Chapter II

India's Response to W.B.Yeats

In the previous chapter a survey of the impact of Indian philosophy and literature on Yeats was presented. This chapter presents a similar survey of the impact of Yeats's thought and poetry on Indian poets writing in different languages and the critical response in India to Yeats's works. It is commonly known that together with Eliot and Pound, Yeats has been a major influence on modern poetry in many Indian languages. Poets and critics from many languages have responded to his writing creatively and enthusiastically. I have selected for study here responses in Gujarati, Hindi, and English, the languages with which I have some familiarity. The only exception to this methodological procedure is a brief section on Bengali poetry with a particular reference to Rabindranath Tagore. Tagore is undoubtedly a major literary figure in modern India and is also a pervasive influence on not only most of the Bengali poets but also on literature written in other Indian languages. The chapter is organised in five sections as follows. 1) The reception of Yeats in Gujarati with reference to modernist poets represented by Niranjan Bhagat. 2) The reception of Yeats in Hindi poetry with reference to Harivanshrai Bachchan. 3) The reception of Yeats in Indian English poetry with special reference to Sri Aurobindo. 4) The reception of Yeats in Bengali with reference to Rabindranath Tagore and some modernist poets. 5) Research in India with Yeats as the focus. It is hoped that these five sections will cover the general gamut of the reception of Yeats in Indian literary
culture during the present century. The aim in this chapter is not to make an exhaustive survey of every single case of literary influence where Yeats is the protagonist. Such a survey is virtually impossible. Given the multiplicity of languages in which modern Indian literature is written, this chapter will attempt to examine the quality of Yeats's influence and more importantly the response of Indian poets and scholars to Yeats in such a way that some generalisations may become possible.

The word influence is taken in a very wide sense in this study. This is because the present study is an attempt to analyse and find some general trends and patterns in the Indian response to Yeats. Being influenced by a poet is only one aspect of the response to that poet. Besides, as it has been pointed out in the work of Harold Bloom, Stanley Fish, Louise Rosenblatt, Claudio Guillen and others in their writing about Influence Studies and Reader Response theories, the act of a reader responding to a poet is not substantially different from that of a poet being influenced by that poet. Therefore where it is possible and clearly visible, as in the cases of Bachchan and Mokashi-Punekar, Yeats's influence has been pointed out. In other cases no attempt has been made to trace parallels or traces of influence which may be present in a subtle form, but the nature of the response has been studied by pointing at certain observable patterns and trends in this response.

I

The response of Gujarati writers to Ireland and Irish culture dates back to the famous folklorist Zaverchand Meghani (1897-
Meghani referred to the Irish bards as the European Charans in his book Charano ane Charani Sahitya (Meghani 32-33). The Charans is a community in Gujarat, Punjab and Rajasthan which traditionally preserved the genealogies of the kings and great men and sang them in a poetic form. Charans also sang songs to incite the soldiers before a war and songs of the praises and the exploits of the kings in war. The comparison of Charans with the bards is not the only reference in Meghani which shows his interest in the Irish culture. He also wrote the history of Ireland in two volumes titled Salagatu Ireland, meaning 'The Burning Ireland'. Meghani displays a great sympathy, understanding and knowledge of Irish culture and history. It is possible that Meghani the folklorist drew inspiration from Yeats the folklorist.

Modernism emerged as a trend in Gujarati poetry after the second World War. In the post independence period the influence of European modern poetry became strong, particularly in the fifth decade. Baudelaire, Rilke and Eliot were the main influences. Harishchandra Bhatt (1906-1950) who was attracted to and well versed in Western literature explored the Greek myths, symbols and themes in the forties. The names of Baudelaire, Rilke and Eliot find mention in his poetry and prose writing. In a letter to Umashankar Joshi on 19 September 1941 he wrote, "I have come across an excellent book on Hopkins, Yeats and four modern youngsters" (Quoted by Patel 87). Bhatt also wrote odes to Yeats, Rilke, Baudelaire and some other poets. Yet Bhatt is more of a romantic than a modernist.
The first modernist in Gujarati poetry was perhaps Niranjan Bhagat. Being a professor of English and a friend of Harishchandra Bhatt, he was familiar with and attracted to poets like Baudelaire, Rilke, Eliot and Yeats. Bhagat began his poetic career in the fifth decade when he also wrote some English poems in imitation of Tagore's Gitanjali. Bhagat's 'Prawala Dweep' (1956) whose title echoes 'The Coral Island' combines characteristics of the Symbolist and the Imagist movements. He was the pioneer of the Imagist movement in Gujarati literature. His response to Yeats can be taken as representing the response of most of the modernist poets in Gujarati. Though his response to Yeats is mainly confined to his introductory booklet in Gujarati W.B. Yeats: Parichaya Pustika Pravruti, it is interesting as a typical case of an Indian poet who responds in an individual and meaningful manner to Yeats but does not show any visible parallels or signs of influence in his own poetry as against a few other poets who consciously imitate Yeats.

The booklet presents briefly Yeats's life and career. Bhagat divides the essay into nine different sections. In the first section on 'Childhood' he gives most of the information that we can get from Yeats's autobiographical writing. He emphasizes Yeats's poor eyesight due to which he could experience not the scenes but the visions of his childhood in Sligo. Bhagat has included this otherwise neglected detail perhaps because being a poet himself he is able to see the importance of this fact and its relationship with the poetic visions and the dependence on the ears which it might have led to.
and which must have played an important part in Yeats's process of poetic composition.

In the second section on 'Education' or Formation Bhagat particularly refers to Yeats's father reading aloud passages from Shakespeare and Byron to young Yeats and adds that due to this childhood experience Yeats developed the habit of speaking aloud while composing. Yeats experienced the hatred for the Irish in England and the hatred for the English in Ireland and this according to Bhagat made him conscious of his Irishness and aroused in him an interest in Irish myths and legends.

The third section on mysticism mentions the contribution of A.P.Sinnett's book Esoteric Buddhism, the Hermetic Society, Madame Blavatsky and Theosophy, MacGregor Mathers, the Golden Dawn, his mystical experiments with his uncle George Pollexfen and his conversations with the maid Mary Battle. Yeats derived some important symbols like the bird and the tree and his theme of 'Unity in duality' or creative tension in opposing elements through these experiences. A Vision which was based on his wife's automatic writing gives a deeper meaning to some of his poems like 'Among School Children', 'The Second Coming', 'Leda and the Swan' and 'Sailing to Byzantium'.

In the fourth section on 'Nationalism' Bhagat says that Yeats's nationalism was like that of Tagore, the nationalism of a great poet. His Ireland was the Ireland of his dream, his imagination which is reflected in the characters of Cuchullain, Cathleen and Yeats's many friends. Yeats was above the politics of the Gaelic-
English or the Catholic-Protestant conflict. He had many English friends, his own wife was English though he was against the British rule in Ireland.

The fifth section deals with 'Aestheticism' and mentions the influence of Oscar Wilde and the theory of 'Art for Art's sake', the founding of 'Rhumers' Club' along with Ernest Rhys and the influence of symbolism through Arthur Symons and the French symbolist poets. The section on the 'Abbey Theatre' gives a brief account of Yeats's attempts to stage Irish plays and the difficulties that he faced in the theatre movement. The seventh section is devoted to the place of Maud Gonne in the life of Yeats. Bhagat compares Yeats’s love for Maud Gonne with Shakespeare's love for 'the dark lady' and Catullus's love for Claudia and adds that all the three men created great poetry out of love. The next section on 'Friends' reiterates that Yeats had friends among both the Irish and the English people. Bhagat particularly mentions Maud Gonne, Olivia Shakespeare and Lady Gregory, the three women of the poem 'Friends' as well as Robert Gregory and the poem 'In Memory of Major Robert Gregory'.

The last section deals with the last years of Yeats during which Yeats translated the Upanishads with the help of Shri Purohit Swami and according to Bhagat "with the help of contemporaries like Synge and Pound and predecessors like Donne and Blake, he rewrote, re-created his earlier poetry into his later poetry" *(Bhagat 29). Bhagat concludes with the warning that for a true appreciation of Yeats's poetry we must have his Complete Poems in one hand and his biography and history in the
other. Bhagat gives his translation of Yeats's poem 'Beautiful Lofty Things' at the end of the booklet.

