiliarization as modernizing means a heaving culture of individualism and the demonstration of the sacred mission of poetry. The listing could be extended, but this is enough to concentrate on the transformative pressures brought to influence poetry in the last century (Rasula, 2009: 3).

Furthermore, one of the noticeable features of modern poetry is plenteousness of its production, but the plenteousness has naturally resulted in the lowering of quality. That is why A.C Ward depicts modern poetry as “common place” standards and criterion of poetry have gone down. (Roy, 2014: 80).

However, a few poets are of prevalent fabulousness. Their poems have attained eternal significance. Yet, the modern age requires definitive writers like Wordsworth or Tennyson. It is an age of collections which get collectively chosen poems of different poets. One of the best-known figures in the second quarter of the twentieth century is Thomas Stearns Eliot, who was born in America but spent most of his adult life in England. He writes as a man living through the years after the World War I in which men's lives had been lost or ruined, their hopes destroyed and promises broken.

Four Quartets (1944) is one of Eliot's masterpieces whose aim is to indicate different ways of mystical experience and reality in different times. In general, Eliot's poems might be apportioned into three stages. The primary stage contains poems that demonstrate the dissatisfaction that came about by the World War I.

The second stage incorporates the time in which he changes over to Anglicanism in 1927 when he conflicts with intellectuality's friction to the religion. The final stage may be a time which is celebrated by 'a wide gap' in Eliot's works. This stage comes to the conclusion by the distribution of his *Four Quartets* that can be respected as Eliot's endeavor to propose a cure to the modern man's challenges and catastrophe.

The above point about Eliot's poetic life is not what this paper focuses on. Because the religious life of Eliot did not become clear until late in his life. On the contrary to all the existing literature on Eliot's poetry, the current paper considers Eliot as a religious poet from the time he composed “The Love Song of J. Alfred Prufrock”. His allusions to the religious events and figures such as prophet “John the Baptist” are seen in his early poetry. Even Eliot's words and expressions of his early poetry do not merely sound religious but it is quite close to the expressions of the Sufis. Words such as “wept, crying, fasting and praying” are the words Sufis use and practice in their lives, which are seen in “The Love Song of J. Alfred Prufrock” and later on “come under the red rock” that is obviously a reference to religion and in the next stage of his writing. “The Hollow Men” is composed within the shape of supplication. Within the “Four Quartets”, once more the same sense of devout conviction is seen but in a more advanced way which is the same impact of Omer Khayyam's *Ruba'iyat* (Quartets) that Eliot's prior poetry has clearly

II. Literature Review

Critics generally have been interested in each poem of the *Four Quartets*. The entire set received divided reviews in the United States while it was received overall favorably by the British. The American critics favored the poems but many did not esteem the religious content of the work as the poet had abandoned the philosophical aspects of his previous works.

The British response was due to Eliot's nationalistic spirit, and the work was received as a series of poem meant to help the nation during hard times (Ackroyd, 1984: 262–269). Santwana Haldar further asserted that "*Four Quartets* has been universally appreciated as the crown of Eliot's achievement in religious poetry, one that appeals to all including those who do not share Orthodox Christian creed" (qtd. in Kirk, 2014: 240).

On the other hand, B. H. Fussel talks about Eliot's concept of 'unification of sensibilities' in *Four Quartets* but with mixed commentary of achieving it. He says: "In the Quartets, the opposites of intellect and sensibility, thought and feeling, do achieve union, but the gulf is deepened while the bridge is under construction". He means that compared to Eliot's early works, the poem *Four Quartets* indicates a delay resolution of the unifying devices, which the poet does intentionally. He states that Eliot knows the restrictions of modern man to understand the universal facts easily, thus, first of all, he has to start with direct description of his religious notions and, then, by describing the idea of incarnation, Eliot attains the union of the opposites in the *Four Quartets* (214).

