The Impact of Indian myth on Occidental selected Poems

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Abstract

The current study deals with the impact and influence of the Indian myth on western literature in general and on the British and American poetry in particular. The concept of myth and its origin is somehow shadowy and ambiguous. At the same time, it penetrates all the various aspects of human life. Myth overtakes all the borders to become an international heritage for human civilization. Four poems have been chosen: T S Eliot’s The Waste Land, William Butler Yeats’s Supernatural Songs, Anashuya and Vijaya and Ralph Waldo Emerson’s Brahma.

This paper falls into three sections. The first one concentrates on the definition and concept of myth, its origin, its development, and its different types. Also, it concentrates on the two Indian myths kinds, namely; the Hindu and the Buddhist. Then, it tackles the relation between myth and literature, beside the way in which myth becomes an adherent part of human heritage. The second part analyzes texts from Occidental selected poems. The Indian myth takes part in reshaping and building the context and structure of the poem to give a meaning to their atmosphere of the poem itself. The third section deals with the most important findings of the research.

Introduction:

Myth is one of the most ambiguous and complex topics of study. It preoccupies the thought of researchers and thinkers over a long time. They are interested in examining the origin of myth, the date of its emergence and the reason that led to its emergence and spread in the world. It becomes part of everyday life. Myth develops from stories of supernatural powers to formulate the fundamental corner of religion and its rituals. These religious rituals take the form of music, dance and magical ceremonies.

Etymological speaking; "Myth" is derived from the Greek word "muthos" which means "simply, something that is said" (Mikics P. 195). The word "muthos" is defined in The Golden Chain: An Anthology of Pythagorean and Platonic Philosophy as: "Mythous myth, tale; legomena, "things recited",…belong to the sphere of myth; the one sided opposition between an irrational muthos and rational logos..."(P. 304). The humble definition of myth comes in Vickery's book "Myth and Literature: Contemporary Theory and Practice". He
states that "a myth is a story, myth is narrative or poetic literature"(P.68). There is a mingling relationship between myth and ritual. They can complete each other. So, "A ritual may be reinforced by a myth (or vice versa)…. Both myth and ritual are symbolical procedures and are most closely tied together … The myth is a system of word symbols, whereas ritual is a system of object and act symbols"(Ibid, P. 39).

The previous definitions indicate the religious side of myth. It sprung from irrational and unrealistic background but finally it turned to settle in man's rationale and become an essence of his life through taking the shape of specific worship rituals. These rituals deal with the culture of that specific community. Theodor Gaster talks about the importance of the four seasonal phases of the ritual as a matrix of drama. This type of drama tackles birth and death of the god of vegetation as a main topic of the primitive rituals (Vickery, P. 64). There are two various types of rituals which are "celebrative or sacramental, and magical ritual expressing joy in the attunement, and ritual seeking to exploit the otherness or defend against the hostility " (Ibid, P. 61). On the other hand, Algis Uzdavinys looks into myth as a philosophy that deals with cosmology and metaphysical phenomena. He argues that: "…myth constitutes an essential part of philosophy; all true myths requires a proper cosmological and metaphysical exegesis; …"(P. 304). Myth begins as a story which takes the form of ambiguous situation that needs interpretation. It turned to be an essential part of man's belief of interpreting such unknown phenomena. Myth takes shape of logos (god). The societies in which myth emerged, were very primitive and simple. Through different generations, the predecessors transformed these ambiguous experiences and foggy phenomena to their successors in a way or another.

The Swiss psychiatrist C.G. Jung in "The Archetypes and the Collective Unconscious.Vol.9. Part 1" talks about two things which operate in human beings' minds represented by "conscious and unconscious". Since these two parts incorporate or embrace information, memories and experiences in the mind, they are also able to bring back the old experiences holds by genes thousands years ago. Jung adopts Plato concepts in equivalence of "Archetype" to "Idea". Idea is seen by Plato as a "Pre-existent and superordinate of all phenomenon"(P. 75). This means that the unconscious is responsible of constructing such ideas or archetypes. This makes Jung to find God as an "archetypal light" and existed in "a place beyond the skies" (Ibid). This is a hint to the infiniteness of almighty God.

Jung believes in the existence of superpowers or secret unknown and misunderstood phenomenon which control the world.
According to Jung that earth is considered the mother of all the creation. He states that: "there is a prototype or primordial image of the mother that is pre-existed and superordinate to all the phenomena in which the "material", in the broadest sense of the term, is manifest"(Ibid).

Since human beings mind tends to be a place to store memories and previous experiences in what Lisa Schade Eckert in "How Does It Mean?" named this area of keeping memories and experiences as "Collective Unconscious: the self" (p.1). On the other hand, Victor Daniels defines it as:

That aspect of the unconscious which manifests inherited, universal themes which run through human life. Inwardly, the whole history of the human race, back to the most primitive times, lives on in us. Its origin is in heredity, and instinctual patterns. Has a universal character: Its structure is more or less the same everywhere and in all individuals. It "constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us"…(p.3)

Jung provides a psychological interpretation for human experiences which are related to mythical and religious beliefs. He claims their primordial or pervious existence in the mind as unconscious experiences. "There is a prior factor in all human activities, namely the inborn, preconscious and unconscious individual structure of the psyche"(Jung, P.77). Plato does not see in what he calls "Idea" as a "priori, but secondary and derived" (Ibid, P.76). This means that ideas arrive humans either through "germ-plasm" or by "taught" (Ibid, P. 78). Those ideas will be transformed into "preconscious psychic"(Ibid) and after that they take the form of "behavior" or "images"(Ibid). Jung explains the meaning of "images" as:

The term "image" is intended to express not only the form of the activity taking place, but the typical situation in which the activity is released. These images are "primordial" images in so far as they are peculiar to whole species, and if they ever "originated" their origin must have coincided at least with the beginning of the species (Ibid, P. 78).

Therefore, psyche is considered the consciousness which distinguishes individuals while the collective unconscious stands for the self. Self splits into three branches which are; ego, shadow and anima/ animus. Lisa Schade Eckert sheds light on the nature and the place of these three types of self in the following way:

The ego represents that small portion of the mind that we recognize as thought, maturity, and reason. In the realm of the ego, we identify who we are, what we think and believe about the world and our place in it. The Shadow,..., is the dark side of self, the hiding place for repressed desires,
instinctive desires and negative emotions. The anima (feminine) or animus (masculine) is the part of the Self that harbors characteristics of the opposite sex; a man has an anima and a woman an animas lurking in the depths of their Self. (How Does It Mean, P. 1).

According to Jung, the archetype is formulated after passing in a complex system of operations within human "psychic" or "unconscious predisposition" (Jung, P. 78). He discovered in human being what is called "Individuation". The "Individuation" means that: a human being is inwardly whole, but that most of us have lost touch with important parts of ourselves. Through listening to the messages of our dreams and waking imagination, we can contact and reintegrate our different parts. The goal of life is individuation, the process of coming to know, giving expression to, and harmonizing the various components of the psyche (Victor, P. 2).

This Individuation is incorporated and melted within man's self. It penetrates the deeper side of man to interpret or reflect what is going inside person into surface. In this matter Helen Payne claims: "Individuation means becoming a single, homogenous being, and in so far as "individuality" embraces our innermost, last and incomparable uniqueness; it also implies becoming one's own self. We could therefore translate individuation as 'coming to selfhood' or 'self-realization'" (Payne, 185). These experiences of "self-realization" are stored in man's "imagination" or "fancy" of the "primordial images" turns to be "visible" along with their content and "become conscious and is therefore filled out with the material of conscious experience" (Jung, Vol.9, Part.1, P.79).

