Occultism in Yeats’s “The Second Coming”: A Critical Interpretation

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Abstract

One of the eminent modernist poets is W. B. Yeats, who composed much of his literary writings to the cause of Irish nationalism and had a major impact in the Celtic Revival Movement. Yeats supported the literary heritage of Ireland and ancient Irish legends. Mystic and occult ideas are similarly central features of his work; such as in “The Second Coming” is viewed as a predictive poem that predicts the close of the Christian period and the vicious birth of a new era. The poem’s title makes reference to the Biblical reappearance of Christ. Other symbols in the poem are drawn from mythology, the occult, and Yeats’s view of history as defined in his cryptic prose volume a Vision.

Keywords: Yeats, “The Second Coming”, Modernist Poetry, Christianity & Mysticism.

Introduction

Yeats developed a lifelong interest in occult, metaphysics, and paranormal activities, which displayed through his poetry and writings (Mackean). During the early period of his life W.B. Yeats was intent on becoming a considerable literary figure, and by the end of his life many considered him as one of the outstanding poets who had ever lived. The origin of his poetry has outlined by the British poet, Edwin Muir, as “a magnificent temperament associated with a magnificent style” (Safier 928).

Yeats spent part of his childhood in County Sligo, where he got familiarized with traditional Irish Legends and lore. As a student he spent much of his time reading and investigating Irish legend, Romantic idealism and occult philosophies. Blake’s mysticism, Shelley’s Romantic idealism and the Pre-Raphaelites’ aesthetic ideas were mixed into his thought.

Yeats set his goals as an artist by the time he moved to London in 1887. Making the Irish people aware of their past and revitalizing a heroic ideal by which they could live were his concerns. After his disappointment in love, he decided to write poetry out of his experience and to strive for perfection in the work rather than perfection in the life.
During his literary career, he attempted to unite his experience of the world and earn fundamental illuminating vision for his poems similar to that of Dante and Shelley. He searched for that vision in Blake’s Mysticism and occult philosophies, depicting these different ideas simultaneously in his book A Vision, published in 1925 (Safier 928-929).

"The Second Coming" not long after the end of World War I, referred to at the time as “The Great War” and "The War to End All Wars". It was additionally not since a long time ago the Easter Rising in Ireland, a defiance that was fiercely stifled and the theme of Yeats’ prior verse "Easter," 1916 and the Russian Revolution of 1917. It is expected that the poet's words pass on his feeling that the world he knew was reaching an end. In December 1923, Yeats was granted the Nobel Prize in Literature, and was resolved to take advantage of the event. He knew about the typical estimation of an Irish victor so not long after Ireland had picked up freedom, and looked to highlight the reality at each accessible open door. His answer an excessive number of the letters of congrats sent to him contained the words: “I consider that this honour has come to me less as an individual than as a representative of Irish literature, it is part of Europe's welcome to the

Free State.” (qtd in Student’s Academy 119) ¹

Reader response approach will be used in the analysis of this paper. The understanding of the poem is translated in alternate point of view up to Biblical return of Christ. The verse is investigated and clarified with comprehending alternate point of view.

Critical Interpretations of “The Second Coming”

“The Second Coming” is one of five political lyrics Yeats wrote. It is a standout amongst the most broadly read and anthologized of every one of his poetry, joining the poet's political and enchanted worries in an exceptional and visionary masterful entirety.

In the beginning of the poem the poet portrays the condition of the world and its political upheavals, the mayhem and pessimism of modern development, the indiscriminate severity of modern culture. The poem uncovers the influence of the First World War, the Bolshevik Revolution in Russia and the political turmoil in Ireland and the British attempt to restrain the rebellion. Moreover, Yeats’s philosophy and complex theory of history is reflected in the poem. History was believed by Yeats to happen in two-thousand-year cycles; one of the cycles is subjective and emotional and the other one is objective and rational. When one of these historical cycles concludes the contrasting cycle starts, initiating the new phase with a crucial event. For instance, the birth of Christ, which introduced the Christianity period, indicated the termination of the classical era which had proceeded for two thousand years (Safier 935). The relationship between the bird of prey and the falconer is the principal picture which is committed to express the relationship between the human progress from one viewpoint and Christianity on the other. Whenever the falconer cannot control the bird of prey, it implies that “Christianity has lost its power; it can no longer hold society in an orderly structure…. instead, things are flying away, falling apart; our civilization is disintegrating” (Coles 54).