Though Bhagat does not make any explicit critical comments on Yeats in the booklet, the details about Yeats that he includes, emphasizes or chooses to leave out reveal the nature of his response to Yeats. It is interesting for example that he does not mention Mohini Chatterjee's influence at all. Tagore is mentioned twice, in the opening line where Yeats is introduced as the writer of the introduction to Gítanjali and later when Yeats's nationalism is compared with that of Tagore in just one sentence as the nationalism of a great poet. Purohit Swami is mentioned only in the sentence that informs the readers that Yeats translated the Upanishads with his help. There is no mention of the influence of these men and of Indian philosophy on Yeats. The titles of many of Yeats's poems are mentioned but not a single Indian poem or a poem with Indian influence finds its place among them. It is also noteworthy that he specifically mentions nationalism, mysticism and Aestheticism in the beginning of the essay. He devotes seven pages to nationalism and two pages each to mysticism and Aestheticism. The section on Maud Gonne contains about four pages. Throughout the essay there are references to Ireland (3-5, 8-15, 17, 18, 21, 24, 25, 27, 28, 30). Bhagat includes a section on Abbey Theatre which deals with Yeats's drama but he is surprisingly silent about Yeats's literary criticism. Many of Yeats's poems are songs from his plays and he always wrote poems to be spoken aloud, to be heard and not to be read, for the ear and not for the printed page. His experience of theatre
contributed to his greatness as a poet. Therefore it is natural that being a poet himself, Niranjan Bhagat responds more deeply to Yeats's poetry and his verse plays.

Most of the modern Gujarati poets were exposed to modern English poetry through the poetry of poets like Eliot and Yeats. The imitation and influence of Eliot is quite clearly visible in most of these poets. But one can safely say that they were subtly influenced by Yeats too. They also received some Yeatsian elements through Eliot's poems as Eliot himself contains echoes of Yeats.

II

The development of Hindi poetry bears a close resemblance to that of English poetry. Just as the Romantic poetry of Wordsworth, Shelley, Coleridge and Keats gave way to modern poetry in English, the modern poetry in Hindi was born out of a reaction to poets who belonged to the literary movement known as Chhayavad. Chhayavad was in some ways similar to British Romanticism. Like the British Romantic poetry it sang of Nature and nostalgia. Poets like Harivanshrai Bachchan who were exposed to English poetry found a new mode of expression which was more suitable to reflect the modern times.

Harivanshrai Bachchan, the most popular Modern Hindi poet was born in 1907. The extent of his popularity can be seen in the fact that his Madhushala based on translations from Omar Khayyam's Rubaiyats ran into fifty four reprints in as many years. His response to Yeats is of special interest because he is
an Indian poet writing in an Indian language, a teacher of English literature and a scholar with a Ph.d. on "Yeats and Occultism" from Cambridge University. His response to Yeats is revealed in the influence of Yeats on his poetry, his translation of Yeats's poems, his critical comments not only in his book based on his research but also scattered in his Hindi prose writing, particularly his autobiography and his poem addressed to W.B.Yeats.

Bachchan's life, poetic development and ideas about poetry have many similarities with those of Yeats. Bachchan was a prolific writer like Yeats of not only verse but also prose including essays, autobiography (in three parts) and many letters which express his views on life and literature. Like Yeats he too had the seeds of poetry planted in his life early in his childhood. Just as Yeats was deeply influenced by his father J.D.Yeats's reading of Shelley's Prometheus Unbound (Auto 65), Bachchan too was influenced by his father's recitation of Ramcharitmanas. In his autobiography he says that both his conscious and subconscious were immersed in the sounds of Ramcharitmanas (Bachchan 1969, 41).

Bachchan's early poetry was influenced by 'Chhayavad' which is characterised by love of nature, flights into a fairyland of fancy, mystical strains and echoes of sweet memories of the past and a longing for what is not. His early poems reflect a romantic love for mysticism and other features of 'Chhayavad' which remind us of Yeats's early poems written under the influence of Shelley and Spenser. It was as a reaction to the highly sentimental and
dreamlike poetry of 'Chhayavad' that the Modern Hindi poetry came into existence with Bachchan as one of the pioneers.

Bachchan took an active interest in the Indian Freedom movement. Just as the patriot John O'Leary impressed and convinced Yeats to use his literary talents for furthering the cause of Irish nationalism, Bachchan too gave up writing in Urdu, the fashionable literary language then, in favour of Hindi after listening to a speech 'Hindi, Our National Language' by a nationalist.

The later poetry of Bachchan like that of Yeats reveals realism, hardness of style and a freedom from the ornamentation of the early poetry. This change in Bachchan is due to Yeats's influence. He went to Cambridge for his research on Yeats, he even visited and spent some time with Mrs. Yeats discussing the life and poetry of Yeats. A discernible change in themes and style can be seen in the poems which he wrote while he was at Cambridge.

Perhaps Bachchan's passionate love for a girl named 'Iris' and her rejection is comparable to Yeats's unrequited love for Maud Gonne. Talking about how he was ready to do anything for her, give up his own religion and identity to marry her and her refusal to marry him, Bachchan adds that he wished to reiterate the words which Yeats had uttered concerning Maud Gonne (Bachchan 1970, 228): "My devotion might as well have been offered to an image in a milliner's window or to a statue in a museum" (Auto 399).
The deep impact of the spiritual teaching of Shri Purohit Swami and Mohini Chatterjee on Yeats is well known. Bachchan was also deeply touched by the depth of thoughts and feelings, intimacy and sacredness of the ascetic life of Brahma Swaroop Swamiji Maharaj. The influence of Swamiji is clearly seen in the correspondence between the poet Sumitranandan Pant and Bachchan (Pant 220, 222).

Bachchan’s faith in prayer can be seen in the incidents of his life when he prayed for his sick sons and believed that they were cured by some divine power as a result of his prayer (Bhatnagar 19). This reminds one of Yeats’s 'A Prayer for My Daughter', 'A Prayer for My Son'. The other prayer poems are 'A Prayer for Old Age', and 'A Prayer on Going into My House'.

Though first and always a poet, Yeats did serve as a public man when he was nominated to the senate of Free Ireland. Bachchan too was nominated by the President of India to the parliament in 1966 and served as an M.P. (Member of Parliament) till 1972.

Both Yeats and Bachchan were very conscious about their ancestry. Bachchan always had the feeling that his ancestors would have been delighted to see his achievements. Whenever he had this feeling he would recite Yeats’s poem 'Are you content?' (Bachchan 1970, 358): "I call on those that call me son ... but I am not content" (C.P 370). Yeats’s concern for his family and ancestral heritage is reflected in some poems like 'My House', 'My Descendants'. Bachchan’s collection of poems Ghar Ke Idhar Udhar shows the poet gradually returning to share the
glory of his race and family. Aarti Aur Angare, celebrates this return to his own heritage with a few poems dealing with his grandfather, father, grandmother and his ancestral town. (Bachchan 1958, 94, 96-97, 99).

Bachchan had to fight with difficulties and adversity for so long that a life of comfort was difficult to bear for him. About this attraction to difficulty, he quotes Yeats's poem 'The Fascination of what is difficult' (C P 104) and adds that it was this fascination that took him to Cambridge and to the Military Camp just as the same fascination had led Yeats to be involved in many difficult activities throughout his life (Bachchan 1970, 295).

Bachchan's later poetry is marked by a strong influence of modern poets like Eliot, Pound and Yeats. The influence of Yeats is clearly seen in poems where he uses the common speech of the village folk. In many of his poems Bachchan makes use of folklore and myths in the same way that Yeats did. Bachchan prefers to use common words like 'Khud' and 'Kamazori' (though they are of Urdu origin) to their Hindi equivalents 'Swayam' and 'Nirbalta' which are of Sanskrit origin and more in vogue in the Hindi poetry of that time.

Bachchan is influenced by Yeats's poetry not only in his symbolism and style but also in the basic themes which deal with man's struggle with and acceptance of tragedy. Bachchan's study of great poets like Kalidas, Kabir, Tulsidas, Dante, Shelley, Blake and Yeats is reflected in his poetry. His knowledge of the
Vedas, Upanishads, Puranas, Bhagwad gita is also echoed in his poems which reminds one of Yeats's interest in these texts.

Yeats was such a sensitive poet that he was troubled and concerned about the possible tragic effect of his poetry on readers. He wondered in the poem 'The Man and Echo' if his play Cathleen Ni Houlihan was responsible for using some people who were killed by the British, "Did that play of mine send out certain men the English shot? " (C P 393). Bachchan in his autobiography narrates the incident of a young man who attentively listened to his poetry and later committed suicide and wonders if his poetry was responsible for the young man's death (Bachchan 1970, 42).