Hinduism and Buddhism are ultimately the most ancient and naturalistic religions which sprung in the world in general and in East Asia or India in particular. These religions are established on the incorporation of nature and spirituality and their close adherence to them, it is not strange to find mythical stories and ritual orders within it as well. The ancient Indian communities were too close to nature and this is obviously incarnated from their primitive and simple way of life. Hindu religion deals with the origin of the creation as an absolute, unending and timeless one. In spite of their monotheist belief but this astonished the Hindu to be a polytheist worship at the same time. The ultimate reality of oneness of god is enhanced with these words "...eternal beginning ...is only the supreme Identity of "That One"..." (Coomaraswamy, P. 3). It means that God came from not being as light from darkness as well as separated sky from earth (Ibid).

The concept of Trinity is available in most religions including Hinduism, Buddhism and Christianity. It is common to find in these
two Indian religions the concept of Trinity which is similar to Christian Trinity of Father, Son and Holy Spirit in some places. The three main gods in Hinduism are: Brahma (the creator), Vishnu (the preserver), and finally Shiva (the destroyer) (Ibid). While the Buddhist Trinity is composed from Buddha, Dhamma and Songha (Sucitto and Candasiri, P. 3). Hinduism begins as a system of living and it was composed of rules that organize life of man. At the very beginning, Hinduism was a way of veneration and worshiping for the predecessors habits, manifestation of nature and the power of animals. It came later to arrange these phenomena within myths of gods, creation, man and the creature. In its process, it shifts from living system into taking a national form. Then Hinduism as a social system of life beside being a religion, it divided society into four layers. These four groups are reflected in the community as the following: The first group is Brahmins which includes the Vedic teachers and priests. The second one are Kshatriyas who are warriors, nobles and kings. The third are Vaishyas which represents the farmers, merchants and businessmen. The fourth group composes of Shudras which are mainly servants and laborers. Also Hinduism is one of the very few universal religions which venerate the female goddess. David R. Kinsley in "Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religious Tradition" argues: "A considerable number of goddesses are known in the earliest Hindu Scriptures, the Vedic hymns. In contemporary Hinduism the number and popularity of goddesses are remarkable. No other living religions traditions displays"(P. 1). This refers to the Hindu's respecting of goddesses because of the huge number of goddesses and their influence in the individual's life as well as their impact in the nature and its phenomena.

The earliest Indians totally believed in the mother land as well as in female as an origin of posterity and source of all creatures. They still believe in female sexual powers as David R. Kinsley goes on revealing the Hindu goddesses "sexual roles and relationships" (Ibid, P. 4). The old Indian mythology finds female naturally representing fertility and reproduction. The Hindu goddesses take different forms ranging from the stereotypical maternal image of female, till being warrior, wild or even uncivilized ones (Ibid, P. 5).

As a consequence to the defects in categorizing the Hindu community into many groups that distinguishes its individuals, Buddhism came to be a reformation movement. Many Buddhist schools appeared including Japanese school, Pali school, etc. These schools believe in "spirits", "demons", "rebirth in Pure Land" as well to the confidence in "mystic contemplation" (Thomas, P. 255). There was no savior or saving powers in this religion at the beginning.
Edwards J Thomas says: "In this sect...is rejected...the belief in any saving power. Everyone can...reach the knowledge of the truth through contemplation... who admired the concentration and self-denial of the contemplative mystic" (Ibid).

Later on, came into Buddhism what is called the "doctrine of bodhisattvas" which imposes its belief in savior and in "saint-worship" (Ibid, P. 258). Man salivation is only achieved through his/her morals and ethics. Buddhism is a three fold faith because Buddha himself is seen as a three dimensions character. Each side tackles with a specific matter. The first side is "dharma-body (dharma-Kaya)" which means "The essential body". It transforms all the illusionary matters into realistic one. The second side is called "the body of enjoyment (sambhoga-Kaya)" and it is related with enjoyment only. The third side is known as "The Transformation-body (nirmana-Kaya)" and its purpose is to work with the good of all the creatures (Ibid, Pp. 242-3).

The interpretation of the conscious activities of worship and life, came to take a larger essential part in this religion. Mind turned to be a huge revolutionary object that contains different kinds of experiences either those experiences that realized in this life and also the untrained or inexperienced one too. Thomas explains that in the following words:

Mind-consciousness arises through being attached to the distinguishing of external objects and it nourishes the store-consciousness by its vasanas (the results of its activity). Mind (manas) then follows with its attachment to the ideal of me and mine and its reflection thereon. (Ibid, P. 235).

These "me" and "mine" refer to the "ego" and "non-ego" of human beings. They are implicit and unclear powers which work inside the mind in a very complex but organized way. They transform all the information inside thought into existence (Ibid, P. 238). It is referred to these information as a "cause" while their natural reflection in existence is called the "effect". The Buddhist "Karma"; is a "law of moral cause and effect" (Ibid, 259) makes all human beings as well as gods subjected to this law. It equates man and gods in front of the punishment. The Buddhists put their faith in the concept of rebirth in addition to the "doctrine of annihilation of death". They think that "The individual being had existed before, and would exist again" (Ibid 260). They look into man's life as a matter of permanent change and as a consequence of that man "could come to remember his former existences" (Ibid, P. 260).

Buddhism portrays world as "a reality_ stage of the universe above this world of five senses, in which material shapes existed, but not the senses of touch, smell, and taste" (Ibid, P. 51). The accomplishment of the idea of existence is consummated through
"pain and putting an end to pain" in the road that "lead[s] to continuous existence" (Ibid, P. 62). In such way, the world from Buddhist point of view prevails three various faces which are:

... the lowest, the world of sensual desire from the deepest hells up to the heavens of sensual pleasures is inhabited by beings with their six senses. Above these is the world of form, in which the senses of taste, smell, and touch are absent. In the formless world only mind exists. It is inhabited by beings who have practiced the four Attainments of non-form (Ibid, P. 63).

Edward J. Thomas argues that Buddhists' doctrines deal with "the way of salvation and in cosmogony,..." (Ibid, P. 86). This means that the universe was void and "was covered with Death" (Ibid, P. 88). The myths of the universe evolution has built on notion of "recurrent cycles" (Ibid). In these cycles Buddhist can meet with Brahma as the Creator which is "imagined that he had created all the rest as it arose out of the chaotic state between two cycles" (Ibid). They carry on claiming that the destruction of these cycles is not demolition of the universe as a whole, but only involves the extermination of the world of Brahma (Ibid). After this partial ruin, the world starts its re-evolving with a new cycle which guarantees the reborn of beings in the higher world (Ibid).

In short, Buddhism is the religion which finds in the individual as an essential center to the contiguous cycle of universe. Individual's destiny is doomed to annihilation and reborn. This is the stage which determines through the process of transformation, the shape and form of the individual will be appeared (manifested) again.

The Impact of Indian myth in Occidental selected Poems of T.S. Eliot, William Butler Yeats, and Ralph Waldo Emerson:

The presence of the Indian myth in the western poetry is very huge and unavoidable. It is incarnated through a special reflection of the availability of Hindu and Buddhist images in the poetry of greatest western poets like T.S. Eliot, Sir William Jones, W.B. Yeats, Ralph Waldo Emerson, John Berryman, Percy Bysshe Shelley, and so on. They fostered their poetry with very rich Oriental beautiful and decorative pictures. Four poems are going to be selected in this study, which are: T. S. Eliot's The Waste Land, William Butler Yeats's two pomes: Supernatural Songs, and Anashuya and Vijaya, and Ralph Waldo Emerson's Brahma. These chosen poems stand for different ages and periods of Occidental poetry writers and writing career. Orient was and will be the subject of inspiration and innovation for the Occidental writers in general and the poets in particular, as a result of all the secrets and treasures behold within its great heritage and very rich mystical and unsolved ambiguities of its' cultures.
To begin with the great poet, T. S. Eliot whom in his poem *The Waste Land* incarnated East and its culture clearly through adopting Hindu and Buddhist images in his poetic masterpiece. Eliot thrives to manipulate different techniques to portrait the east in his poetry. He specifically used imagery, allusion and even sounds to add more effect to the dramatic scenes of the poem itself which he is writing. Such techniques are necessary to deepen the impact of the importance of the myth itself.