The mess and breaking down on the planet should without a doubt be an indication that a disclosure: a "moment Coming" of the Messiah is close by. Rather, the writer sees a sphinx-like animal moving over the betray. The writer, here, makes an examination between the main happening to Christ following two thousand years of rest of pre-Christian time and the second Comming of a tremendous picture out of spiritus

¹ This quotation is taken from A Class Unconventional-Biographies-Writers and Poets by Student’s Academy.
Mundi. To the mortal world as hero, however declares that the coming cycle will be hard-hearted and without sensitivity toward its forerunner, turning the concentration of its "blank and pettiness" eyes towards a religious bearing (Destefano 5).

Abdul-Razzaq adds that in "The Second Coming" Yeats as narrator seems to find himself alone in his assessment of the Christian redemption as he questions the nature of its Messiah's return to earth to redeem mankind for the decadence of their spiritual deviation. The poet believes that some revelation is at hand, but he also realizes that this revelation is not Christ’s but of the big picture out of a “Spiritus Mundi”. (94)

Yeats in "The Second Coming" tries to criticize the moralities that are dominating the society. The Christian people believe in the Second Coming, but the poet here uses the Second Coming symbolically and metaphorically. Yeats employs the vast and pitiless image to come instead of Jesus Christ, the Saviour of humankind. So, the Second Coming, here, is a punishment to the sinful society. (Abdul-Razzaq 94-95)

Yeats composed "The Second Coming" which was seen like a typical disclosure of the end of the Christian time, and is one of Yeats' most generally remarked on works. Though to exemplify Yeats's cyclical translation of history, "The Second Coming" is viewed as an artful culmination of modernist verse and is differently deciphered by researchers, whose chief concern has been to unwind its perplexing imagery.

Turning and turning in the widening gyre
The falcon cannot hear the falconer;

"The Second Coming" was expected by Yeats to portray the current verifiable minute as far as these gyres. The two cycles, which are represented by a gyre or vortex, weave together as well, one of them scrolling up while the other scrolls down. At times there is a clash between their strength and vitality and from time to time they are in balance. This system is used by Yeats in "The Second Coming" in order to describe the collapse of society in the beginning of the twentieth century. Even though the rough beast's precise identity is not revealed to us here, yet toward the end of his life Yeats suggested that the poem foresaw the rise of fascism in Europe which is a reign of disorder and dread in keeping with the historical cycle (Saffer 935). Yeats trusted that the world was on the limit of a whole-world destroying disclosure, as history achieved the end of the external gyre and started moving along the inward gyre. In his authoritative version of Yeats' lyrics, Richard J. Finneran quotes Yeats' own notes:

The end of an age, which always receives the revelation of the character of the next age, is represented by the coming of one gyre to its place of greatest expansion and of the other to its place of greatest contraction... The revelation [that] approaches will... take its character from the contrary movement of the interior gyre... 2

"The Second Coming" poem is written by W. B. Yeats in 1919 and initially imprinted in and thereafter incorporated into his 1921 gathering of verses titled The Dial Michael Robartes and the Dancer Christian. The lyric uses symbolism and as moral story to portray the air in post-war Europe. The lyric is viewed as a noteworthy work of innovator verse Apocalypse second coming and has been republished in a few accumulations including The Norton Anthology of Modernist Poetry.

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2 These lines are taken from a book, Critical Companion to William Butler Yeats: A Literary Reference to His Life and Work written in 2014 by Ross, David A. p. 106.
In the early drafts of the poem, Yeats utilized the expression "the Second Birth", however substituted the state "Second Coming" while amending. The Second Coming Biblical Book of Revelation of Christ alluded to in here depicted as a moving toward dim constrain with an appalling and risky reason. Yeats' portrayal of a 'harsh brute' has more in a similar manner as The Beast (Revelation) Christian than the idea of the Second Coming of Christ. This picture directs rather toward the evil figure of Antichrist that goes before the Second Coming of Christ. "The Second Coming," obviously, alludes to the Christian prescience in the Bible's Book of Disclosure that Jesus will come back to reign over earth in the last days. Be that as it may, Yeats had his own particular otherworldly perspective of the history and future apocalypse, exemplified in his picture of the "gyres," cone molded spirals that meet so that every gyre's tightest point is contained inside the amplest part of the other. The gyres speak to various natural powers in the chronicled, every start in the immaculateness of a concentrated point a n d dispersing/worsening into mayhem (or the other way around) and his lyric portrays an end of the world altogether different from the Christian vision of the apocalypse.