George Orwell rejected 'Burnt Norton' which was published in 1935. 'Burnt Norton' is a manor house in England. In this poem, Orwell declared that the religious nature of the poem corresponded with Eliot's poems no longer having what made his earlier works great. Then Russell Kirk indicated his disagreement with Orwell in relation to the idea that Eliot provided no more than a melancholy approval to doctrines now entirely unbelievable. Over the past quarter of a century, most serious critics found in the *Four Quartets* the most crucial twentieth century achievements in the philosophical and religious poetry. Vincent Buckley, similar to many of the critics, emphasizes the significance of the religious themes in the poem and writes:

The whole work is, in fact, the most authentic example in modern poetry of a satisfying religious poetic meditation. One can sense throughout it not merely a building-up of an intricate poetic form on the foundation of experiences already over and done with, but a constant energy, an ever present activity, of thinking and feeling (Kirk, 2014: 240).

According to Hamdi Al-Douri "T. S. Eliot is a mystical poet par excellence, especially in the *Four Quartets* which can be read as a treatise in mysticism, teaching humility, calling for divesting one's self of selfhood and describing methods by which the moment of union may be achieved" (Al-Douri, 1999: 226). He also concludes that Eliot's masterpiece is not *The Waste Land* but *Four Quartets* and that it is a completely mystical poem "Mystical experience runs like a thread through the poems of T. S. Eliot. This thread becomes stronger and stronger the more the poet advances in maturity." (227). Furthermore, in another illuminating study, Al-Douri sheds light on the great influence of the sixteenth-century Spanish mystic, St. John of the Cross (1542-1591) on Eliot's *Four Quartets*, especially his two works, *The Dark Night of the Soul* and *The Ascent of Mount Carmel* (Al-Douri 2019, p. 19)

Moreover, William D. Melaney appreciates Eliot's mastery over the use of befitting language in "Quartets". With particular reference to the *Four Quartets*, he says that Eliot usually enjoys adopting a style of expression that facilitates him to put forward abstract and theoretical proclamations as crystal clear and indisputable truths. The illustration of the time paradoxes in this poem is in the way that it constitutes a kind of poetics for the young poets especially regarding the use of the appropriate language (2002: 151)

III. Mysticism and Sufism in Four Quartets

III.1 Religious Mysticism:

The term mysticism is, in fact, considered to be one of the difficult concepts to define in a single and simple way. Mysticism can be defined as the human's immediate contact with God or individual's direct access to the divine (Sheldrake, 2014: 39-40). Mysticism is also described as "a quest for a hidden truth or wisdom" and it is sometimes called "a religion of the élite" (Saran, 2013: 32). The English poet and critic, Coventry Patmore, briefly describes mysticism as "the science of the ultimate (1907:39)

Thus mysticism is "love of the Absolute". It is also the true love. This love can move the mystic's heart to the Divine. Mysticism, as distinct from traditional religious beliefs and doctrines, proves its authenticity through its emphasis on man's direct experience of the Divine, which can also be portrayed as the reality behind appearances .

In Caroline F. E. Spurgeon's view, "Mysticism is, in truth, a temper rather than a doctrine, an atmosphere rather than a system of philosophy" (Caroline, 1913: 2). Similar to the concept of 'spirituality' the word 'mysticism' originated from a Christian context. Thus, it spread to the other religions and even transcended the boundaries of religions altogether (Sheldrake, 2014:40). As in Hinduism, mysticism is embraced and indirectly mentioned throughout the three main approaches to the divine reality, *Carma*, *bhakti* and *jnana*. They are characterized as the practical, devotional and philosophical mysticism by Christian scholars. In Islam also, the term 'Sufism' is considered as the equivalent of mysticism and it is the mystical dimension of Islam which similarly indicates the direct connection between man and God and it emphasizes on the purification of soul (Khanam 1-14).

Furthermore, Francis Thompson, the writer of the famous mystical poem "The Hound of Heaven", characterizes mysticism and states its essential aims in more articulate expressions:

The core of mysticism is a fact, not an understanding or feeling. Still less is it an endeavor after a something nameless and unattainable. All true mystics know well about what they seek. And that it can be gained or missed according to the fidelity of their own effort. The thing sought is Union (qtd. in Dhar, 2002: 2)

However, as the Indian scholar Dhar discusses, most of the historical well-known mystics who either complied with their inborn beliefs or did not openly separate themselves from religious doctrines, some, such as the English poet William Blake and the Persian mystic Mansur Al-Hallaj declared unorthodox perspectives and stayed apart from systematic theology. In other words, as W. R. Inge, the English author and theologian, figuratively states "institutionalism and mysticism have been uneasy bed-fellows" (Dhar, 2002: 1-2).