Europe after the WWI was passing through a crucial stage of moral, ethical, economical and even spiritual crisis. Therefore, existing of such themes is very normal as Rainy confirms in his comment on Eliot's *The Waste Land*: "In the first part of Part V three themes are employed: the journey to Emmaus, the approach to the Chapel Perilous … and the present decay of eastern Europe" (P. 74). Also, Eliot succeeded in bringing pagan archetypes to formulate the destiny of the protagonist through mixing two ultimately different cultures together which are the Hindu Oriental; fully spiritual and richly ethical one to the Christian Occidental spiritually bankrupt culture after the WWI, emptiness of spirituality and morals decay as well. It was part V "What the Thunder Said" in *Waste Land*, the poet used the Hindu sacred Upanishads myth which stand for:

- sacred texts written in Sanskrit, the earliest of which belong to the eighth and seventh centuries B.C., a group including the Brihadaranyaka Upanishad. …
- In the fable of the Thunder which he cites, the Lord of Creation, Prajapati, thunders three times, the sound being represented by the Sanskrit word “da.”…
- Prajapati had three kinds of offspring: gods, men, and demons. They lived with Prajapati, practicing the vows of brahmacarins. …
- This very thing is repeated even today by the heavenly voice, in the form of thunder, as “Da,” “Da,” “Da,” which means: “Control yourselves,” “Give,” and “Have compassion.”
- Therefore one should learn these three: self-control, giving, and mercy" (Rainey, P.p. 119-120).

In comparing the three themes of the journey to Emmaus, the approach to the Chapel Perilous … and the present decay of eastern Europe to the Prajapati three kinds of offspring: gods, men, and demons, one will find them identical or parallel. They start with prophets or religious teachings at the first phase, to move into application of the religious teachings and preaching in men's everyday life or at the temples, and finally, men will be examined by demons or devils at the end to find the extent of their faith's power, stability and worship of God. All the sub-titles used by Eliot are symbolic ones, as in the "Fire Sermon" Part III, which is a Buddhist ritual "The Fire
Sermon: The title is taken from a sermon by the great religious teacher Siddartha Gautama (ca. 563–483 B.C.), called by his followers the Buddha or the Enlightened One" (Rainey,99). Rainey explains in his book "The Annotated Waste Land with Eliot’s Contemporary Prose", through stating that: "The complete text of the Buddha’s Fire Sermon (which corresponds in importance to the Sermon the Mount) from which these words are taken, …"(P.73). Together, these words combine Buddha's to Jesus Christ's preaching on the mount. It is possible to say that both of the "Fire Sermon" and the "Mount Sermon" are identical and to go further are considered the constitutions or base of the two largely great religions in the world; Buddhism and Christianity. Fire symbolizes the purification of all things even the sins themselves. Fire was worshipped in ancient East largely. They were finding in fire a way of purifying and pity. The Buddhists' teachings imply that all things including thinking, eyes, mind, ear, morals, bodies, mind consciousness, and so on will be purified by this sacred fire (Rainey, Pp. 99-102). While fire in Christianity represents the Holy Spirit who incarnated on the Christ's disciples to zeal their faith in order to spread Christian faith in the world. Moreover, God's manifestation in Old Testament's Prophets took the shape of fire. In the following lines, T.S. Eliot brightly mingled words from Christianity and Buddhism as a legendry compulsory purification. The fire purifies the bodies of Indian's living and dead people while in Christianity shifts human beings into immortality and eternality. This archetype which is shaped through the images of death and life, alludes to "the spiritual conception of afterlife in Buddhism and medieval Christianity"(Liu, P. 7). Eliot postulates faith zeal to physical desires of the body:

To Carthage then I came
Burning burning burning burning
O Lord Thou pluckest me out
O Lord Thou pluckest

These lines are spoken by St. Augustine's who was proud in his arrival to Carthage, the city of knowledge and debauchery at the same time. He came to study philosophy but as a rushed zealous young man was derived for sexual affairs with women. He was ambitious to relinquish his sensual and sexual pleasures of the body. The repetition of "burning" refers to the torturing from the sexual sensuality of St. Augustine who stands for the whole people of the West. Also, it refers to the Buddhist's rituals of purification. Harold Bloom claims that:

Each of the poem's five sections traces the same trajectory of depletion: memories of enacted desire return so intensely that by each section's end, Eliot's language is fractured. In
the conclusion of “The Fire Sermon,” the hysteria of “Burning burning burning burning” arises from the sexual scenes that came earlier: the intercourse of typist and young man, Philomel's rape, the Rhine Maidens' violation, the trysts of the nymphs and their City Directors, and the narrator's weekend with Mr. (Bloom's Modern Critical Interpretations: The Waste Land. P. 188)

This is a clear evidence for the deterioration of the western civilizations values, ethics, morals by means of losing chastity. However, the poet tries to depict an archetype of sin doing and repenting act through saying that it is possible for man to repent and return again to God and religion, he really did that through inserting St. Augustine as a man full with desire for sex and a man with full ambition to experience all kinds of sins but at the end he finds the way to God. The poet in spite of disappointment and frustration from the modern man's rotten mind but he brought another example from eastern civilization which is Buddha. Buddha claims that man can transcend into God's position by burning the inner sensual desires. Both of Augustine and Buddha share "asceticism" and in this matter Bloom in "Bloom's Guides: T.S. Eliot's The Waste Land" authorizes:

That episode leads to an allusion to Saint Augustine's description of being in the grip of unholy sexual passion and surrounded by lust upon his arrival in Carthage and to the Buddha's condemnation of lust through the quotation of the four times repeated word burning in the Buddha's Fire Sermon, an instruction, like Augustine's Confession, in asceticism. (P. 46)

While, St. Augustine begins praying to Almighty God and then confesses his mortal sins that he has committed, he finds a way of salvation from the eternal fires in which were beseeching him. The fire of sin ignites the sorrows and repenting till being purified and liberated from sin fetters by means of its indistinguishable fires. That truly confession which embarks from Augustine's soul inner side has that power of disowning and dissolving his guilt. This principle resembles the Buddhists fire sermons in which is a way of cleaning and purification of both body and soul. These lines approve that the eastern and western asceticism meet together in a specific point. Michael North states that:

It is plain from Mr. Eliot's note on this passage-'The collocation of these two representatives of eastern and western asceticism, as the culmination of this part of the poem, is not an accident'—that he intends St Augustine and the Buddha to be actively present here. But whereas one cursory reading of From Ritual to Romance does all (practically) that is assigned as function to that book, no amount of reading of the Confessions or Buddhism in
Translation will give these few words power to evoke the kind of presence of 'eastern and western asceticism' that seems necessary to the poem: they remain, these words, mere pointers to something outside. (Pp.180-181)

Coomaraswamy in "Hinduism and Buddhism" claims that "fire" is a sacred medium, which is necessary for life as water itself "The Fire of Life and Water of Life (Agni and Soma, the Dry and the Moist),... (P. 9)". Through Fire which is a suitable medium for God to examine man with, he states: "the Gods entered into man, they made the mortal their house"(Ibid, P.10). Actually, Fire alludes to human beings' desire but in Buddhism Fire, in particular Shiv's fire implies the "epitomizes the devastation of the physicality of the dead yet the power of purification that devastates lust of human being and sublimes the spirituality" (Liu, P. 8). This motif of fire as a method of purifier and destroyer of lust enhances the idea of regeneration and installation of spirits after being purified by the flames of the holy fire. It is possible to fight fire by means of fire till submitting the dragon of sin and lust within human being's body and to become one of Buddha's disciples as Coomaraswamy goes on explaining these rituals of fire purification:

Here for the first time we meet with the Buddha’s doctrine of a real Self. At Uruvelā he reaches the hermitage of a community of Brahmanical Fire-worshippers, and wishes to spend the night in their fire temple. They warn him that it is the haunt of a fierce Dragon that may hurt him. The Buddha thinks not, and retires for the night, seating himself cross-legged and vigilant. The Dragon is infuriated. The Buddha will not destroy it, but will overcome it; assuming his own fiery form, and becoming a “human Dragon,” he fights fire with fire, and in the morning appears with the tamed Dragon in his alms-bowl. Upon another day the fire-worshippers are unable to split their wood, or light or extinguish their fires until the Buddha permits it. In the end the Brāhmaṇs abandon their Burnt-offerings (agnihotra) and become disciples of the Buddha. (P. 73)

This indicates to fight desire by means of desire itself in order to curb the man's personal sensual desires and lusts. The symbol of water is incarnated in Eliot's poem, especially in "What Thunder Said". Ganga is a goddess and river as well. They both are worshiped by Hindus. On both sides of this holy river, rituals of cleaning and purifying are made throughout the year. It is a suitable place for those who would like to be abandoned from their sins and to be purified from their ugly deeds. Any person can be purified and released from his guilt if he/she swims in these holy water of this sacred river. Diana L. Eck in "Ganga: The Goddess Ganges in Hindu Sacred Geography", argues that:
Normally, Ganga is found combined with other different deities myths to formulate a kind of specific mutual relationship with them. This relationship appears clearly through a mutual dependency between Ganga and Siva. It seems that only Ganga has the ability to cool the lingam of the god's Siva. Otherwise his linga of fire would always stay burning. This combination between Siva and Ganga will prevent the river Ganga from flooding the earth. They are both similar to a vehicle in which their reciprocal relationship is demonstrated in the daily ritual of pouring water over the Siva's linga (P. 148).

In Eliot's poem a kind of curse caused dryness in the land as a consequence of blasphemy and mortal sins. The following lines contain a wonderful comparison between Christian's Jesus Christ and Hindu gods and goddesses like Ganga and Himavant. In both religions water is symbol of life and fertility as well as purity. Water is necessary medium used for baptism which is Christian sacred ritual or dogma that is given for any Christian child after his/her birth in order to be released from the original sin. On the other hand, the Hindus pilgrimages to the Ganges holy river to be purified and disown their mortal deadly sins through Ganga's holy water as well. It seems that water is sacred for both religions. Through reading these lines a great problem seem to be, which took shape of God's curse and dryness as a punishment to the people of the land:

If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings ill the pine trees
Drip drop drip drop drop drop drop drop
But there is no water
Who is the third who walks always beside you?
When I count, there are only you and I together

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant.
The jungle crouched, humped in silence.

Harold Bloom in "Modern American Poetry" claims that water is necessary to relinquish the sensuous thirst of human beings as well as of the redeemers. Water is a grace either being a symbol for sensual pleasures or being a sign and medium for purification and cleansing from the deadly sins to acquire eternity and salvation:

The movement from the fire of Part III to the relief, in Part IV, through water prepares the sensuous texture out of
which, in Part V, the figures of Jesus and other redeemers take shape. They take shape because the senses require them to take shape, the senses as objective correlatives to the protagonist’s emotions (P. 165).

Eliot manipulated the archetype of rebirth throughout his poem. He shifted from the western context of life to the eastern one. It seems that he would like to fulfill the idea of salvation in which Christ preaches, by going to Himavant the abode of Gods in India at the Himalaya mountain. It could be parallel to Christ’s sermon of mounts. The river Ganga is waiting patiently for the rain and this is an imagery of hope which is associated with the archetype of rebirth (Tiwari, P. 159).

This unbearable thirst alludes to Christ’s thirst when He was raised on the Cross and He asked the soldiers who crucified him for water but instead of giving him water, they soaked a sponge in gall and dipped Christ’s lips with it. This longing for water is combined with the two Emmaus disciples who were sad but suddenly they saw the teacher’s (Jesus) apparition "Who is the third who walks always beside you?". The gloom and grief turned to happiness and Bloom describes this state of gladness or the reviving of hope after disappointment and despair as: "In both cases the apparition was delivering. The Waste Land’s positive force derives from the characters’ ability to generate, from an unreduced residue of feeling, an archetypal identity which delivers them from the closed circle of the Bradleyan self and the immediate historical moment (Ibid, P.166).

Water in Eliot’s poem shifted from being a source of life to be a cause for death, but death is incomplete or it is called death in life. Human existence for Sigmund Freud is consisted of eros and thanatos which are defined as "Eros is the desire to live, whereas thanatos is the wish to die. However, an intermediate state also exists which is called death-in-life"(Tiwari,P.70). The combination of these contradictory elements in the inherited human society will lead to the ultimate belief in the exaggerated stories and tales of the undead mythological or legendary religious characters in those societies including Christ, Buddha and even Hindu gods and goddesses (Liu, Pp. 6-7).

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DA
Datta what have we given?
My friend, blood shaking my heart
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DA
Dayadhvam: I have heard the key
Turn m the door once and turn once only
.....

DA
Damyata: The boat responded
Gaily, to the hand expert with sail and oar
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I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London Bridge is falling down falling down falling down
Poi s'ascose nel foco che gli affina
Quando fiam uti chelidon-O swallow swallow
Le Prince d' Aquitaine a la tour abolie
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.
Shantih shan
ti
ti
ti (Eliot's The Waste Land: V.
Eliot intends to use fragmentation in his poem in order to move from idea to another beside creating and formulating the image within the mind. In these lines, the poet puts side by side, the western criminality beside the eastern simplicity and peace. East is a source of peace unlike the western civilization which is turned into an ugly image of destruction of human heritage and civilization.

The auditory imagery is clear with the sounds of birds, water, thunder and so on. Also, these auditory images are connected with western and eastern myths. The protagonist or the poet tries to escape into India as a result of the western civilization blight and curse but he is shocked to discover draught everywhere. Even the sky stopped raining, in spite of the echoing of the thunder. Today world is undergoing sterility and disruption both spiritually and physically. Thunder proclaims a moral lesson of liberating societies from the serfdom or captivity of the spiritual barrenness. Thunder reveals the futility of their journey which was referred to in this poem. This spiritual dryness is described as self inner desert that man create for himself as an out coming of his/her ugly and badly deadly deeds: "People are shown faced with the horror of their self created desert. The original journey could not be completed not the thirst be relieved by the coming of rain"(Sheeba Azhar, P. 486).

Man as a weak creature, always finds in God the shelter at the crucial times to obtain the Divine mercy. The protagonist read on the Indian faces perplexity and confusion as an overwhelming image, because there is no rain in their land. Paul Deussen in "The Philosophy of the Upanishads" argues: "In India also, as in other countries, men believed that they heard the voice of the moral law-giver (Prajapati) in the roll of the thunder, whose da! da! da! is explained in the myth of Brih,5,1.as damyata! datta! dayadhvam! (be self-restrained, liberal, pitiful)"(P. 365). Always, God is merciful and the poet through thunder gives an obvious pictorial image for God's manifestation through his passionate reply of the three DA's: "Datta,
"Dayadhvam, Damyanta" which mean, (Give, Sympathise, Control). This is parallel to the Biblical sound which came from Heaven when Christ was baptized at Jordan's river "And there came a voice from heaven, saying, Thou art my beloved Son, in whom I am well pleased"(Matthew,3:11). The coming sounds either from heaven or from thunder hold a spiritual connotation, especially to those people who are permanently praying for God to heal themselves and to release rain in order to irrigate their lands and full the rivers with water and life. The poet generalized the blight as a global one. He combines the people of India's blight to the western myth of Philomel who was turned into bird as a consequence of raping. Humans of the globe are punished by God. They abandoned their spiritual innocence by means of invoking in physical debauchery. The gods were angry and decided to penalize the creatures. According to Hindu's belief that Karma deals with "a truly moral life" (Albert,P. 47). Transmigration for Hindus mean that, they will be punished in next life:

Man's body, character, capacities and temperament are the just compensation for his deeds done in earlier existences. Every act necessarily works itself out in another birth. Every good action ennobles the soul while every bad deed degrades it. A man who persists in righteousness makes early progress towards perfection, while continued vice plunges the soul in ever-deeper corruption (Albert, P. 48).