Christian imageries concerning the Apocalypse and second coming are used allegorically to depict the chaotic atmosphere of post war Europe. The poem is a wonderful poetic comment not only on the First World War and the traditional standard’s decline but also on the twentieth century man and the terror of new inventions (Khader 27).

More than just political disturbance and brutality is represented in the first stanza. Its major concern is the social disasters of modern civilization: the split of conventional family and the social frameworks; the loss of mass religious belief and with it the mass feeling of purpose; the sense that the old rules no longer used and there is nothing to substitute them.

In the first stanza, the image of the falcon as it flies out of range of his keeper’s call or whistle and losing touch with him, summarizes all this. The principal belief or idea, Christianity, which civilization had spin around, like a falcon, has lost its strength; it can no longer keep society in order, as Yeats describes it in a series of gyres, or outward-spiraling circles, instead things are falling apart (Bachelor and Master.com).

The poem’s narrator proposes that something is about to happen such as the Christian connotation of a “second coming”, but it will bring terror instead of an earthly peace. The beast does not only represent a specific political regime, or even fascism itself, but also it stands for a general historical power, including the technological, the ideological, and the political (Tabor).

According to R.F. Foster, Yeats’s biographer, his father’s religious skepticism isolated him from the path to conventional Christianity, but his instant fascination for the spiritual life tended him towards seeking and devising an alternative system of beliefs. Through occult researches and practices that informed much of what he did and wrote he devoted a life time pursuing contact with the spirit world. Foster pointed out that Yeats’s complex relationship with a series of women who were involved in the occult had made him to be engaged intimately to these beliefs. Using the image of interlocking gyres, similar to spiral cones, to show the development and reincarnation of the soul helped Yeats to create a complicated system of spirituality (Foster 132).

W. B. Yeats spent years crafting an elaborate, mystical theory of the universe that he described in his book A Vision. This theory issued in part from Yeats's lifelong fascination with the occult and mystical, and in part from the sense of responsibility he felt to order his experience within a structured belief system. The system is extremely complicated and not of any lasting importance—except for the effect that it had on his poetry, which is of extraordinary lasting importance. The theory of history Yeats articulated in A Vision centres on a diagram made of two conical spirals, one inside the other, so that the widest part of one of the spirals rings around the narrowest part of the other spiral, and vice versa. Yeats believed that this image
captured the contrary motions inherent within the historical process, and he divided each gyre into specific regions that represented particular kinds of historical periods.

W. B. Yeats had written in 1900 that: 'It is only by ancient symbols, by symbols that have numberless meanings besides the one or two the writer lays an emphasis upon, or the half-score he knows of, than any highly subjective art can escape from the barrenness and shallowness of a too conscious arrangement, into the abundance and depth of Nature. The poet of essences and pure ideas must seek in the half-lights that glimmer from symbol to symbol as if to the ends of the earth, all that the epic and dramatic poet finds of mystery and shadow in the accidental circumstances of life' The symbols that he uses here similarly take part in a wider symbolism of 'numberless meanings' rather than just the ones which are linked to his System and the poem's immediate inspiration, so that although acknowledge of Yeats's ideas certainly clarifies elements in the poem, 'The Second Coming' has various explanations.

Turning and turning in the widening gyre
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world.  

The values of great poems lie in their mystery, and that is surely true of “The Second Coming.” It is a mystery, it defines a mystery, and it deals with different and resounding pictures, nevertheless releases itself to endless ways of interpretation. “The Second Coming” has reverberated in cultures in the entire world since its publication, and several writers have referred to it in their works, which shows its essence.

The opening picture gets from the System and the broadening gyre, a chronicled movement or pattern that began at the introduction of Christ, is figured as a bird of prey's towering. In the System, this gyre is joined by a reducing gyre which achieves its base in the meantime as the principal achieves its most extensive degree, which may be connected to the 'twenty centuries of stony sleep'; these gyres have the certainty of the tides, and like them are associated with the Moon and its phases. In the opening lines of the poem, the untwisting of a period or cycle is symbolized by the “widening gyre” or spiral, similar to the falcon when leaving the hand of the falconer moves upwards in wider and wider circular orbits (Safier 935). In the image of the bird of prey, the falconer speaks to control however remains at the most reduced purpose of the gyre's peak, so that, as the hawk towers higher, it can no longer hear the controlling focus. This prompts to the stark, basic proclamations 'Things fall Apart; the centre cannot hold'. In reality, a great part of the force of the opening segment gets from the straightforwardness of its language, and also the aggregation of images and pictures, which continue with an oneric rationale via a solitary sentence: bird of prey's gyre augmenting, breaking down, political agitation, tide of blood, suffocating of function of guiltlessness, shortcoming and enthusiasm.