Both the poets relive in their old age their romantic nature of youth and express the pang of old age in comparison with the youthful spirit. Bachchan's concern with old age can be seen in his letters and other writing (Bachchan 1984, 70,100). One can see that the ring of pain in both the poets is similar. Yeats's later poetry is very different from his earlier poetry and yet there is an underlying continuity of images and themes. Yeats was one of the last romantics but also one of the first modernists. Bachchan's place in Hindi poetry is similar. According to Navalkisore Bhabhda, though Bachchan belonged to the older generation of Chhayavadi poets, he also wrote poems which find a legitimate place in Modern poetry, though some of the old elements are preserved in them (Bhabhada 202). About his poetry and personality he says, "both have been evolutionary, of course, in my personality of yesterday there were seeds of my
Referring to the poem 'A Coat' Bachchan discusses how Yeats had to give up the ornamental style of his early poetry. Instead of changing the covering of ornamentation he simply took it off which introduced a 'nudity', transparency in his later poetry. Bachchan claims that in *Nisha Nimantran* he too has achieved this transparency but just as Yeats returned to his embroideries, the ornamentation came back in his own songs too. According to Bachchan style and other matters related to poetry circulate in a poet just as blood circulates in the body and just as blood gets purified and returns, poetic technique too gets purified, enhanced and returns. Thus the development of a poet is not linear but in periodical risings, following a spiral movement (Bachchan 1971, 371-380).

Bachchan accepted some of Yeats’s ideas on poetry whole heartedly, he responded to some of them critically while some of his own ideas echo those of Yeats.

Yeats believed that divine emotions or complex ideas too should be expressed in simple language. His advice to poets was to think like wise men but express themselves like the common people. He tried to make the language of poetry coincide with that of passionate normal speech (*E & I* 521). Bachchan also felt that a poet should use simple language even when he expresses mysticism. In *Aarati Aur Angare* he says "Cast not your shadows on me oh spirits of complex verse, I have made simplicity my life mantra" (Bachchan 1958, 55).*
Bachchan calls all the poems written by a poet his vangmay sharir i.e. body of literature. He believes that all the poems should be read together as one poem, because, to see different poems separately is to cut off the limbs, the nose, the ears and look at them separately. Every part of the body is important as related to the whole body and the importance of the whole body lies in its relation to the different parts. This is exactly what Yeats believed and he took great care in the arrangement and order of the poems in his collections. Hugh Kenner in the article "The Sacred Book of the Arts" aptly deals with this fact and shows that the meaning of a poem is at least partly determined by its position in the collection by the poem before or after it (10-22). Ann Saddlemyer reiterates this point earlier made by Hazard Adams in The Book of Yeats's poems (70).

Yeats gave great importance to hard work and revision in poetry writing. In the poem 'Adam's Curse' he says,

...'A line will take us hours may be;  
Yet if it does not seem a moment's thought,  
Our stitching and unstitching has been naught. (C P 88)

It is well known that he made many drafts and continually revised his poems. Jon Stallworthy's two books Between the Lines and Vision and Revision in Yeats's Last Poems amply testify this. Bachchan was aware of Yeats's habit of revising his poems and his belief that in this process of re-creating, he remakes himself. He too rewrote many verses inspired by Yeats (Bachchan 1970, 117).
Yeats gave great importance to music in his poems. He wanted his poems to be spoken aloud. A casual counting yields at least forty five poems in *The Collected Poems of W. B. Yeats* which are actually songs from his plays or are called songs by Yeats himself. Yeats wrote to Dorothy Wellesley, "I like what you say about poetry being begotten of a tune" (*Letters to Wellesley* 33). Yeats wanted to write for the ear, and not for the page, but to be sung. (*E & I* 223). Bachchan says, "You just pour the music into my ears, And I shall write the lyrics ... " For Bachchan "Poetry is not merely the art of meaning, but the art of sound" (*Dharmyug* 12-10, 1976, 19). About the poems in *Aarati Aur Angare* Bachchan says,

These are songs. Do not read them silently with your eyes only. Give them musical notes, sing them. Some cannot be sung, read them musically, let some one read them and you listen to them or else they should be mouthed" (*Bachchan* 1958, 15-16).

Bachchan praised the poetry of Chandradevsinh, a fellow Hindi poet, because it reflected the sweet music of his heart and he was sad that the age of sweet songs was gone (*Bachchan* 1984, 11). Responding to Yeats's theme of the mask, the seeking of one's opposite in 'Ego Dominus Tuus' and "Per Amica Silentia Lunae", Bachchan says,

There is much truth in the psychological belief that man tries outwardly to project himself as the opposite of what he really is. A coward tries to show himself as brave, a lustful man as a celibate.*(*Bachchan* 1969, 239)
Yeats's poetry is said to have been born out of the creative tension between opposites. Bachchan too believes that the poet is always in search of a balance between revolution and peace, laughter and tears, happiness and suffering (Bachchan 1958, 50). Bachchan says, "My poetic personality has been formed by opposing elements" (Quoted by Bhatnagar 66).

According to Bachchan the life and personality of a poet are always reflected in his poetry. "A true work of art reflects fully the personality of the artist" *(Bachchan 1967, 9-10). Bhabha quotes Bachchan, "I have never considered life and poetry different. If my life itself is not poetry, then there is nothing worth the name poet in me" *(273). Bachchan notes that Yeats's poetry cannot be discussed without referring to his life (Bachchan, 1971, 454). Yeats believed that an artist must picture life as it is (Explo 117). He says "men must put into their writing the emotions and experiences that have been most important to themselves" (Explo 157). Yeats's poetry always has the strong personal element though it takes on universal importance.

Bachchan wishes to see in his poetry aspects of Indian culture and life. He wrote for Indian readers, not foreigners, as pointed out by Bhatnagar (Bhatnagar 68). He praises Yeats for reflecting his country Ireland through his poetry in his poem addressed to Yeats (Bachchan 1958, 74). Yeats was the most representative poet of his time because he drew inspiration from the Irish Revival. Bachchan approvingly states that Yeats
provided strength to the Irish national movement through his poetry (Bachchan 1958, 243-244).

Both Yeats and Bachchan were not in favour of 'intellectual' poetry. According to Yeats reason is the drawer of the straight line (not the recurring, the beautiful, the winding of the serpent). Subject matter is discovered by instinct, not by intellect (E & I 288-89). Bachchan believed that intellectual poetry cannot be creative. To be creative one must give one's self. Poetry written with the intellect, according to Bachchan, can never find a place among the best literature (Bhatnagar 67).

Bachchan was impressed by the concept that a poet must express unity of being. He interpreted this to mean that an artist must acquire a unity of personality and express it in his art (Bachchan 1971, 122). Commenting on his poem where the poet longs to become a song dedicated to the beloved, he says that this wish to become a song is the wish to attain unity of being, which is like the Yogi attaining immortality. Bachchan cites Milton who said that anyone whose ambition was to become a poet should make his life itself a poem, a song, which means he must attain unity of being. According to Bachchan, a poet with a divided self can make a good poem but when one attains unity of being, only then can he become a great poet. In Bachchan's opinion Tulsidas, Surdas, Kabir, Mira and Tagore attained this unity. Among the modern Hindi poets Mahadevi Varma has attained it, Sumitranandan Pant is in the process of attaining it, while Mirala has not attained it. The modern age, Bachchan feels, is perhaps a great hurdle in attaining this unity. Probably, reality
lies in accepting division as in this world and life, there is no unity, there is only division, contradiction, tension. If there is total unity, the world will come to a stand still. It is because there is disunity all around, the temporary partial unity is very dear and difficult. Unity of being is an exception, not the rule, yet it is desirable, worth achieving according to Bachchan (Bachchan 1971, 122).

Bachchan considered Yeats the greatest poet of his time. Yeats’s translation of the Ten Principal Upanishads along with Purohit Swami highly impressed Bachchan. He felt that they bore not only the truth of the Upanishads but also the poetic beauty of the English language. The book did not read like a translation but as if the Upanishads are originally written in simple English (Bachchan 1971, 200). He was so fascinated by the book that he wanted to read it again and again (206). Bachchan felt that Yeats had unnecessarily given too much importance to An Indian Monk, Purohit Swami’s biography. According to him there was nothing of importance in the book except Yeats’s ideas in the preface which are exaggerated and unbalanced (200). He found it to be a dull and long description of the pilgrimage to Kailash and added that Yeats was probably attracted by the supernatural incidents.

Sinnet’s Esoteric Buddhism which greatly impressed Yeats, did not impress Bachchan who found no Buddhism in the book. He thought the book was based on Madame Blavatsky’s strange philosophy which was in turn based on a superfluous knowledge of western and eastern philosophy. Bachchan observes that Yeats was
attracted to anything that was supernatural, mysterious, unclear and wonderful (Bachcan 1971, 333).