Christians unlike Hindus or Buddhists, they believe in purgatory which is a place where those who were not good and not bad are doomed to be punished for a specific period in purgatory before either entering Paradise or doomed by eternal torture in hell. The poet used a liturgical Latin language to serve this purpose and to employ religious element to the process of the poem " Poi s'ascose nel foco che gli affina / Quando fiam uti chelidon-O swallow swallow / Le Prince d'Aquitaine a la tour abolie" (Eliot's The Waste Land: V. What the Thunder Said, Lines 428- 430. P. 69).

Eliot's describes shore as an impotent, dry, lifeless, sterile and infertile place. These images stand for the western civilization deterioration, devastation and decay. The poet intends to repeat words to create an echoing image in his poem "London Bridge is falling down falling down falling down". The sounds of falling down of the London bridge are horrible and are mixed with the angry sound of god "da! da! da!" till reaching to the last line where "Datta. Dayadhvam. Damyata./ Shantih shantih shantih" are repeated again. This ending is a parallel to Sanskrit and the Bible through "Give. Be compassionate. Self-control". / "The peace which passeth understanding". In Philippians: 4:7, Lord says: "And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ
This means that in God mercy only human can find condolence and relief.

The Irish poet; William Butler Yeats was interested in mysticism and eastern myths as well. His poetry was richly carrying, especially in *Supernatural Songs*, *Crossways*, and other poems, with Hindu's and Buddhist's mythical images and symbols in order to portray vividly his poetic aura profundity and richness. Yeats succeeded in manipulating various kinds of archetypes by means of transforming the unconscious world of dreams and visions into conscious world of myths, symbols, images and metaphors in his poetry.

Yeast used Hinduism philosophical images in *Supernatural Songs*. This lyrical poem contains a comparison between an early Irish Christian hero called "Ribh" and "Meru" as ancient India sages. Meru alludes to Hindu's sacred Himalayan mountain. Ribh expresses audacious views about religion and sex (David Holdeman, P. 107). Yeats describes his hero as a tragic one as Eliot did. Ribh represented the Western civilization who decided to escape into East in order to be spiritually wealthy. Yeats discovered that civilizations are intermingled and could not relinquish human's spiritual quest as he saw them deteriorating and devastating. It seems, they failed to hinder man's irresistible willingness for sex and physical pleasures which curb human from unity with God and deprive him of heaven as a gift of eternity. The poet categorizes two kinds of civilizations, Eastern civilization is spiritual while the Western one is seen as materialistic.

These twelve songs are very difficult to be interpreted in which ascetic religious ideas are mingled with mystical legends. The hermit in *Supernatural Songs* has a Nobel duty in finding the main reasons behind the retraction and collapsing of western civilization as a result of its abominable materialism and its denounce from the early spiritual values. Any person would like to be a hermit should hold specific qualities as Margaret E. Noble and Aanada K. Coomaraswamy say: "'There are two things' he said, 'that must be avoided by one who becomes a hermit, viz. wrong desires and mortification of the body.'"(P. 274).

The poet called this condition of degradation as "the desolation of reality". Yeats borrowed "Meru" from Shakespeare and the name is referred to a hermit who seeks spirituality at the top of the mount. The poet gives an image for the juxtaposition of all civilizations who has doomed with one destiny. The following lines represent a clear thorough reading of that doomed fate:

_Civilization is hooped together, brought
Under a rule, under the semblance of peace
By manifold illusion; but man's life is thought,_
And he, despite his terror, cannot cease
Ravening through century after century, Ravening, raging,
and uprooting that he may come
Into the desolation of reality:
Egypt and Greece, good-bye, and good-bye, Rome! (W.B. Yeats' Supernatural Songs, XII. Meru. P.304)

These lines declare the poet's absolute believe in "causality and design in history, a purposefulness in the way human lives were shaped over time" (Grene, P. 160). This means that human being's life changes with the pass of time. This changeability could be for better or worse. Nicholas Grene described this movement of changing in the style of life which occurred as a consequence of history movement as a cycle. He claims that: "... the cyclic theory of the gyres bound man to a wheel of repeated change that he could neither alter nor direct" (Ibid). Unfortunately, the hero through his journey or quest failed in achieving immortality and to preserve his civilization from the great devastation. Helen Vendler in her paper entitled "New Wine in Old Bottles: Yeats's Supernatural Songs", claims that:

Against the hermits are set the successive historical manifestations of material civilization--Egypt, Greece, Rome, and (implicitly) Europe--which, as manifestations of the illusion of permanence, are bound to disappear, each in its turn. Only the hermits know that for each historical "day" there comes a "night" annihilating all the monuments and glory of each culture. (n.p.)

This is a reference to life and death. Day stands for the flourished glories of both man's life as well as civilization while death hints death or decline of man and civilization as well. Yeats mentions "Meru" which is a symbolic name that indicates the top peak of Himalayan mountain where the ascetic hermits offer their prayers for gods throughout day and night as thanksgiving. "Meru" symbolizes wisdom of the hermit and the passage of time. These images conjure the insight of the hermit who is seeking immortality by means of contemplation or uninterrupted prayers.

Hermits upon Mount Meru or Everest,
Caverned in night under the drifted snow,
Or where that snow and winter's dreadful blast
Beat down upon their naked bodies, know
That day brings round the night, that before dawn
His glory and his monuments are gone. (W.B. Yeats' Supernatural Songs, XII. Meru. P. 304)

The Hindu and Buddhist images, symbols and myths are present in Supernatural Songs. The poet wants to quench his desire for eastern spirituality as western culture failed in that matter through a pilgrimage to east at Meru Mountain in Himalaya. Everest is considered the highest mountain in earth and a sacred one as well. It is
located in the northeastern part of Himalayan Mountains (Conner, P. 59). Its name comes to mean the "abode of snow" beside regarding Meru Mountain as the "most sacred" (Ibid, P. 86). The three peaks of Meru Mountains are visited by pilgrimages on feet. They believe that Mount Meru is resident by "Hindu trinity of Brahma, Vishnu, and Siva". In addition to that, Mountain Meru "symbolizes a place where the spirits liberated from the cycle of living live in meditation."(Ibid, P. 122). This holy Hindu's Mountain which is covered with snow, the symbol of purity and peace, is also seen golden when sun rises and reflects in its peak. This image magnifies the holiness of this holy mountain which is encompassed or enclitic by golden shapes of the sun rays during its rise. This brightest image is clearly manifested in Yeats' poem called Anashuya and Vijaya. Conner states that: "The hamadri, or golden mountain, one of the three peaks of Mount Meru ... The Golden Peak is said to have shone like the sunrise, and the birds upon it had feathers of gold (P. 71)". Giorgio Melchiori in "The Whole Mystery of Art: Pattern into Poetry in the Work of W. B. Yeats" compares the Christian interest in mystical gilded domes by pagan traditions and beliefs. He says:

Christian's mystical interest in a gilded conoid dome as a celestial form must have been directly influenced by the pagan ideas of a cosmic egg, which not only figured so prominently in the early religions of India, Egypt, Persia and Greece, but by Roman times were essential to the heavenly symbolism of the two cults that had the greatest influence upon Christian imagery. Although the actual origins of the beliefs regarding a primordial egg and a god in the egg have little bearing upon the formation of domical ideology, ... The appeal to the Christians of the ovoid shape and of the earlier beliefs in a golden egg came long after these beliefs had been combined with the mortuary cult of the Dioskouri, as dispensers of immortality, and had been taken over into the cosmogony of the popular Orphic cult which was preoccupied with the afterlife.