On the other hand, the British writer, Paul Oliver who is well known for his books on religion and philosophy states that mysticism is not exclusive to religion and religious contexts. But the concept of "mystical experience" may also be referred to by people even in secular settings (as non-theistic mysticism). For instance, we may have such experience while meditating a beautiful natural landscape or when we listen to music. Then our feeling of "oneness with the world" could be regarded as a mystical experience apart from religious rituals and practices (2009: 9).

Mystical experience is generally divided into two kinds. The first one is "extroversive" mystical experience in which the mystic sees all things outside as one and finds the One there. In the second type, "introvertive" experience, the mystic looks inside and quests for the One in his inner self. Furthermore, there is another classification of mystical experience that is of theistic and non-theistic discussed above). According to the well-known traditional Christian work, *The Cloud of Unknowing*, the final aim of mysticism with its different types is the soul's oneness with God (Kumari. 2005: 3).

In almost all societies mystical verse utilizes a unique language, beginning from the two clearly different ways of approach to the Divine: "via affirmativa" and "via negativa". The two ways really work as a complement and have the same point; they may well be substituted and sometimes intermixed with each other. Surprisingly, the Transcendent is best communicated by 'silence', demonstrating a breakdown of dialect, which appears uncommon meaning in spiritualist expression. The expressions of

modern spiritualists are for the most part included by this characteristic, signifying the most elevated pitch ('culmination') of their endeavor to reach out to the Past. Both ways -- by means of affirmative and through negative related to the otherworldly work out of the divine are critical themes in mystical writing completely in different societies.

These terms are not only seen in Eliot's *Four Quartets*, but also in his earlier poetry though rarely. Eliot's understanding of life was to some extent similar to the way Sufis understand life. This might be because in his childhood Eliot was marginalized from other children due to his sickness so as to be protected and Sufis are not mixing with people, so due to the sins which they might consider as a plague disease and they must protect themselves from such a disease. This is a type of disease that will easily affect people's religious belief; this is why Eliot like Sufis protected himself physically when he was a child and spiritually when he was a poet.

III.2 Mysticism in Four Quartets:

III.2.1 Mystical Elements in Four Quartets

The mysticism which is favored by T. S. Eliot in his showstopper *Four Quartets*, is not indistinguishable with orderly religion and doctrinal necessities. He demonstrated his endorsement with a poetry that is respectably included with religious and divine credos. He at the same time joined wonderful conviction and profound feelings applying them as a standard in his . *Four Quartets* All through the *Four Quartets*, Eliot endeavors to reach the Divine. He moreover signifies the struggle of his exertion for the purpose of "liberation" and the mystical involvement that has an intuitively requirement for Divinity and which at the conclusion achieves the communion he has longed for .

The critics, as stated by N. A. Dhar, have analytically discussed mysticism and mystical elements in the *Four Quartets*. First of all, mysticism in the poem is remarkably connected with the Christian and neo-Platonic orthodox, while the poet also debts vastly from eastern mystical tradition and utilizes a universal language of mysticism. On the other hand the two approaches to the divine -- *via negativa* and-- *via affirmativa* are strikingly noticed as significant motifs of the *Four Quartets* (2002:181) .

Eliot moreover employs several mystical images and motifs as to prescribe techniques of meditation which aims at the direct experience of the divine. For

example: Eliot uses the imagery of darkness referencing to 'the dark night of the soul', the title of a mystical poem by St. John of the Cross. The imagery may originate from the negative connotation of the "divine dark" in Christianity. Accordingly, human's soul should be deprived from all the material desires for the purpose of reaching "union with the divine" that is the essence of mysticism (Dhar, 2002: 181-183).¹ The lines below indicate Eliot's employment of this mystical motif:

Descend lower, descend only
Into the world of perpetual solitude,
World not world, but that which is not world,
Internal darkness, deprivation and destitution of all property,
Desiccation of the world of sense,
Evacuation of the world of fancy,
Inoperancy of the world of spirit;
This is the one way, and the other Is the same,
not in movement But abstention from movement;
while the world moves in appetency,
on its metaled ways of time past and time future. (Burnt Norton, Section 3).