Yeats's *A Vision* is described by Bachcan as philosophy, not based on logic where Yeats does not explain but tries to confuse and if the readers are ready for this, it is fun. Yeats challenges his readers to guess meanings if they can. He is a secretive writer. Most of the ideas of *A Vision* came to Yeats through Theosophy. However, he deliberately denied this and associated his philosophy with other well known sources. Yeats's system with premises and geometrical figures is exciting in the beginning but later becomes mechanical, according to Bachcan (Bachcan 1971, 364-66). Yeats was perhaps teasing the custodians of logic and philosophy through this illogical philosophy (374). Bachcan is convinced that whatever Yeats read about the soul in Theosophy remained in his mind in some form or other and he found support for it in different philosophies. It is based on ancient religion, superstition and philosophy. According to Madame Blavatsky's primitive and mysterious way of thinking, whatever was ancient was true and attractive. Yeats's mind was sophisticated but he knew the importance of the primitive for his poetry, and he maintained the pose of having a primitive mind. He wanted to be a philosopher, but more than that a prophet.

Bachcan is highly impressed by Yeats's essays written during the period 1931-1936. He finds this prose wonderful and feels that the secret of its attraction is in the fact that it reveals certain poetic qualities. Yeats was truly a magician of words, a magician with his pen. In his poetry, Bachcan finds Yeats's
ability to listen to the sounds behind sounds and notices the minute liberties with metre and other details of experiments in Yeats's poetic technique.

Some of Bachchan's responses to Yeats result into interesting ideas and extension or new interpretations of the original ideas. Bachchan's response to Yeats is not only an Indian reader's response but also an Indian poet's response to Yeats. He had thought of working for his research on the Indian influence on Yeats, but as he did not find much Indianness in Yeats, he changed the topic. However he was greatly attracted to Yeats's poetry, prose and personally. In his poem on Yeats he expressed this attraction. He felt a mysterious spiritual unity with Yeats (Bachchan 1970, 358). Yet his response does not reveal blind praise but a creative and critical evaluation. Being himself well-versed in Bhagwad Gita and Indian philosophy and having himself a sensitive poetic personality, his comments on some of Yeats's ideas, symbols and poems are of great interest. Many times the response results into poems.

Bachchan compares Yeats's long battle with sexual desire with that of Kabir. Yeats was never ashamed or guilty of this. The amount of energy spent in fighting the bodily desires is greater than that spent in satisfying them. Kabir never said a complimentary word about woman but he did marry. Bachchan reminds us that Yeats compared himself with Dante and adds that both Dante and Yeats, like Kabir and Tulsidas had a paradoxical attitude towards women. Bachchan's response to Yeats's sentence "The tragedy of sexual intercourse lies in the perpetual
virginity of the soul", is interesting. He thinks that all souls are virgin and they remain so till they meet their creator. The Indian poets and saints have always sung songs of the union of the Individual Soul with the Universal Soul, Atma and Paramatma where Atma is personified as Gopi and Paramatma is personified as Krishna. Krishna tearing off Gopi's garments is symbolic of Paramatma tearing off the mortal covering, the body of the soul. Vidyapati says, "As he tore off my clothes, I felt as if my breath was taken away" (Quoted by Bachchan 1971, 39). Union with God is not possible without death. Death will remove all the barriers that come in the way of the union. The Paramatma preserves the virginity of the soul for Himself. The soul should not lose its virginity in this world. The soul should not seek union with its master in this life, it is beyond this life. This is the purpose why the soul remains virgin perpetually. When we finally meet the master we meet him with polluted bodies but not polluted souls (Bachchan 1971 39).

Yeats quotes Hafiz, the Persian Sufi poet in his 'Discoveries', "I made a bargain with that brown hair before the beginning of time, and it shall not be broken through unending time" (E & I 290), and he put this idea again in the poem, 'His Bargain',

However they may take it,
Before the thread began,
I made and may not break it,
When the last thread has run,
A bargain with that hair,
And all the windings there . (C P 299)
Bachchan has written a poem where he pictures himself lying next to his beloved, with her tresses coiled round his finger and his feeling that within these coils he has found the formulas of life (Bachchan 1969, 256). According to Bachchan Yeats quoted Hafiz to support his own principle that the poet’s way is circular like the tresses of the beloved which return where they begin like a serpent who has bitten his own tail and thus formed a circle. Bachchan’s poem on Yeats employs this idea:

The path of the poet is like the endless serpent who holds his own tail in his mouth while the path of intellect is like an arrow that draws a straight line. It goes straight, never stops, never returns. (Bachchan 1969, 257)

Bachchan says that Yeats’s poetry is full of symbols denoting a circular motion and a linear path. Yeats found some of these symbols in the Jewish Caballah which shows the two ways to reach the ‘Prima Mobile’ (the original consciousness), the serpentine circular path and the Arrow linear path. Yeats’s poem ‘There’ employs the image:

There all the barrel-hoops are knit,
There all the serpent-tails are bit,
There all the gyres converge in one,
There all the planets drop in the sun. (C P 329)

Again in ‘Discoveries’ Yeats says,

God is a circle whose centre is everywhere, the saint
Bachchan informs that he had faced the conflict between emotion and logic, poetry and philosophy, for a long time and he came to know later that Yeats too had faced the same conflict for a long time. Like Yeats, he too was inclined towards the serpentine path. Every line, poem, the entire poetry of a poet should be like the body of a serpent complete from the beginning to the end. Whereas philosophy can touch the Original Consciousness only at one point the poet surrounds it from all sides. The knower touches the feet of the divine but the devotee embraces the divine. The poet stays with the devotee, with the lover, not with the knower or the philosopher (Bachchan 1989, 258).

Yeats says in his autobiography,

was it only Villon, or did Dante also feel the fascination of evil, when shown in its horror, and, as it were, judged and lost; and what proud man does not feel temptation strengthened from the certainty that his intellect is not deceived? (Auto 310)

Bachchan responds to this in an interesting manner,

it is not his yielding to temptation but playing with temptation. When one yields to temptation one weakens oneself but when one plays with temptation one gains in self confidence. But whether he yields to or plays with them he is any day better that the coward who
cherishes them but fears to come near them. He avoids their touch, but actually he is sunk in them. (Bachchan 1971, 170)

Bachchan considers Yeats the greatest poet of symbolic expression in modern times. Na va kishoro Bhabha suggests that the impressive use of new and accurate symbols in Bachchan's later poetry is the result of his deep study of Yeats's poetry and vision (Bhabha 148). Bachchan certainly learnt a great deal from Yeats about symbolic expression. He not only borrowed some of Yeats's symbols but inspired by Yeats, he invented some of his own original symbols.

The well known Yeatsian symbol of swan finds a significant place in the poetry of Bachchan. The swan is a symbol of man, lover, the individual soul, the human mind. It is a traditional symbol in India for the soul. Yeats made a very effective use of the symbol in 'The Wild Swans at Coole' where they represent permanence, timelessness, continuing passion, a mysterious beauty (C_P 147). Yeats was inspired to write the poem when he saw them take off to the sky and form mysterious patterns in the sky. He again uses the swan symbol in 'Coole Park and Ballylue 1931' in a similar way (C_P 275). Bachchan too was moved by a row of swans flying in the sky,

When I woke up in the morning I felt as if the swans had been flying in the minds sky all night and had left a clear impression in the form of a verse. (Bachchan 1971, 558).
Bachchan was aware of the place of the swan in Indian mythology, and made use of this symbol often (Bachchan 1958, 180-81). Other common symbols in Yeats and Bachchan are crane, arrow, storm, bird, tree and ditch. Bachchan says that he borrowed the symbol of the ditch from Yeats's line from 'A Dialogue of Self and Soul'.

Or into that most fecund ditch of all,
The folly that man does
Or must suffer, if he woos
A proud woman not kindred of his soul. (C P 267)

The 'proud woman' here can be interpreted as Maud Gonne but Bachchan perhaps read the name of his own beloved Iris in the line and so he made use of the symbol of ditch in his own poetry.