The word gyre in the poem's first line might be used as a part of a sense drawn from Yeats' book, A Vision metaphysics, which sets out a hypothesis of history and Yeats asserted to have gotten from spirits. The hypothesis of history verbalized in A Vision focuses on a chart made out of two conic helixes ("gyres"), covering each other, so that the most extensive piece of one cone possesses an indistinguishable plane from the tip of the other cone, and the other way around.

Yeats guaranteed that this picture caught opposite movements natural inside the procedure of history, and he isolated every gyre into various districts that spoke to specific sorts of authentic periods (and could likewise speak to the mental periods of an individual's advancement). Yeats believed that in 1921 the world

3 Lines 1-3 are taken from Yeats's poem, “The Second Coming” written in 1919.
4 Line 3 of the poem, “The Second Coming” by Yeats
was on the edge of a prophetically calamitous minute, as history achieved the end of the external gyre and started moving along the internal gyre.

The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,  

The falcon in the second line, turning and turning in the widening gyre, speaks to the "gyres" or cones that Yeats alludes to in his book. These oversee the movement of time and humankind, and can be spoken to by the 28 periods of the moon. 2000 years back was the start of another cycle, Christ was conceived at precisely the ideal time to have a flawless soul, and now we achieve the end of the cycle, nearing the end of the 28th stage, going to begin once more. Yeats envisions the resurrection of Christ as the start of the new cycle, and the current upheaval in the resurrection of humankind. Your interpretation of the verse fits in with the end of the cycle when the gyres manage that we will act as we do and cause what is going on the planet, i.e. wars and annihilation, and at last our end.

The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.  

The technology advancing beyond the humanity's capacity to control it. The issue was obvious to Yeats 80 years back, and the issue has compounded from that point forward. Yeats demonstrates his worry that technology has progressed to the point where humanity can do a lot of mischief without lifting a finger. The world had never observed annihilation of any semblance of World War I, and a great many people were stunned at the broad loss of human life amid the war.

In the time that Yeats talks about, the leaders of the world were made up for lost time in government and extending circles of energy to the point where they would do nearly anything to finish their objectives. The merciless power mongers were blunt and various, and there appeared to be few who set out to stand in opposition to them for the sake of peace. The lines "The best lack all conviction, while the worst / Are full of passionate intensity" can be thought of as a paraphrase of one of the most famous passages from Shelley’s *Prometheus Unbound*, a book that Yeats admits to regard it from his childhood with spiritual admiration:

The good want power, but
to weep barren tears.
The powerful goodness want:
worse need for them.
The wise want love, and those who love want wisdom;
And all best things are thus confused to ill.

The speaker describes a nightmarish scene: 

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5 Lines 2-4 of the “The Second Coming” by Yeats
6 Lines 5-8 of the “The Second Coming” by Yeats
7 These lines were taken from Trimbakrao ‘s paper, entitled “a critique of W.B. Yeats’s “The Second Coming”
The falcon, turning in a widening “gyre” (spiral), cannot hear the falconer; “Things fall apart; the centre cannot hold”; chaos is loosed upon the universe; “The blood-dimmed tide is loosed, and everywhere / The ceremony of innocence is drowned.” The best people, the speaker says, lack all conviction, but the worst “are full of passionate intensity.”

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi

It can be said that the idea of “Spiritus Mundi”, or as it is interpreted "the Spirit of the World", is nothing else except for nowadays idea of aggregate oblivious, given to us by the work of Freud's devotee, Jung. It cannot know whether it knows about his concept of aggregate oblivious, it has much in a similar manner as the hypothesis of phonetic structuralism of Chomsky and Levi-Strauss, however it would fit pleasantly to interpret the "Spiritus Mundi" syntagm as a feature of this thought.