In the Orphic theogony the conception of the universe as the upper and lower halves of a vast egg, which were heaven and earth, recalls the Vedic beliefs of India which visualized the Divine One as residing in a primordial egg split into two parts, the lower, silver half being the earth and the upper, golden half resembling the gilded domes of Buddhistic and Christian sanctuaries, being the heavens. At the same time that this conception of a golden half egg was so prevalent in the late antique period, the egg itself was an emblem of resurrection and the belief in the universe as two halves of an egg had been taken over into the Cult of the Dioskouri, where the ovoid shape, as symbolizing heaven and earth, was identified with their helmet-like piloi. (P. 231).
The first poem of the *Supernatural Songs* begins at darkness "BECAUSE you have found me in the pitch-dark night (Yeats, P. 299)", while the last one seems to complete the circle to end before the dawn; "That day brings round the night, that before dawn / His glory and his monuments are gone. (Yeats' *Supernatural Songs*, XII. Meru. P.304)". This philosophical and natural poem stands for Yeats' disowning from the occidental values and religion to convert into oriental Indian beliefs. West is depicted by the excessive interest in the physical pleasures and pervert actions unlike East, which is the source for the deep search of spirituality till arriving to unity with gods and heavenly powers. This made westerners including Yeats turn into India to seek deeply in its magical methods and the wide thoughts of the Hindu and Buddhists teachings, in order to satisfy his eager and unlimited wishes of discovering recent ways to reach his real self with unity with nature and God.

Mysticism is a dominant element in Yeats poetry as it is incarnated in the personality of Yeats's hero "Ribh". Lester I. Conner describes Ribh as "an imaginary Christian hermit and mystic" (P. 185), but this is not a necessary indication that Ribh is entirely spiritual person. It reflects sensual side as well. Ribh regards the Christian love as insufficient one in the process of the poem *Supernatural Songs*. In part VII of *Supernatural Songs* which is entitled "What Magic Drum?", the poet manipulated the symbol of drum from eastern point of view. In Hinduism, drum symbolizes sadness and mourn. It is used to declare losing and mourning at the time of death as it is knock in front of the corpse of dead person declaring the transmigration from life into another one or from state to another. The following lines stand for the mutual relation between the goddesses and divinity to fulfill the unity and perfection:

He holds him from desire, all but stops his breathing lest
Primordial Motherhood forsake his limbs, the child no longer rest, Drinking joy as it were milk upon his breast.
Through light-obliterating garden foliage what magic drum?
Down limb and breast or down that glimmering belly move his mouth and sinewy tongue
What from the forest came? What beast has licked its young? (Yeats' *Supernatural Songs*, VII. What Magic Drum?. P.302)

This part tackles the third element of Ribh Trinity which is "Child" (Ross, P. 240) which is cradled by his Father as described by the pronoun "He". It is a clear picture of Child, Father and Mother which is earth "Primordial Motherhood" as a creation archetype. As the father is doing his best to prevent his child from desire as stimulated him by natural powers but it is futile to escape such sensual and sexual effects as referred to through "Limbs", "belly", "lick",

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"breast", etc. The poet compared man to a beast because both are guided by their desires and wishes or sensuality. Drum in Hinduism implies the sound of creation and development. But in this place, the sound of drum moves to be an open invitation and a public declaration of man's sexual desires (Ross, PP.240-241). This means that Hindu Trinity is different from Christian Trinity in including woman instead of masculinity. So, the sequence will be Man, Woman and Child in Hinduism while in Christianity is Father, Son, and Holy Spirit (Ross, P. 239). Helen Vendler deals with the concept of trinity from another point of view which is the body entity as partially deity, partially sensual and partially spiritual. She argues:

Yeats imagines himself as God—a God part beast, part human, part divine—who embraces Primordial Motherhood in himself and engenders a suckling child, a cub with a glimmering belly to be licked by the God's "sinewy tongue" even as that same tongue moves sexually over the limbs and breast of Primordial Motherhood (n.p.).

Yeats wide knowledge in Hinduism appears in his poetry through mingling Christianity with Hinduism. In this part, the image of Child as soul and Mother as goddess reflects Christian image of the infant Jesus and His Mother. On the other hand, the setting of this part is a pasture which indicates a common Indian place of love. That "primordial mother" stands for God. In India, "primordial mother" is "Mother Earth", the source of creation. This is a mythological motif in which the "primordial mother" can stand for the "mother Earth" or "the "primordial egg" as sources of life and creation. Lily Strickland claims that:

…Hindu divinities, Agni, God of Earth, Indra, God of Air, and Surya, God of Sun, represented the three dominant forces of Nature in the Rig-Vedic period… From this first concept of Hindu pantheon came the later deities at the Vedic period, represented by Brahma, the Creator, Vishnu, the Preserver, and Shiva, the Destroyer, These main god-heads were given personalities, and became involved in an endless chain of avatars, or incarnation, being worshipped under a thousand different names until the poly-theistic concept of Hinduism grew into an intricate and complex subject (P. 331).

This motif of God's incarnation and embodying in human's shape to experience earthly life and work for a plan of salvation for the weaknesses of people, is existed in Hinduism, Buddhism and Christianity. This hints to a new Eve who would save the new generation beside preserving nature too from all kinds of destruction and deterioration. Yeats concentrates on the sensual feelings of the sexual act as unavoidable element in the life and art. However, it is obligatory to have a look into an Indian Oriental religious rituals in
which those cults or sects find in the physical intercourse as "a major element in the mystic experience" (Melchiori, P. 286). The poet gives angels a human quality by means of having a sexual act like humans, "For the intercourse of angels is a light / Where for its moment both seem lost, consumed" (Yeats' Supernatural Songs, I. Rihb at the Tomb of Baile and Ailinn. P.299). The poet describes his "centric myth" of the cycle of twelfth months, and twelve apostles of Christ into twelfth lines in part VI "He and She" of "Supernatural Songs". This part compares the need of the soul and the Moon to be away from the Sun's light in order to reflect it. This could be considered the ideal way to reach absoluteness. But, it seems that always soul is thirsty for sexual intercourse which causes losing virginity and chastity. The self-identity voice is heard in "‗I am I, am I; (Ibid, P. 302)". This alludes to the flammable desires of angles as well as a cause of the sexual pleasures of the intercourse. These temporary pleasures will lead to death which happen through its various images which could be historical, divine or even personal (Helen Vendler, n.p.).

In spite of Yeats's adaptation of a direct mystic vision which is a type of mediations of earthly life and celestial states to formulate his Occult system but in poetry manipulated indirect and intricate ways because he concentrates on process more than goal. Yeats aimed to unify imagination with history and its soul (Clanton, P. 6). Yeats interest in Irish folklore, eastern mysticism, Theosophy, Hereticism and Spiritualism leads him to believe in the mystical life as a center of all his works, doings and writings (Ibid, P. 17). Yeats clarifies his unsatisfying with spiritual and religious matters as necessary to achieve "natural beauty" to bring the appropriate magical system. He claims: "An obsession more constant than anything but my love itself was the need of mystical rites—a ritual system of evocation and meditation—to reunite the perception of the spirit, of the divine, with natural beauty (Ibid, 19)". This means that Yeats works for making his poetry mystical one and avoided moral purposes (Ibid, P. 41). He thinks that man is pre-condemned by the fate which is an avoidable matter.