Yeats's concern for aging and awareness of failing strength, yet renewed passion were shared by Bachchan. 'Youth and Age' (C P 237) and 'A Man Young and Old' (C P 249-255) have left their mark and echoes in Bahut Din Bite, particularly the poems dealing with youth and old age such as 'Patjhar aur Vasant' (Autumn and spring), and 'Budhe Belse' (To and Old Ox). Yeats deals with old age in many of his poems like 'Pardon Old Fathers' (113), 'Prayer for old Age' (326), 'When You are Old' (46), 'Why Should not Old Men be Mad' (388), 'The Wild Old Wicked Man' (358), 'A Woman Young and Old' (308), 'Among School Children' (242), 'Sailing to Byzantium' (217), 'Men Improve with the Years' (152), 'The living Beauty' (155), 'A Song' (11), 'The song of the Old Mother' (87).
Bachchan's collection 'Buddha aur Nachghar' (1958) is a collection of poems where Bachchan employed some modern techniques learnt during his stay and study at Cambridge. These poems reveal the unbending lover, the unyielding youth. Even in old age the poet is ready to accept a challenge, "I am sorry I have not in my arms, the strength of early days, yet if you challenge me, I come" *(Bachchan 1966, 78). Other poems dealing with old age are 'Do Chattane' (Two Rocks), 'Aai Khadi Jivan ki Sanjh' (The Evening of life in here), 'Kinara Kasouti Hai', and 'Khandarat ka Has'. It is significant that Bachchan has included many of Yeats's poems about old age in his book of translation 'Markat Dwip ka Swar'. The poems included are 'Youth and Age', 'The Living Beauty', 'When You are Old', 'A Man Young and Old', 'The Mermaid', 'Human Dignity', 'Ephemera', 'A Memory of Youth', 'The Empty Cup', 'The Friends of His Youth' and a few others.

Some of Bachchan's poems like 'Badli Duniya', 'Tal Tat Par', and 'Pani Patthar' are comparable to Yeats's 'Ephemera', 'Words', 'Human Dignity'. 'Panch Murtiyan' (Five Images) has certainly been inspired by 'Those Images' (C-P 367). In Bachchan's poem 'Sonmachhari' (Golden Fish) quoted by Bhatnagar, a golden fish turns into a golden fairy (Bhatnagar 105). Yeats's silver trout in 'The song of Wandering Aengus' turns into a glimmering girl with apple blossom in her hair (C-P 68).

Most Indian admirers of Yeats compare him with AE. Bachchan too does this and according to him AE is a greater mystic but a lesser poet. AE was open in receiving influences from Eastern religion and thought. Yeats was guarded by his intellect and was
selective. The tension between thought and feeling, the head and
the heart is not found in the same degree in AE who appears to be
writing for Indians. AE is a saint whereas Yeats in spite of a
strong desire to be a prophet and even a saint, wishes to be
known as a poet (Bachchan 1971, 467).

Bachchan too would certainly like to be known as a poet above
all. Though he was already a popular poet when he began his
research on Yeats, a close study of Yeats’s poetry and concepts
began to influence him and it was clearly visible in his poetry
written after his research. He narrates an interesting incident
in his introduction to his poem on Yeats (Bachchan 1958, 244).
When Bachchan was in Dublin studying Yeats’s manuscripts in his
library, one day Yeats’s widow George Yeats came to see him. She
took out a ring from a box which had the figures of a butterfly
and eagle drawn on it. (Yeats’s symbols for the circular path of
the poet and the linear path of the philosopher). She told him
that Yeats always wore this ring on the little finger of his
right hand. She insisted that he wear it and when he did wear the
ring she said, "This fits you well. Your finger is exactly like
Willie’s" (Bachchan 1958, 244). The little finger which held the
pen that produced poetry became more and more like that of Willie
in the years to come.

III

The history of Indian English literature as observed by
M.K. Naik is one of imitation. From the imitation of Milton-
Shelley-Tennyson the Indian poets later turned to imitation of
Yeats-Eliot-Auden in the modern period (Naik 9-10). Much of the modern poetry in India, Naik feels, is 'Eliotry' (Naik 15). That modernism in Indian literature written in English (and also in Indian languages) is borrowed from the West would be accepted even by the Indian writers themselves. Indian poets were particularly influenced by Yeats, Eliot and Baudelaire among others. These poets showed the Indians the possibility of using the urban material with its harsh reality in poetry. The urbanisation, industrialisation and the mechanisation of life that Europe experienced reached India somewhat later. The literature of Europe however, which was made out of this seemingly unsuitable material fascinated the Indian poets. The intellectualism, the variety of technique and the novelty of hardness as against the dreamy and soft quality of most Indian poetry attracted the Indian poets. It would not be an exaggeration to say that every modern Indian poet began by imitating Eliot or being subtly influenced by Yeats.

In order to place the influence of Yeats on Indian poets writing in English in the right perspective it would be useful to look at some Indian poets who may not have been directly influenced by Yeats but who underwent similar experiences and therefore created poetry that in some ways seems to echo Yeats's poetic concerns. Two such poets are Henry Louis Vivian Derozio and Sarojini Naidu. Derozio was a predecessor while Naidu was a contemporary of Yeats and had definitely come in personal contact with Yeats.
Henry Louis Vivian Derozio is considered the first Anglo-Indian poet. Derozio belonged to the Anglo-Indian community which was often looked down upon by both the English and the Indians. His situation in this sense was like that of Yeats who was despised in Ireland as one who supported the English and in England he was looked down upon for being Irish and thus could not be fully accepted by either of the two communities. His poetry anticipates certain Yeatsian echoes. Since Derozio was born in 1809 and was much older to Yeats it is not likely that the two were influenced by each other but it is interesting to note how his imagination takes a similar course. In his 'The Poet's Habitation' for example he imagines a lonely island of exceptional beauty and calm where he would escape with his sweet heart, anticipating Yeats's wish to escape to the Lake Isle of Innisfree. Just as Yeats had a romantic desire to escape from this world and life of anxiety which was perhaps due to the tension he had to face as a misfit in society, Derozio too expressed in his poem a longing to escape to an island, a symbol of Utopian simplicity and beauty from the life of daily care and anxiety. One can say that both Derozio and Yeats were products of similar cultures and similar circumstances. This similarity in culture and life experiences led them to develop a similar poetic sensitivity and sensibility though they lived at different times and this is reflected in their poetry. It is possible that Indian poets writing in English during the time of Yeats saw this affinity between the two poets and derived support from it.
Sarojini Naidu (1879 - 1949) known as the Bulbul of India wrote poetry in English. She studied at London and Cambridge for three years. She was influenced by the Rhymers' Club and encouraged by Symons and Edmund Gosse. As recorded by Jeffares, she visited Yeats regularly at Woburn Buildings (Jeffares 185). Yeats himself refers to her as 'little D _ F _' in Autobiographies. "Little D _ F _ of Hyderabad told me that in her father's garden one met an opium eater who made poems in his dreams and wrote the title pages when he woke but forgot the rest" (Auto 485).

Sri Aurobindo is among the first Indian poets writing in English who responded warmly and enthusiastically to Yeats. His response to Yeats and to the Irish culture is clearly seen in his *The Future Poetry* and his poems on some Irish themes. He was a mystic, a nationalist and a poet. He wrote poetry both lyric and epic, and some plays as well as criticism. Most of his writing was done in English, except a few French and Bengali writings. He took active part in the Independence struggle. He later became a great mystic. Though Aurobindo was not directly influenced by Yeats he shares many things with Yeats because of their similar interests and influences. Besides he had a fairly good knowledge of Ireland and the Celtic people in addition to his wide knowledge of English poetry. He refers to Yeats a number of times in *The Future Poetry*. His response is interesting because he was a practising Indian poet writing in the English language, the language of the rulers whom he was fighting. In this sense his position is similar to that of Yeats. He was also a great mystic and in fact his mysticism over-shadows his poetic achievements.
Both Yeats and Aurobindo are visionaries who were influenced by English romantic poetry, particularly by Shelley. Harold Bloom in his book simply titled _Yeats_ traces the influence of Milton, Blake, Wordsworth and Shelley on Yeats. Aurobindo himself confessed that he may have been influenced by Milton, Wordsworth, Shelley and Coleridge without his knowledge because he read these poets with great pleasure (Aurobindo 1952, 119). Out of these poets, Shelley perhaps is the common precursor of both the poets. G.N.Devi draws an interesting parallel between the relationships of the two poets with Shelley in the article "The Visionary Tradition: Shelley, Yeats and Sri Aurobindo" (63-72).

Both the poets were impressed by Shelley during their adolescence and imitated their favourite poet. As Ellmann says, Yeats's early poems (1881-83) were "Charged" with Shelleyan attitude (Ellmann 31). _Prometheus Unbound_ was a sacred book for Yeats (E & I 65) and he himself admitted Shelley's influence (Auto 64). The plays written in 1884 ('Vivien and Time', 'Love and Death', 'Mosada', 'The Island of Statues') are strongly influenced by Spenser and Shelley. In fact these plays are so imitative that they were not included in _Collected Plays and Poems_.