Furthermore, Eliot uses "the language of paradox" as a mystical motif. That means he uses a distinctive language which has unfamiliar meanings regardless to usual logic. The following lines from 'East Coker' are best examples in which a negative form is utilized with a paradoxical language which matches with it (Bhatnagar, 1996: 65-66).

The "world of perpetual solitude" is exactly the world that Sufis live in and yet they do not feel lonely yet they feel happy as they believe that are close to their Creator and far away from sins. The spiritual world where pious people and Sufis can practice

their religion and no shifts from good to bad can be noticed because they communicate with their God which is the method of purgation from sins.

To arrive where you are, to get from where you are not,

You must go by a way wherein there is no ecstasy.

In order to arrive at what you do not know

You must go by a way which is the way of ignorance.

In order to possess what you do not possess

You must go by the way of dispossession.

In order to arrive at what you are not

You must go through the way in which you are not.

And what you do not know is the only thing you know

And what you own is what you do not own

And where you are is where you are not. ('East Coker', section 3)

In the last lines of the last quartet, 'Little Gidding', the reader obviously can see that the poet amazingly uses an "orchestration of meaning" with the music of mystical imagery. By this he summarizes and recurs all of the themes and phrases he afore stated in the previous quartets, and finally the reader can grasp the whole sense and music of the poem (Murray, 1991: 21-22).

The only way of arriving at a merry and a happy stage in one's life is to go away from the materialist world and approach the spiritual and the Sufi world of worshipping. Eliot has explored several mystical elements to the ordinary people but real things to the spiritual and Sufi people who understand that this life is a short and a temporary one where humans are tested. This is the reason we can see lots of examples of paradox "where you are is where you are not"

We shall not cease from exploration

And the end of all our exploring

Will be to arrive where we started

And know the place for the first time.

Through the unknown, remembered gate

When the last of earth left to discover

Is that which was the beginning;

At the source of the longest river

The voice of the hidden waterfall

And the children in the apple-tree

Not known, because not looked for

But heard, half-heard, in the stillness

Between two waves of the sea. ('Little Gidding', section 5).

The poet tells people that the time they explore everything in this world is not very important because God has already known them and informed the religious people. This is why it is just like going back to the first day of creation of the universe. Modern humans' knowledge of the mystical world is just like the knowledge of children of the hidden waterfall which is the knowledge of the Creator and then through which the longest river will appear. It is all because like children people do not know of it because they only hear something about it but never look for it.

The musical influence of the above-written verse, as Paul Murray declares, relies for its power and its beauty on what the poet himself calls 'The contrapuntal arrangement of subject matter'. That is a method, used before, which helps the writer to attain what is 'inexhaustible resources, owing to the development and super imposition of certain selected themes, which together lead in the end to the supreme harmony of numbers, enabling us to participate in the ultimate purity of Being' (1991: 22).

Another significant mystical concept in Eliot's *Four Quartets*, is the purification of Love. The poet employs the rose to symbolize human "desire and love". He also uses the fire which exists inside the rose without burning it, as a symbol of God's love which purifies the soul. Readers easily observe the relation between Eliot's trial to attain spiritual liberation by separation 'from self' and from what is outside, with his view to his contemporaneous necessity for liberation. However, surely the total 'indifference' or carelessness is not intended here

. . . . Not less of love but expanding

Of love beyond desire, and so liberation

From the future as well as the past.

Thus, love of a country

Begins as attachment to our own field of action

And comes to find that action of little importance

Though never indifferent. ('Little Gidding', Section 3)

In addition, as explained by Paul Murray, Eliot's main quest of mysticism in his *Four Quartets* is not of inquisitiveness or the desire of authority --which he named magic mysticism--but it is a mysticism of pure "Love" (1991: 154). As he illustrated it in the three lines of 'The Dry Salvages' below:

. . . Something given

And taken, in a lifetime's death in love,

Ardour and selflessness and self-surrender. (The Dry Salvages, section 3)

Finally, it is argued that the presence of mysticism and mystical elements in the *Four Quartets* mainly are based on Eliot's information and reading for the works of his favored mystical authors. He is undoubtedly a great expert in the theological mysticism especially with regard to Christian mysticism (Dhar, 2002: 185).