One of the remarkably significant topics to the occult in the early twentieth century was reincarnation. This idea reflected clearly in Yeats’s poetry and was held in a very high esteem. The occult retained diverse views related to spirituality, humanity, personality and reincarnation. Some of these originated from the idea of the stages of life, which represent various natural forms of expression and parts of a whole. Through the use of violent imagery, “The Second Coming” brought attention to many distinct issues. Yeats used symbolism and imagery in the poem in order to express occult mysticism and bring focus to the “gyres”. These are whirlpools that start from a simple point and increase and become larger with each gyre, denoting the development of time and new dimensions. Then the spiral gives birth to a new passage of time or series of dimensions as it narrows down. These cone shapes are compared, by Yeats, to the growth of an animal or plant, which each grow developing its own basic paradigm affected by circumstance. In the second stanza, the birth of the sphinx-like creature is described:

When a vast image out of Spiritus Mundi
Troubles my sight: a waste of desert sand;
A shape with lion body and the head of a man,

A clear visualization of a birth of a creature from “a waste of desert sand” is provided by this description, and it leads the reader to question whether this birth is symbolic of a notion of a new type of poetry for Yeats. Nevertheless, Yeats inclined toward using the double-gyre, though the gyre was depicted as singular in the poem, which supplies a sort of symbiotic dualism: as one cycle comes to an end, another inaugurates at the point of winding up (Bruton 1-2).

A glimpse is offered into the nature of that next world: it can be a sphinx—“a vast image out of Spiritus Mundi... / A shape with lion body and the head of a man”, accordingly it is not just a myth joining components of our known world in new and obscure ways, additionally a central puzzle, and on a very basic level alien “A gaze blank and pitiless as the sun.” It is yet not a response to the questions asked by the outward-bound domain; thus the desert fowls bothered by its increasing, demonstrating the populations of the existing world, the symbols of the previous pattern, are “indignant.” It asks its own novel queries, and therefore Yeats must finish his poem with the mystery, his query: “what rough beast, its hour come round at last, / Slouches towards Bethlehem to be born?”

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8 Lines 9-12 of “The Second Coming” by W. B. Yeats
Confidently, the speaker declares, the universe is close to a revelation; “Surely the Second Coming is at hand.” No quicker does he consider “the Second Coming,” then he is worried by “a vast image of the Spiritus Mundi, or the collective spirit of human being: somewhere in the desert, a giant sphinx is moving, while the shadows of desert birds reel about it. The darkness drops again over the speaker's sight, but he knows that the sphinx's twenty centuries of “stony sleep” have been made a nightmare by the indications of “a rocking cradle.” And what “rough beast,” he thinks, “its hour come round at last, / Slouches towards Bethlehem to be born?” The main figure of the work is a sphinx-like animal with a lion's body and man's head, a "rough beast" woken in the desert that marks its way to Christ's hometown, Bethlehem.

While critics recognize the work's inward typical power, most have concentrated its topics in connection to Yeats' A Vision. As indicated by the cosmological plan of A Vision, the range of history can be spoken to by two meeting cones, or gyres, each of which has one of two restricting "tinctures," essential and contradictory, that characterize the predominant methods of human progress. Yeats related the essential or sunlight based tincture with majority rule government, truth, dynamic on goodness, libertarianism, logical realism, and peace.

The differentiating contradictory or lunar tincture he identified with privileged, chain of importance, workmanship, fiction, underhandedness, distinction, and war. As indicated by Yeats' view, as one gyre enlarges over a time of two thousand years change river, creating a continuous change in the age. The procedures then switches after an additional twenty centuries have passed, etc, creating a cyclic example all through time. In the mid twentieth-century Yeats imagined the essential gyre, the period of Christianity, to be at its fullest development and moving toward a defining moment when the essential would start to contract and the contradictory expand. Yeats composed: "All ours scientific, democratic, fact - accumulating, heterogeneous civilisation belongs to the outward gyre and prepares not the continuance of itself but the revelation as in a lightning flash ... of the civilisation that must slowly take its place.” So, in "The Second Coming" scholars idea the unrestrained flight of the falcon as archetypal of this main growth at its disordered peak, while the coming of an adversative disposition is represented in the arrival of the "rough beast" in the desert, a forerunner of the recent period.

Troubles my sight: a waste of desert sand. 
A shape with lion body and the head of a man, 
A gaze blank and pitiless as the sun, 
Is moving its slow thighs, while all about it  
Wind shadows of the indignant desert birds.  

The manticore sphinx like or beast described in the poem had long captivated Yeats' imagination. He wrote in the introduction to his play The Resurrection, "I began to imagine [around 1904], as always at my left side just out of the range of sight, a brazen winged beast which I associated with laughing, ecstatic destruction", noting that the beast was "Afterwards described in my poem 'The Second Coming". In any case, there are a few contrasts between the two characters, for the most part that the figure in the lyric has no wings.