Aurobindo's earliest poem 'Light' was a close imitation of Shelley's 'The Cloud'. The editor of the journal _Mother India_ (February 1976) in which it was published noted, "metrically the poem seems to be an imitation of Shelley's famous lyric 'The Cloud' but it is hardly an awful imitation" (108). Aurobindo
himself thought it was "an awful imitation of somebody", (Aurobindo 1972, b, 12), the word somebody referring to Shelley.

Yeats's aesthetics is highly influenced by Shelley's *Defence*. Aurobindo's *The Future Poetry* too devotes half a chapter to Shelley. Some passages in Yeats's essay "The Philosophy of Shelley's Poetry" are similar to some passages in *The Future Poetry*. Yeats's essay emphasizes in the very first paragraph, "Whatever of philosophy has been made poetry is alone permanent" and again "imagination has some way of lighting on the truth that reason has not" (E & I 65). *The Future Poetry* also opens with an emphasis on the supremacy of imagination over reason (29-37). This similarity, is due to the influence of Shelley whose *Defence* also opens with the same argument.

Both the poets accord a high place to *Prometheus Unbound* in world literature. Both the poets are somewhat unhappy with Shelley's mystic vision. (Bloom 62, Aurobindo 1972, a, 113). Both show a kind of 'anxiety of influence' to use Bloom's famous term, in their middle phase towards their precursor Shelley. Aurobindo's dramatic narrative and Yeats's verse play of the same title 'Love and Death' are probably inspired by Shelley's *Prometheus Unbound*. (Act II Scene III line 63).

In the essay "Magic" Yeats writes about the "power of many minds to become one, overpowering one another by spoken words and unspoken thoughts till they have become a single intense, unhesitating energy" (E & I 36). Aurobindo found interesting the idea of a Daimon or individual spirit of poetry migrating from
one individual to another, several perhaps meeting together in one poet who gives them all a full expression" (Aurobindo 1972, a, 410). Yeats's The Two Titans and Aurobindo's Khaled of the Sea both are based on a combination of ideas from, Shelley's Alastor and Prometheus Unbound.

Both Aurobindo and Yeats in their essays and other writings deal with the difference between symbol and allegory. Aurobindo says that symbols come from the mystic region, while allegory may come from the intellect (Aurobindo 1972,a, 359). However if the allegory is itself based on a hidden symbol, then there is a mystic element in it. Allegory is a carefully stylized and intellectual form as Aurobindo says in The Future Poetry (381). Yeats is not very far from this position when he says that a symbol needs instinct for its understanding while allegory needs knowledge (E & I 147).

Yeats stresses the aspect of mysticism in poets who employ personal or traditional symbols (E & I 150). But allegory according to him "is formed by the daughters of memory" (E & I 148). Like Aurobindo Yeats is also aware of the close similarities between the two and believes that at times allegory and symbolism melt into each other (E & I 148).

Aurobindo's concept of poetry as Mantra emphasizes the mystic and the spiritual dimension of poetry and in some ways comes close to Yeats who considers poetry and music "arisen, as it seems, out of the sounds of enchanters ..." (E & I 43).
Aurobindo recognises the peculiar power of music to carry sense beyond itself to express what is intellectually inexpressible. It is due to this knowledge that the ancient artists used to sing, chant or intone their poetry. (Aurobindo 1972, a, 23). Yeats always spoke his poems in a chant while composing them and often chanted his poems to himself when alone on a country road (E & I 14).

To Aurobindo the rhythm is of primary importance in poetry and to Yeats a poem is "an elaboration of the rhythms of common speech" (E & I 508). Aurobindo says, "Rhythm is the most potent founding element of poetic expression" (Aurobindo 1972, a, 161). He believed that when feelings or thoughts are expressed in fixed recurring measures of sounds, it cannot fail to move us and take possession of the mind and the soul. It was for this reason and not just for easy memorising that in the Vedic tradition science, law and philosophy are also expressed in a metrical form. He felt that in The BhagwadGita, the Upanishads and only a few other works of India philosophy acquires poetic heights. (Aurobindo 1972, a, 33). Yeats was a philosopher of a kind but he was basically a poet and his ambition was to write a poem like The BhagwadGita which for him is the ideal of poetic expression and a perfect example of philosophy becoming poetry (Letters 33).

Aurobindo distinguishes between two types of music: the music of the metrical rhythm and the music which underlies this music. According to him the music of words prepares us and refines our sensibilities for a higher beauty or 'Ananda' and it is the
expression of the highest things. In the Vedas, Upanishads and the Mantras the inner meanings are embodied in rhythmic sounds (Aurobindo 1972, a, 394). Aurobindo believes that a song is not necessarily a kind of poem. Composing a song and composing a poem are two different arts with two different aims and principles (Aurobindo 1972, a, 423). A song has musical rhythm while a poet listens to the poetic rhythm or the word-music when he composes a poem. These two kinds of music can exist together in a poem but they are generally in conflict. Yeats also felt that the tune and rhythm of a verse was at discord with the tune and rhythm of the music. He was seriously concerned about this conflict. He did not approve of poetry being recited or sung like a song. He says,

> When I heard anything sung I did not hear the words . . . their natural music was altered or it was drowned in another music I did not understand. (E & I 14)

Yeats's experiments in getting Florence Farr to chant his poems to the accompaniment of the psaltery was an attempt to reconcile this conflict between the two kinds of music.

Aurobindo considered it a serious error to regard rhythm and metre as artificial and superfluous. Discussing the spiritual value of rhyme he stresses the ability of the measured movement of poetry of "opening sealed doors to the inspiration" (Aurobindo 1972, a, 18). He points at Milton who disparaged rhyme which he had himself used in his earlier poetry which was more beautiful though less sublime. Rhyme, rhythm and the music
of poetry thus have an effect which is supra-intellectual and it reveals beauty. Yeats too attached great importance to technique and form. He advised Margot Ruddock to write in rhyme as "the very difficulty of rhyme will make you go deeper into yourself" ("Dancer" 49).

Aurobindo mentions two aspects of poetic technique: intellectual knowledge and intuitive cognition. The first one is related with the metre, consonance, assonance, dissonance, stress and such technical matters. The second aspect is related to the secret soul of rhythm which can be found by listening to what is hidden behind the music of words and sounds. This explains why many poets who have little knowledge of prosody or music write in perfect rhythm. For Yeats too the music of poetry was an unconscious creation. He was known to be tone deaf and yet he successfully created a strangely beautiful musical quality in his poems which can be felt but defies analysis.

Sri Aurobindo’s response to Yeats is closely related to his response to modern literature and to the Celtic culture. He feels that Modern Literature is marked by clear, strong and objective observation but at the same time there is an equally strong characteristic of the modern mind which is its growing subjectivity, an intense consciousness of the self, the soul or the ‘I’. This is not the same as a mystic withdrawal or meditation but consciousness of the self in relation to life and the world. This is found in different forms in Goethe, Ibsen, Tolstoi, Verlaine, Maeterlinck, Mallarme and others. This rediscovery of the soul is a kind of psychological mysticism, a
movement of the lower self in the direction of true spirituality. According to Aurobindo this "emergence of the higher perceptions of a larger and purer psychical and intuitive entity in direct contact with the spirit" came about in the work of the Irish poets. Due to the revival of the Celtic spirituality, modern literature began admitting an experience of God which was nearly direct and fearless. It was the experience of God in man, in Nature and in the eternal, the universal.

Writing about the character of English poetry Aurobindo gives three general characteristics: 1) Constant reference and return of the higher poetical motives to the forms of external life. 2) Great force of subjective individuality. 3) Great intensity of speech and direct vision. However he finds that the English mind is unable to follow the higher motives to their deepest and creative results disinterestedly. According to Aurobindo this is being remedied partly by the introduction of the Celtic temperament into English poetry. He feels that the contribution of the Indian mind in work such as Tagore's will also serve the same cause (Aurobindo 1972, a, 58). Though most modern poets lean more heavily on thought and substance rather than the musical force of rhythm, poets such as Shelley, Swinburne and Yeats are exceptions. Though AE is not a great rhythmist, and is more preoccupied with the vision, thus more of a seer than hearer of the spirit, the vision attains the music and the rhythm without any conscious use of the device.

Aurobindo calls Yeats "a supreme artist in rhythm" and adds,
this spiritual intonation is the very secret of all his subtlest melodies and harmonies and reveals itself whether in the use of old and common metres which cease to be either old or common in his hands or in delicate new turns of verse" (Aurobindo 1972, a, 165).

Aurobindo mentions three main features of Yeats's poetry. Firstly, the interweaving of man’s earthly life with the unseen psychical life. If we can only see this inner life with our souls, our world seems to be only a detached projection of it. The second feature is his ability to see an ideal and eternal beauty through the signs of life. Finally, Yeats is able to suggest finer soul values even when he is dealing with only the external life (Aurobindo 1972, a, 187).