III.2.2 Mysticism and Spirituality in the *Four*

Quartets

Dogmatically speaking, there are generally two different beliefs in relation to God's relationship with Nature that are the doctrine of "transcendence" and the doctrine of "immanence". The transcendence belief's emphasis is mostly on total independence of God from his creatures and the mortal and temporary world. The Deity is believed that disconnected with our life and world by unlimited intervals. Therefore, a man who looks for God or in quest of spiritual fulfillment should really take the way which is of transcendence, the way of self-denial, going immovably through lots of temptations and seductions. But according to the doctrine of immanence God is present in nature and his creatures. So man can quest for Him and for spiritual satisfaction through the great power and beauty of nature and the surrounding creatures (Murray,1991:78-79).

Eliot, as a poet who favors the transcendence belief, remarkably employs the transcendence doctrine of mysticism in his *Four Quartets*, the belief that emphasizes mostly on absolute secession of man and God (Murray, 1991:78-79). Readers can clearly understand this through the following lines from 'East Coker':

In the middle, not only in the middle o'the way

But all the way,in a dark wood, in a bramble,

On the edge of a grimpen, where is no secure foothold,

And menaced by monsters, fancy lights,

Risking enchantment. (East Coker, Section Two)

In addition, Eliot's understanding concerning the relation between God and Nature is not like most Christian poets who preferred the doctrine of immanence (which refers to God's presence in Nature and his creations), but he employs it respectfully to the doctrine of transcendence (which refers to God's superiority on everything). This can be seen through the lines of 'East Coker' in which he pictures the experience of 'illumination' referencing to specific sights from Nature.

This world for the religious, pious and Sufis is a dark world and full of monsters where people need light and light only comes from God. They will not lighten their lives until they approach God.

So the darkness shall be the light, and the stillness the dancing.

Whisper of running streams, and winter lightning.

The wild thyme unseen and the wild strawberry,

The laughter in the garden, echoed ecstasy

Not lost, but requiring, pointing to the agony

Of death and birth. ('East Coker', Section3)

Like the Sufis Eliot believes that when people become close to God, the darkness will become light and the still time will not be still and all the things will become the opposite.

Moreover, one of the recurrent mystical images in the *Four Quartets* is the one which Eliot employed to describe the experience of "illumination". For instance, in the last section of the third quartets, 'The Dry Salvages', the image indicates Eliot's mystical and spiritual knowledge at that level.

. . . the moment in and out of time,

The distraction fit, lost in a shaft of sunlight,

The wild thyme unseen, or the winter lightning

Or the waterfall, or music heard so deeply

That it is not heard at all, but you are the music

While the music lasts. ('The Dry Salvages', Section 5)

Finally, in 'The Dry Salvages' Eliot declares that the real nature of the 'illumination experience' is not what he has first stated misunderstandingly. He does not refuse the experience totally as an 'illusion' but he indicates that the authentic meaning that is given to the mystical experience only need to be revised.

... but the sudden illumination

We had the experience but missed the meaning,

And approach to the meaning restores the experience

In a different form, beyond any meaning

We can assign to happiness. ('The Dry Salvages', Section 2)

Conclusion

T. S. Eliot's *Four Quartets* is the most well-known religious and mystical poem of the twentieth century. Although there are remarkable differences between the poem's essential themes and what the majority of modern poets employed in their poems, but the uniqueness of Eliot's poetic power and the poem's profound philosophy made the critics study the *Four Quartets* and argue its various morals. Throughout the *Four Quartets*, Eliot like Sufis, attempts to take the readers into the world he prefers, a spiritual realm apart from worldly or material temptations. The poet favor's mysticism as a way of human's contact with the Divine. He affirms man's ability to overcome time's destruction and gain eternity through the power of spiritual experiences. He also depicts the negative impact of the modern materialism on humanity and suggests that religion and spirituality can be the best prescription for modern world's ills as they deal with the inner side of human being and bring him the real happiness.

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