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## REVIEW ARTICLE

### INDIAN MYTHOLOGICAL PERSPECTIVE: A STUDY ABOUT WILLIAM BUTLER YEATS AND THOMAS STEARNS ELIOT

# Indian Mythological Perspective: A Study about William Butler Yeats and Thomas Stearns Eliot

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## INTRODUCTION

This article is a discriminating study on the oriental sources which two major poets—W.B. Yeats and T.S. Eliot—exploited for the investigation of another focal point of life and another foundation of qualities. They felt powerfully attracted to the heavenly myths of antiquated India and endeavored to join them with those of the West through their interminable centerpieces. They were affected by eastern considered, however progressively as borrowers than as followers, in light of the fact that the temper of their own reasoning was not eastern. What they gained experience from India was worked over and reshaped by a feeling of qualities that they accepted had descended to them through scholars—Indian and English. This feeling of qualities could change their gleanings is theosophy, mystery, Buddhism and mysticism from a hotchpotch to an agreement.

India and her written works of wisdom—perennial wellsprings of enthusiasm to the planet at large—have cut out a withstanding place in the hearts of numerous Western poets, especially Yeats and Eliot:

“There is some reason to suppose that Yeats’s affinity with Indian thought and Indian outlook on life has somehow been closer than that of any other comparable Western poet who came under that spell some time or other. In poets like Emerson and Whitman, Indian thought has undoubtedly been an important influence, but strongly as it coloured their reflection, it remained one of the elements of the Philosophical synthesis which they built. (Kantak 1965: 80)”

Yeats, maybe more than T.S. Eliot, offers Indian mythic vision. His reaction to legendary India might be followed to the personality between antiquated India and Ireland. Yeats accepts that primitive India and Ireland are corresponding to one another. Primitive Ireland like India was athrob with stories of marvel and secret. Characteristically, he felt an inward impulse to investigate the significance and pith of life in Indian myths.

Indian state of mind towards resurrection got the idyllic favor of W.B. Yeats. His vision of every last one of components of the fleeting universe of sense what's more energy just as parts of an entire is basically the primitive vision of India. He finds nothing wicked or scornful. Actually when he goals to go past the grime of 'veins and guilt', he keeps his look altered on the defective figures who make the arousing music. He feels simple in the experiential planet where life is only an example of expiration and resurrection. Yeats concedes the remote thoughts and mentality into the surface of his verse and in finishing so he encounters no hesitation of soul.

Yeats communicates the mythic vision in a significant number of his poems, be that as it may all the more especially in "Supernatural Songs". These songs are about a loner named Ribh. The magical encounters Ribh communicates are notably Indian. "Ribh in Ecstasy", "Ribh at the Tomb of Baile and Aillinn" and "Ribh recognizes Christian Love Insufficient" are shockingly Indian in feeling and tone or voice. The short verse "There" communicates the feeling basically Indian. The writer says:

There all the barrel-hoops are knit,

There all the serpent-tails are bit,

There all the gyres converse in one,

There all the planets drop in the sun,

In this poem graceful and magical encounters underpin one another. Civilization is a scene held together by 'complex deception', the artist's "boiling over" and "ravaging" are important for the investigation of the devastation of actuality. This thought is available in the poem "Meru". Civilization is hooped together...

By manifold illusion...

And he, despite his terror, cannot cease

Revening through century after century,

Revening, raging and uprooting that he may come into the desolation of reality.

In short, "Supernatural Songs" of Yeats communicate the vision which is conspicuously Indian. A note of peace these poems sigh hails from a tranquil conviction of Divine cooperation in everything.