The Occult philosophy regards man as the microcosm of the macrocosmic universe. This refers that within man, there is a god. This unity between man and god appears as reflection. To arrive to such unity with the great whole which is God, it should be there rituals accompanied with a mystical language. Amy M. Clanton states that: "There is a single main definition of the object of all magical Ritual. It is the uniting of the Microcosm with the Macrocosm. The Supreme and Complete Ritual is therefore the Invocation of the Holy Guardian Angel, or in the language of Mysticism, Union with God (P. 119)".
Yeats influence by India's religion and philosophy is reflected in his lyrical poetry such as Crossways. He tackles a wonderful images and symbols from India and its mythical gods and goddesses which are embodied in his poems largely. One of the dramatic lyrics of the Crossways, is Anashuya and Vijaya which starts with a description of the setting in a golden temple which is isolated in a forest to create serenity of mind as a main demand of contemplation till arriving that peak point of melting and reuniting with God. The priestess Anashuya selected such a place in order to fulfill the religious rituals. In Hindu mythology "Anashuya" means charity and also it relates to a pious woman who is ascetically devoted and endowed "miraculous powers" (Conner, P. 8). This poem takes a form of dramatic dialogue between Anashuya and Vijaya. Yeats embarks his poem in: "A little Indian temple in the Golden Age. Around it a garden; around that the forest. Anashuya, the young priestess, kneeling within the temple" (P. 8).

This line describes the setting of the goddess Anashuya which has peace, spirituality, serenity and calmness. Dr. Suman Singh claims that Yeats had read the Indian translated drama and even influenced by Sanskrit holy scriptures. He affirms the setting of Anashuya resembles setting of "the hermitage Kanva" in which "Sakuntala was brought up with her two playmates Anashuya and Priamvada" (Pp. 6-7). The Indian usual love setting is meadow or pasture. This lyric reflects God's images within each creature whatsoever is. The man in this poem is loved by two women who share one soul (Joseph Ronsley, Pp. 117-118). As a dialogue between two distanced lovers Anashuya and Vijaya with Anashuya manipulating of exchangeable length and strength voices in order to enhance being the only love and desire for Vijaya's mind. But unfortunately, it is a sad story because love is depicted as being a selfish vanity (Molly V. Parris, P. 16).

The "Golden Age " indicates to "the golden part of the Hindu cycle, where all is good and unadulterated" in which Yuga is practiced (Conner, P.70). This is a parallel to "Golden peak" (Yeats's Crossways: Anashuya and Vijaya , P.10) which is one of the three peaks of Mountain Meru in which sun rises and things are seen as gold (Conner,71). "sacred Himalay" means in Sanskrit the abode of snow and the most sacred is Mount Meru (Conner, P. 86).

In the poem, "the sacred old Flamingos" (Yeats's Crossways: Anashuya and Vijaya, P.9) symbolizes femininity, innocence, beauty and grace. Birds are considered messengers of gods. The birds hold wisdom beside insight and prophecy. S. Krishnasvami Aiyangar describes the sweetness and beauty of the flamingos female sound through stating that:
I do homage to the sinless lotus-like foot of Rama, the tree of desire to those who worship it, which is reddened by the splendour of the crest-jewels of Indra and the other (gods) bowing (before him) as (the lotus is reddened) by the early rays of the sun; which is embellished by the waves of light from the thunderbolt of the slayer of Vritra as (the lotus is embellished) by flights of bees; and which is distinguished by the tinkling of its anklets as (the lotus is distinguished) by the sweet sounds of the female flamingoes. (P. 96)

This implies the shifted colors of Flamingos and Lotus into redness as they exposed to sun rays. This color is related to the sensual desires and physical pleasures of the body. The lotus indicates a motivator or a sign of sexual pleasures, lust and desires. The appearance of gods through human features was seldom at the beginning of Yeats poetic career and they were usually taken the form of divine manifestation by means of existing through natural landscape and its beauty. This long legged bird "Flamingo" who is described as wise and aged by Yeats and has been dealt with in "adorn the mystical landscape of "Anayusha and Vijaya"" (Newcomb, P. 180). The poet tries to give an image of nature and birds as mediators between man and God:

See how the sacred old flamingoes come,
Painting with shadow all the marble steps:
Aged and wise, they seek their wonted perches
Within the temple, devious walking, made
To wander by their melancholy minds.
(Yeats's Crossways: Anashuya and Vijaya, P.9)

On the other hand, Vijaya's name comes to mean in Hindu's Mythology "Victory" (Conner,189). Yeats used symbolic names in his dramatic lyric excessively. This heavy use of symbolism and imagery is due to the poet's task in achieving the mystical love and looking into it as sacred and something inescapable which is destined by gods' powers from above:

Vijaya [entering and throwing a lily at her]. Hail! hail, my
Anashuya.
Anashuya. No: be still.
I, priestess of this temple, offer up
prayers for the land.
Vijaya. I will wait here, Amrita.
(Yeats's Crossways: Anashuya and Vijaya, P. 8)

These lines approve the dual love of these two women, who share one soul, to Vijaya but they dwell in two independent bodies. This person brought lilies flower as respect for these two women who are goddesses. Actually, lily symbolizes innocence and purity as well as it turns to be "a symbol of the female Principle" (Cirlot, P. 189). Also, it stands for "mystic thought" when a contrast in colors occur, in which the "the inferior colour is feminine in character and the superior
is masculine" (Ibid, Pp. 59-60). The reason behind using lily in his poem is:

would not put even a lily, or a rose, or a poppy into a picture to express purity, or love, or sleep, because he thought such emblems were allegorical, and had their meaning by a traditional and not by a natural right.

....

I said that the rose, and the lily, and the poppy were so married, by their colour and their odour, and their use, to love and purity and sleep, or to other symbols of love and purity and sleep, and had been so long a part of the imagination of the world, that a symbolist might use them to help out his meaning without becoming an allegorist (Melichori, P. 56).

Yeats through Vijaya tries to venerate the goddess "Anashuya" by shouting "Hail! hail, my Anashuya" (Yeats's Crossways: Anashuya and Vijaya, P.8) but Anashuya refused leaving the temple and following her heart. Because as a priestess should complete her duty in praying for the land and have to wait Amitra's coming. Amitra stands for "the beverage of immortality or the water of life"(Conner, P. 8). This means that prayers are necessary for bringing water for the land to be survived and to be green again. This could be a reference for scarifying by love for the sake of humanity and land as well. Kama is the god of love and is described as "a beautiful youth attended by nymphs. He carries a bow of sugar cane with a bowstring of love; each of his five arrows ... is tipped with a distinct flower to inspire love." (Conner, P. 99).

In studying of the American Poet, Ralph Waldo Emerson who was influenced by Oriental philosophy and teachings of Hinduism and Buddhism will discover his ultimate obsession in the eastern spirituality. The American poets during Emerson time were called Transcendentalists. Emerson in his lecture entitled "The Transcendentalists" adopted the term "Transcendentalism" from the German Philosopher Immanuel Kant who argues that:

"Transcendentalism affirmed Kant's principle of intuitive knowledge not derived from the senses, while rejecting organized religion for an extremely individualistic celebration of the divinity in each human being" (Baldick,P.262). On the other side, the term Transcendentalists mean:

The leading Transcendentalist Ralph Waldo Emerson issued what was virtually the movement’s manifesto in his essay Nature (1836), which presents natural phenomena as symbols of higher spiritual truths. The nonconformist individualism of the Transcendentalists is expressed in Emerson's essay 'Self-Reliance' (1841) and in Henry David
Thoreau's Walden (1854)—a kind of autobiographical sermon against modern materialism. (Ibid).