According to Aurobindo, both Yeats and AE were helped in their poetry by the "spiritual lucidity of thought" which is a characteristic feature of the finer Celtic mind. Yeats's sustained consciousness about the inward voices that stirred him to an utterance shapes his poetry into a "singular light, delicacy and beauty" (Aurobindo 1972, a, 196).

Defending Yeats against people who consider him a poet of Celtic romance and nothing more, Aurobindo argues,

But this is to mistake the work of this poetry and to mistake too in a great measure the sense of life as it must reveal itself to the greatening mind of humanity now that it is growing in world-knowledge and towards self knowledge. (Aurobindo 1972, a, 229)
Aurobindo believes that the work of poets such as Yeats has been to create a new and a deeper way of seeing life, to build bridges between the mind, the soul and life of man and the infinite, the eternal by using visionary light and rhythm as material. The Irish poets and some of the Indian poets like Tagore, Harindranath Chattopadhyaya and Sarojini Naidu aim at "pure intuitivities of a more psychic feeling, sensation and life vision or a subtle and psychic or spiritualised imagination and intelligence" (Aurobindo 1972, a, 280).

AE in Aurobindo's opinion is superior as a man and seer and is able to achieve spiritual and mental heights which Yeats cannot. However Yeats is far superior in his artistry in language and verse though he never goes beyond the beautiful world of the mind. Yeats expresses whatever he does with great poetic beauty, perfection, power and creative imagination. AE is in contact with the sheer spiritual truth whereas Yeats is in touch with the hidden fairy world, the mental world, and what he sees there, he is able to clothe in beautiful, strange and suggestive forms, dreams and symbols. This is natural for a poet like Yeats who comes from the Celtic race which holds the key to the occult worlds. Yeats projects a flawless vision and atmosphere of the fairy land. He creates links of symbols between the seen and the unseen by emphasizing the mediating figures without necessarily avoiding the intellectual element.

Commenting on Harris's attack on Shaw, Aurobindo observes that the Anglo-Saxon mind is generally incapable of understanding Irish humour and character as they are very different from its
own, and Shaw is Irish through and through there is nothing English about him except the language in which he writes and even that is changed. With the Irish qualities of ease, flow, sharpness and clarity (Aurobindo 1972, a, 549-51).

Aurobindo feels that the poetic imagination will never give up the narrative and dramatic form. He compares Maeterlinck, Yeats and Tagore as these writers have employed the dramatic form as well as the lyrical form for self expression in spite of their dominant subjectivity. Aurobindo asserts that in spite of the dominant fashion of intellectualism which considers emotional and ideal elements in poetry outdated, Yeats and AE are still there because their poetry is beautiful though it may not follow the current style. Aurobindo's response to Yeats is similar to the response of many other Indian poets writing in English who do not imitate Yeats but are influenced in a subtle way.

Among the modern poets in India those who write in English share many things in common with Yeats. They too have to carry out the difficult task of expressing themselves in the language of the coloniser whom they are fighting. Just as Yeats was trying to express Irish ideas through English these poets were trying to give expression to their Indian experience through English. Yeats must have provided encouragement to poets who were apprehensive about writing in English. It is not surprising that some poets who would have normally preferred to write only in their mother tongue attempted and often with some success, to write in English, ironically, in spite of Yeats's warning to Indians not to write in English but only in Indian languages.
An interesting aspect of poetry in India is the presence of bilingual and sometimes even multilingual poets. There are a number of poets who write in an Indian language as well as in English. Dilip Chitre and Arun Kolatkar are two well known examples. One such poet is Shankar Mokashi-Punekar who writes in Kannada and English. His English poetry was highly influenced by Yeats. He is a poet, a critic and a professor of English literature. He has written two books dealing with the later phase in the life and the poetry of Yeats. He also has a collection of poems in English titled The Captive. Sir Herbert Read in the preface to the book praises the poet somewhat generously,

Mr. Mokashi ... is writing English poems in a contemporary idiom, the idiom of Yeats and Eliot. He does this not only with a perfection of syntax ... but also with a felicity that any English poet might envy. (5)

The extravagance of Sir Herbert's praise is clear when he predicts at the end of the preface that one day Mr. Mokashi's work will be known throughout the English speaking world. However some of the poems show considerable merit and some are interesting for the Yeatsian echoes they contain.

The titles of two poems in the collection directly refer to Yeats: 'Eliot and Yeats' (33) and 'The Yeatsian Dark' (51). In the poem 'Silences' Yeats is mentioned as one "who lived the silence of the market-place" (16). Another poem 'Three Bad Pups' is subtitled 'A Yeatsian allegory showing that psychology is baseborn Mysticism.' The title 'Three Bad Pups' reminds us of
Yeats's poems like 'The three Beggars' and 'The Three Hermits'. The opening line of Mokashi-Punekar's poem "The mystic wolf got on the rational bitch \ Three had pups in a litter" sounds like a parody of Yeats's following lines:

The stallion of Eternity
Mounted the mare of time
'Gat the fowl of the world. (C P 306)

The somewhat long title of a poem 'To a Lady Who Said I Dress Frivolously' is similar to some of Yeats's titles such as 'To a Friend Whose Work Has Come to Nothing', 'To a Poet Who Would have me Praise certain Bad Poets, Imitators of His and Mine' and 'To a Wealthy Man who Promised a Second Subscription to the Dublin Municipal Gallery if it were Proved that the People Wanted Pictures'. Yeats's well known phrase "ceremony of innocence" (C P 211) from the poem 'The Second Coming' is echoed in Mokashi-Punekar's phrase "ceremony of senses" (22).

'Eliot and Yeats' employs the Yeatsian image of the wheel which stands for life and the world and observes,

Yeats saw this wheel full in the face,
Chose artist's doom, not the saintly grace;
Chose the swirl at the circumference,
And sought in tragic effervescence
A moment's rest from his grim habitat. (33)

The reference here is to Yeats's 'In the Serpent's Mouth' which states,
God is a circle whose centre is everywhere, the saint goes to the centre, the poet and the artist to the ring .... (E & I 287)

The poem further says about Yeats,

He learnt to sing lost passion's praise;
To sing the praise of broken dolls
In memory-haunted ruined halls. (33)

Yeats is contrasted with Eliot who versifies

What must be heard with suppressed sighs

Sitting on the fence and waiting for the bus,
In a single moment's yearning saw
A lifetime's proof of life's plain law. (34)

The lines "Upon a world that is turning, turning ... our poignant yearning for a moveless centre" remind one of Yeat's lines "Turning and turning in the widening gyre ... the centre cannot hold;" (C P 210-11). The rough beast "with lion body and the head of a man, A gaze blank and pitiless as the sun, (Is) moving its slow thighs" could well be the ancestor of Mokashi-Punekar's "centaur with his shaggy terrible thighs" and perhaps also of "A merman with wondering sea cold eyes" (Captive 10). In 'Ribh at the Tomb of Baile and Ailinn' Yeats describes "the intercourse of angels" in which "both seem lost, consumed" and "Transfigured to pure substance" (C P 328). Mokashi-Punekar imagines lovers as two flames, "Oft we mingled
being just two flames . . . pure fire was all that was left of our frames" (26). It is significant that for Yeats the fire condition is the perfect and the purest condition.

The poem ends with a blessing on both the poets:

Blessed are both; they praised in verse
Their inheritance of the common curse.

The last phrase 'common curse' is an echo of Yeats's poem 'Adam's Curse'. The poem 'Rejected Race' asks us to "either become debauchees, or mystics" and adds in the brackets "Michael Robartes, Yeats says, had the looks of both" (53).

John Oliver Perry has pointed out that most Indian English criticism tends to compare an Indian poet writing in English with Yeats, Eliot, Stevens or Frost (Perry 121). This comparison may be due to two reasons. One reason may be that these poets are actually influenced by the English poets to such an extent that they naturally invite such a comparison. The other reason could be the fact that most Indian critics take Yeats, Eliot, Stevens and Frost to be the models against which they judge the Indian poets. Besides, the comparison is confined to only these four poets because the common readers and the critics are familiar only with them (Perry 152). One of the problems that Indian poets writing in English face is that they have to express an Indian experience through a foreign language. Many of these poets use typically Indian material including Indian mythology. It is possible that they are helped and encouraged by the example of Yeats who first expressed not only his native Irish ideas but also
Indian ideas in English poetry. Yeats achieved great success in English poetry though he used many Irish expressions and even syntax patterns. This must have given Indian poets courage to use Indian English without being ashamed. Yeats sometimes used educated English even when the speaker in the poem or the play was an Irish peasant. This too could provide support to Indian poets to put English into the mouths of their personae who would normally speak only in their mother tongue.