The poem emphasizes ideas of cyclic creation and destruction. The poem finds adequate formula for true mythmaking in its unsettling sequence of images and startling reexamination of Christian doctrine and in this respect goes beyond a poem like “The Phases of the Moon” which as Yeats acknowledges, has the abstract quality of a “text for exposition”. In a lengthy note to the poem, Yeats states that the underlying mathematical figure of “The Second Coming” is the cone or gyre interlinked with its opposite, the top of

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9 Lines 13-17 of “The Second Coming” by Yeats
the one set upon the base of the other. The connection between subjective and objective impulses within the individual as well as within the pattern of history is defined by this figure. Yeats declares that the unveiling of the character of the next age is always experienced by the closing of the preceding age and is denoted by the approaching or rising of one cycle to its place of extreme growth widening and of the other to that of its extreme shrinkage. The life gyre, i.e the objective or primary impulse, at the present moment, is “sweeping outward, unlike that before the birth of Christ which was narrowing, and has almost reached its greatest expansion. The revelation which approaches will however take its character from the contrary movement of the interior gyre [i.e., the subjective or antithetical impulse]” (Ross 219). This expansion of the life gyre is visualized, in the first stanza of the poem, in the form of the falcon whirling beyond the command of the falconer in a widening gyre, a picture that Yeats had rehearsed in “The Hawk”. In “Demon and Beast” the image reverses the white gull’s joyful downward gyre in such a way that the two poems in union incorporate the double motion of the gyres as each dies in to the life of the other.

The second stanza of “The Second Coming” reflects the desert scene in the last stanza of “Demon and Beast”, stages the devastation view by which modernity is to be undone. Since the situation of the culture is unsustainable, Yeats convinced that the second coming must be at hand, he sees “a vast image out of Spiritus Mundi”, or the world spirit. Yeats depicted the Spiritus Mundi, in a note to “An Image from a Past Life”, as a “general storehouse of images which have ceased to be a property of any personality or spirit” (qtd in Ross 220). In this situation, the eye of mind calls out from the Spirit Mundi a wilderness scene in which a “shape with lion body and the head of a man, / a gaze blank and pitiless as the sun, / is moving its slow thighs,” while above “reel shadows of the indignant desert birds,” as though the lonely falcon of the first stanza has been born again as its anti-self.

Finally, the world’s direction along the gyre of science, majority rules system, and heterogeneity is currently breaking into pieces, similar to the quickly augmenting flight-way of the bird of prey that has lost contact with the falconer; the following age will take its character not from the gyre of science, popular government, and speed, however from the opposite inward gyre—which, apparently, contradicts supernatural quality, primal power, and gradualness to the science and vote based system of the external gyre.

The “rough beast” slumping towards Bethlehem is the sign of this new period; the speaker’s dream of the rising sphinx is his idea of the oddity of the new universe.

The darkness drops again but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour comes round at last,
Slouches towards Bethlehem to be born? 10

Remembering the general message of the verse, the end times, a shaking support could allude to the introduction of the Anti-Christ, and Bethlehem was the origin of Jesus Christ. The "brute" is slumping towards its plan to wreak devastation on this planet. Perhaps Keats saw that WWI did not resolve struggle and saw something more terrible not too far off. It would have been tragic to have seen such human waste. There is a verse in the Bible that says, "For we wrestle not against fragile living creature and blood, but rather against realms, powers, against the leaders of the munkiness of this world, against otherworldly mischievousness in high places" as a result of its dazzling, rough symbolism and unnerving ceremonial

10 Lines 18-23 of “The Second Coming” by Yeats
dialekt, "The Second Coming" is one of Yeats's most popular and most anthologized lyrics; it is additionally a standout amongst the most specifically dark and hard to obtain it.

Conclusion

As poetry comprehended widely than as a simple reiteration of the mystic theory of a vision, “The Second Coming” is a magnificent statement about the contrary forces at work in history, and about the conflict between the modern world and the ancient world. Perhaps the poem does not carry the thematic importance of Yeats's greatest work, and might not be a poem with which many people can personally identify; but the aesthetic experience of its passionate language is powerful enough to ensure its value and its importance in Yeats's work as a whole. The poem's power of image and language is to some extent independent of Yeats's own ideas, and by using Biblical echoes, both in style and reference, Yeats makes the poem immediate, which some of the other poems that originate from the system of a vision need. It draws on the cultural context in which one tends to read it, giving expression to idealistic fear and the emotion that one lives in periods of extraordinary turmoil, whether or not one really does.

References