Like Yeats, Eliot, too, has drunk deep into the wellspring of aged written works of India. Numerous components joined to stir the investment of T.S. Eliot in the insight literary works of India. Eliot got a chance to live in close contact with Lanman, Woods, and Babbit who were powers on Indian thought and custom. T.S. Eliot concedes that James Wood handled a deep impact on him. He says:

"Two years spent in the study of Sanskrit under Charles Lanman, and a year in the mazes of Patanjali's metaphysics under the guidance of James Woods, left me in a state of enlightened mystification. A good half of the effort of understanding what the Indian philosophers were after—and their subtleties make most of the great European philosophers look like school boys—lay in trying to erase from my mind all the categories and kinds of distinction common to European philosophy from the time of the Greeks. My previous and concomitant study of European philosophy was hardly better than an obstacle. And I came to the conclusion—seeing also that the 'Influence' of Brahmin and Buddhist thought upon Europe, as in Schopenhauer, Hartmann and Deussen, had largely been through romantic misunderstanding that my only hope of really penetrating to the heart of that mystery would lie in forgetting how to think and feel as an American or a European: which, for practical as well as sentimental reasons, I did not wish to do."

Eliot has inferred thoughts not just from the Upanishads and the Gita additionally from the Buddhist written works. In St. Augustine, Eliot ran across the echoes of Buddhist considered. Both St. Augustine and Buddha have laid stress on the significance of monkish life and otherworldly askesis to be gotten through sensitivity and sympathy.

Buddha needs his devotees to be 'agreeable and thoughtful' without 'mystery perniciousness'. (Qutd in Schweitzer 1956: 105) Eliot's *The Wasteland* is the aftereffect of the covering of 'cherishing thoughtfulness' by arousing desire. As cherishing delicacy, an expanding feeling of heart, is devoured by the erotic blazes, there should remain only dry plain stripped of otherworldly essentialness. As wastelanders reject the otherworldly inference of the Upanishads that self-destruction is fundamental for otherworldly salvation, they are destined to no man's land (i.e. otherworldly sterility).

Yeats misuses the tantric myths to communicate the observations of his existence. The Indian Tantra

stresses the Union of sexual life and otherworldly life symbolized by Shiva and Sakti standard.

Yeats as an Indian tantric attains the solidarity of being in the face, of the different pulls and the beyond reconciliation claims of the figure and the soul. What Crazy Jane articulates indicates the union of form and soul,

A woman can be proud that stiff

When on love intent:

But Love has pitched his mansion in

The place of excrement;

For nothing can be sole or whole

That has not been rent.

Mythical vision is vital to the wonderful structure of W.B. Yeats also T.S. Eliot and as being what is indicated a legitimate comprehension of the myth is crucial for the energy about their verse. Myth is not a children's story, as some accept. It is actuality in original structure. Concentrated and noteworthy looks into in humanities led by Freud and Jung have investigated the deep symbolical implications entwined with the examples of the old myths. Men of religious sensibility identify in myths those concealed forces which can empower the current mankind to disintegrate the profound difficulty. Thomas J.J. Altizer has highlighted the consecrated nature of myth- "Myth, for example custom, is a mode of experience with the consecrated which makes conceivable the nonstop representation, then again re-summoning of a primal holy occasion." (1962:92) Men of creative sensibility surmise that myths guarantee the happiest future for workmanship. Elizabeth Drew has watched: "Eliot sees the happiest future for workmanship under the impact of another regulating element. He calls this 'the legendary technique' furthermore he sees it as a route by which the craftsman can give shape and essentialness to the riotous material of contemporary life. (1949:2) It is, thusly, however regular that poets with otherworldly knowledge may as well turn to the primitive myths of India. In old India symbolization had its establishes in myth and image, the best possible dialect of power. That is, in aged India, troubadours communicated their emotions and religious musings chiefly through myths and images. Elizabeth Drew feels that myths in the past came into structure as a consequence of the triumph of man in imparting the super-normal or additional objective action of the everyday presence. She composes:

"Myth, therefore, was the symbolic presentation of

primitive man's instinct that his work-a-day world was

interpenetrated with a super-rational or extra-rational activity in which he himself could and did share. (4). “