Emerson's poem entitled Brahma deals with immortality as a consequence of wisdom. The main purpose of man in this life is looking for eternity as death usually is there to hunt man's life by its well knitted net. Deepa Badrinath in "Eternal Values of Indian Philosophy in the Works of Ralph Waldo Emerson" argues: "The secret of immortality is to be found in purification of the heart, in meditation, in realization of the identity of the self within and Brahman without, For immortality is simply union with God".

This aim is achieved with good works and righteous deeds only. This purification of body and soul is an essential matter in Buddhism and Hinduism as well. Therefore, the poet starts his poem with red color as a sign of sacrifice. It should be their sacrifice in order to purify the inner and outer sides of the person. Brahma criticizes human beings arrogant and tyranny. It assumes that god Brahma refers to forgetting him whenever man is given power and wealth. The image of a brave, strong and arrogant fighter is clear in Emerson's poem "Brahma":

If the red slayer think he slays,
Or if the slain think he is slain,
They know not well the subtle ways
I keep, and pass, and turn again. (Emerson, P. 655).

These lines reflect the debate between god Krishna and Arjuna who refused to fight beside his kinsmen. For this reason, god Krishna finds that it is his duty to remind and enlighten him of his task as a fighter who should defend his people. Deepa Badrinath claims that Emerson is quoting Krishna's words to Arjuna from Bhagavad-Gita in which he says: "O Partha, how can a person who knows that the soul is indestructible, eternal, unborn and immutable kill anyone or cause anyone to kill?" (n.p.).

Emerson influenced by the god of creation "Brahma" as one of Hindu trinity gods which shares Brahma with this concept the other two gods, Vinsu who is the preserver and savior of the world and Siva, the destroyer and dissolver of the world (Anwaruddin, P. 2). Emerson's first stanza is taken from Hindu sacred texts of Katha-Upanishad while the other stanzas are taken from other sacred texts of Hindu Mythologies to enhance the Indian philosophy that all people passes through what is called "Triad" state which include, childhood, youth, and old age. These three states of being are represented by the three gods as the following: Shiva reflects image of childhood and Vishnu represents youth stage while Brahma incarnates the old age and wisdom (Badrinath, n.p.).
This means that all events of past history and the actions of individuals are fresh and recent for him. The mystery of Brahma is beyond human comprehension to be understood. For this reason Brahma informs Arjuna even if the individual is either "slayer" or "slain" but none knows the "subtle ways" of God. The pronoun "They" stand for the individuals while "I" is an indication for God. Meanwhile the individuals meet God will achieve the peace of mind through unity with God even if they were victims of slain. This means, the individual's life is the contribution to the whole (Carpenter, P. 121).

Emerson finds in Indian philosophy support of morality and consolation for pain and suffering accompanied by life and death. This philosophy leads into the self-realization and peace as main sources for the goal of life questioned by the transcendentalists. This philosophy affirms the ability of the individual to reunite and be one with God.

The strong gods pine for my abode,
And pine in vain the sacred Seven;
But thou, meek lover of the good!
Find me, and turn thy back on heaven. (Emerson's Brahma, P. 665)

The mystery of Brahma is similar to the light of hope in which both the individuals and the strong gods look at it in vain. There are two forms of Brahma, the formed or mortal Brahma (Para), and the formless or immortal Brahma (Apara). Human beings are considered as a mortal Brahma who has the ability to unite with immortal one. If this unity is achieved, the man will reach God's Majesty. Emerson believes that the laws for soul's perfection are only fulfilled as insights of the intuition of the moral sentiment. But these laws are out of time and space as well as having the ability of destroying themselves. As a result man will achieve perfection through union of form and formless by means of the good deeds only (Anwaruddin, Pp. 2-3).

The main three Indian "Strong Gods" that will be absorbed by Brahma are Indra, the god of the sky and wielder of the thunderbolt; Agni, the god of fire; and Yama, the god of death and judgment. On the other hand, the "Sacred Seven" stand for Maharshis or highest saints. This is an echo of Brahma scriptures of redemption and purity from all guiltiness: "Abandoning all religious duties, seek me as thy refuge. I will deliver thee from all sin. Be not anxious. (http://www.bartleby.com/370/62.html)"

This vivid Oriental scriptures' passage of Immortality is related to the Biblical scripture which is told by St. Tom when he doubted the resurrection of Christ till feeling the places of nails and wounds through inserting his hand into side of Christ which was pierced by the soldier's spear on the Cross. The poet is quoting St. Tom words when
he said to Jesus after confirming the resurrection of Christ by saying: "I am the doubter and the doubt (Emerson's Brahma, P. 665)".

**Conclusion:**

The findings of this study refer to the total mythical and spiritual inclinations beside the huge influence of the Occidental poets through their excessive readings, direct exposing to the Oriental philosophies and religious belief of the east. This caused their escape from the western limited fetters of life to Oriental faiths which are dominated by simplicity and overflowing into the deeper side of the person to achieve unity with God.

The oriental beliefs consider man as a mortal creature who has the ability to achieve immortality by means of mediation and contemplation through unifying with nature and landscape which reflect the image of God. These group of poets who were indulged with the Hindu and Buddhists creeds of eastern sights, tried through their poetry to create an image of unity with God and to enhance the idea of giving a new sight for the Western deteriorating civilization as a cause of its excessive overwhelming in materialism after dismissing spirituality.

Those poets concentrated on the concept of Trinity, in which both Oriental and Occidental religions shared together. But, unlike Christian Trinity concept which depend on masculinity alone, they found in the Oriental concept of Trinity in both Hinduism and Buddhism, a different matter which contains feminine gods beside masculine ones. The Hindu and Buddhists are portraying Earth as a Mother and is created by Female goddess beside the existence of too much female goddesses in their believes and rituals as well.

Beside these differences, it is possible to discover some common features between Oriental and Occidental beliefs, as the concepts of purifying and salvation, which are fulfilled by means of prayers and other rituals. They also share the concept of probability of gods death and resurrection with specific variations. The east and west agree on the pilgrimage of the hero to achieve immortality of body and soul. But, Hinduism and Buddhism rely heavily on the transmigration of the souls which is not present in Christianity. Christianity stressed on purgatory as another way for purifying body and soul. Finally, the conversion and convention in the oriental spirituality as a mediator and controller of man's life is undeniable one due to their work as a new way of life with very old roots for spirituality and salvation.
Works Cited:


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تعالج هذه الدراسة فعالية وتأثير الأسطورة أو الخرافة الهندية على الأدب الإنجليزي بصورة عامة والشعر البريطاني والأمريكي بشكل خاص. بينما مفهوم الأسطورة واصلاً يشوه بعض الضبابية والغموض ولكنها بنفس الوقت تخترق أركان مختلفة من حياة البشر. فتجاوزت الأسطورة كل الحدود من أجل أن تصبح أرث عالمي للحضارة الإنسانية.

يقع هذا البحث ضمن ثلاثة أقسام. القسم الأول يركز على تعريف مفهوم الأسطورة، وتطورها، أنواعها المختلفة. وأيضاً سيتركز على نوعين من الأسطورة الهندية، وهما الهندوسية والبوذية. ومن ثم ستتناول العلاقة بين الأسطورة والأدب. والقسم الثاني سيحلل نصوص لقصائد غربية مختارة، إذ الأسطورة الهندية ساهمت ببناء وبث نصوص مختارة، وتركيبته في القصيدة وذلك لفرض إعطاء المعنى وتهيئة الأجواء الجمالية للقصيدة نفسها.

ب lưới يعالج القسم الثالث النتائج المهمة التي أظهرتها هذه الدراسة.