Mythic creation is both objective and super-balanced and accordingly, it won't be out of spot to say that myth is a "story or an intricate of story components taken as communicating, and hence as certainly symbolizing, certain deep-lying parts of human and transhuman presence. (Preminger 1972:538) Myth, hence, is of crucial criticalness in the present day planet which has been decreased to a "stack of broken pictures". (Eliot 1963: 61.) As present day humankind is cut off from the crucial foundations of myths, they see only incomprehensible scene of ethical political agitation furthermore otherworldly dry spell. The personal obligations of associations between human life and regular life attained in the time of Chaucer have been snapped in the present day planet where Alfred Prufrock, an agent of the present day humankind says: "I have allotted my existence with java spoons". (12) The mechanical picture of "spoons" is suggestive of the transcendence of investigative information on the up to date life. This has urged Gerontion to excuse his "phantoms" away. T.S. Eliot accepts that individuals can recapture otherworldly essentialness which has been sapped by the development of realism, gave they advance the primitive mode of feeling and considering. That is, the way to profound salvation. He, accordingly, urges upon the spectator to accompany the three-fold way of salvation showed by Prajapati in the Brihad-aranyaka Upanishad.

W.B. Yeats, in his endeavor to scaffold the inlet between subjective East and objective West, receives mythical convictions from the primitive myths of India. F.a.c. Wilson has called attention to that the disposition of the East standing in sharp stand out from that of the West is basically subjective, in light of the fact that in the East divine union is conceivable through dependence upon singular probability or through the development of one's own self without the intercession of any outer media such as victimized person saviour (1960:42). The Buddhist expositive expression additionally supplies him with materials for graceful piece. The myth of re-incarnation, a trademark characteristic of the old shrewdness literary works has been poetized and additionally performed by W.B. Yeats. The incarnation of Lord Vishnu as a fish, tortoise or pig is aromatic of the indication of the Supreme soul in substance. Yeats' poem "Leda and the Swan" is Yeats' outstanding endeavor at giving a graceful example to the union of the soul and the matter. Indian sages envisioned soul as a swan and its sexual experience with a mortal excellence indicates the plummet of what the Bible and Kabir call "word" into the structure. Yeats' play The Hearne's Egg follow the writer's obligation to Indian primitive myths.

This play has a complicated example of imagery and is, from various perspectives, the cement indication of

Indian originations about the thought of Godhead, the disposition to sex, the topic of re-incarnation and Samadhi.

Actually the whole graceful play is superbly organized on Indian slant and topic with its symbolical accentuation on the "Swan prime example" and Brahmanda or the grandiose egg. The union of the Great Hearne and Attracta at midnight has been performed to infer the treatment of human life by the strengths of soul. The dramatist has infringed a mythical example on the physical and mystical union to empower the individuals to handle the deep lying truths of presence.

A float towards myths and legends is initiated in response to the development of otherworldly and religious emergency in life. The Gita states the religious truth that God shows Himself into human structure to restore profound vision to humankind, when the hydra-headed sin takes control of the universe. The re-incarnation of Rama or of Krishna was in sheer reaction to detestability symbolized by Ravana or Kansa. Yeats in "The Second Coming" manages the re-incarnation of God to restore adjust to the planet torn by otherworldly clash and religious disorder. In this poem the artist has imagined a planet where the time is out of joint:

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world,

The blood-dimmed tide is loosed, and every where

The ceremony of innocence is drowned; (1962:99).

The otherworldly emergency imagined in these lines initiates the demiurgic vigor in God to uncover Himself. A harsh brute 'with lion form and the leader of a man' slumping towards Bethlehem helps one to remember the man-lion (Nar-Simha) avatar of Lord Vishnu to restore otherworldly and religious request.

Consequently, both Yeats and Eliot have obtained plans from Indian myths and magical legends and have re-deciphered them in their own particular lovely settings. Yet at the foundation of their mythopoeic creation is their longing to make an aged mode of reaction to life. That is, profound anxiety actuates them to look for safe house in the mythical universe of India, which was as soon as possible mythical and otherworldly and verse can procure wealth and unpredictability when it has its establishes in myth on the grounds that, "Myth",

Leroy E. loemker has brought up, "is an essential yet complex work of art, 'The Father of verse', whose genesis is religious and which is consequently dressed in the feeling of the numinous." (Altizer

1962:122.) This maybe illustrates why Yeats and Eliot have misused myths and otherworldly legends to extend their wonderful vision.

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