Many modern Indian poets have allusions to and echoes of English poets. Perry considers it unfair "to denigrate Indian English poetry for using this resource or to require that somehow such allusions be indigenised in order to be authentic," and puts forward the example of Yeats who employed Eastern and Egyptian allusions with great concreteness and immediacy (Perry 259).

IV

Among the literatures written in Indian languages, perhaps Bengali literature responded to Yeats more strongly than any other literature. This was due to the well known literary friendship of Yeats and Tagore and the tremendous influence of Tagore on all Bengali writers.

The influence of Rabindranath Tagore on Yeats has been discussed by many critics including Naresh Guha, Ravindran Sankaran, Subhas Sarkar, Ramesh Chandra Shah and others. Since most of the books, research dissertations and articles dealing with the relationship between Tagore and Yeats discuss only the influence of Tagore on Yeats, as Tagore was already a well known
poet in India when he met Yeats and due to the excessively
laudatory tone of Yeats's introduction to Tagore's Gitanjali, an
impression has been created that it was only Yeats who responded
to and was influenced by Tagore. Tagore's response to Yeats and
the possible influence of Yeats on Tagore has been neglected, in
fact it would be outrageous to talk about a younger poet like
Yeats influencing the great Tagore.

Tagore and Yeats spent considerable time together while Yeats
carefully went through Tagore's prose translations of Gitanjali.
Tagore gratefully accepted Yeats's corrections. There has been
some debate as to the kind of corrections which Yeats actually
made. That Tagore was impressed by Yeats is beyond doubt. His
letters to Yeats reflect his admiration not only for his
mastery of language but also his poetic genius. Tagore
wrote to Yeats on 18 July 1935,

... I shall always remember the generosity of your simple
and sensitive youth which exercised in my mind a
profound attraction for your genius. (Letters to Yeats 577)

Twenty years earlier, on 31 August 1915 he had written about his
own writing in English, "I think you will find in them a better
mastery of your language which I owe to your guidance" (Letters
to Yeats 315-16).

When two sensitive poets who admired each other and who shared
many things in common worked so closely together, they are bound
to have influenced each other. The corrections that Yeats made in
Tagore's translations could not have failed to leave a lasting
impression on Tagore's mind. Yeats's contribution to the English
Gitanjali in addition to his introduction has been a difficult
and—a controversial issue. On the one hand there is the opinion
that Yeats "made hardly any alteration in English of the
translation" (Letters 569-70). On the other hand there were
rumours that Yeats "had to rewrite a great part of Gitanjali
before it was fit for publication" (Encounter 344). Another
letter of February 1914 says, "It will amuse you that at a semi-
public conference of the Mohamedan leaders of Bengal, Valentino
Chirol gave his audience to understand that the English Gitanjali
was practically written by Yeats" (Encounter 147). Yeats had
himself felt that the help he and Sturge-Moore gave Yeats on the
translation was somewhat underestimated. (Encounter 343).
Tagore did accept Yeats's guidance which helped him to acquire
"better mastery" of English (Letters to Yeats 315-16) and that
Yeats helped his English to "to acquire some quality of
permanence" (Encounter 348). Yeats felt that Tagore could not
"discern the finer shades between used and unused phrases"
(Encounter 343). If this is true, Yeats's corrections must have
included some attention to this aspect of shades of meaning. It
would be interesting to study Tagore's writing after he met Yeats
and compare it with his earlier poetry to see if Yeats influenced
him in any way. Even if we cannot find visible signs of such an
influence, the possibility that the chiselled style of Tagore's
later poetry (which can be considered the precursor of modern
poetry in Bengali) may owe something to Yeats, cannot be ruled
out.

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Tagore's response to Yeats was first revealed in an article that he wrote in the Bengali journal Prabashi. The article was translated by Basanta Koomar Roy and published in American Monthly Review under the title "A Hindu on the Celtic Spirit". In this article Tagore says,

The crowds cannot crush the poet Yeats. His individuality is striking ... Every time I have met him in private, I have felt with increased intensity the potency of his physical, intellectual and imaginative fullness. (101)

Tagore complains that the English poets do not write poetry from the heart but from words, "songs are emanating from songs", not from feelings and emotions. This has led to a flourishing of the language in intricacies and wealth of colour and shade but loss of simplicity. Tagore mentions Swinburne as "one of the foremost of the word poets who has mastered the jugglery of the winged words" and compares him with Wordsworth, the poet of simplicity and spontaneity. Just as Burns revealed the soul of Scotland, Yeats reveals the soul of Ireland. Tagore says about Yeats,

He sees the world not with his eyes; he embraces this world not with his intellect; but he does both with his life and soul. (103)

Tagore finds that Yeats's response to the physical world is that of a seer, a mystic who sees the world not simply as something crowded with animate and inanimate objects but recognises the "perennial presence of a playful providence" in it.
Modernism in Bengali literature came into existence mainly as a reaction to Tagore some time around 1925. Buddhadeb Bose (1908-1974) and other young poets through the journal 'Kallol' expressed that Tagore's poetry was too soft, sweet and they wanted a certain amount of hardness in poetry. This hardness of modernism, it is commonly believed, entered Bengali poetry as a result of Eliot's influence. However some of the poems of Bose and Jibanananda Das which showed this quality were already published before Eliot's entry into Bengal. These two poets anticipate modernist Bengali poetry and were both influenced by Yeats. Some of the characteristics of modernism in Bengali poetry were: expression of urbanisation and industrialisation, a sense of frustration and rootlessness, borrowings from the cultures and traditions of the world, influence of Freud, Einesteine, Marx, Fraser and others, a questioning of the established concepts like love, beauty and religion, a frank acceptance of passions, non-belief in God and traditional morality, an opposition of Tagore's style and a search for new ways of expression. In terms of this new style of expression this poetry exhibits use of peasant speech, combining prose and poetic language, allusions to Western literatures and mythologies, avoiding cliches in language and imagery, using old images in a new sense, giving depth and richness to words, using the grotesque and the satire, a conflict and tension between opposite elements and a wide variety in subject matter.

The Bengali poets were familiar with Yeats's contribution to Tagore's English Gitanjali and his later criticism of Tagore's
poetry. They had read Tagore's own enthusiastic response to Yeats in the journal *Prabashi*. Since Tagore was a tremendous influence on all Bengali writers, through Tagore some of them were drawn to Yeats. The two most important figures after Tagore in Bengali literature are Jibanananda Das (1899-1954) and Buddhadeb Bose. Both of them were great admirers of Yeats.

Jibanananda Das, according to Chidananda Das Gupta, is believed to represent "the agonising failure of the Tagorean value world to survive in the tougher context of post-independence India" (Gupta 25). This was precisely anticipated by Yeats when he expressed his dislike for the vague references in Tagore (Hone 49). As Ramesh Chandra Shah points out, "it was not a coincidence that Jibanananda Das was a great admirer of Yeats" (Shah 65). It is likely that Das read Yeats's criticism of Tagore and that was what gave his poetry a different character suitable for the tougher context of the post-independence India. Das is a poet of the countryside as well as the industrialised urban life. Reminiscent of Yeats's poetry, the poetry of Das also reveals a conflict of opposing forces such as beauty and death, love and lovelessness.

Buddhadeb Bose was a versatile writer, a poet, a playwright, a short story writer, an essayist and a critic. He developed his dramatic form based on the verse drama of Tagore and Yeats. Being a professor of English he was familiar with Yeats's works. He was influenced by Yeats not only in his technique but also in the themes of his plays. His play *Prayashchita* (Confession) was based on Yeats's play *Purgatory*. His play *Ikkaku Sonin* was based
on the Japanese Noh drama form which was earlier used by Yeats in
the play At the Hawk's Well (1917). It is likely that Bose was
attracted to the Noh drama through Yeats. In Bose's plays we find
a blending of the weakness of the flesh and the strength of the
spirit, of speech and rhythm and of poetry and drama. There is a
similar blending in Yeats who always aimed at bringing together
body and soul, spirit and matter, the natural and the
supernatural. Yeats too wanted his poetry to be spoken on stage.
His attempts at evolving a new technique of speaking verse
to the accompaniment of the psaltery can be understood as an
effort to combine speech and rhythm, poetry and drama. Even
Bose's praise for Tagore's Gitanjali has a Yeatsian ring when he
says that nothing 'local' in Gitanjali stands in the way of its
universal appeal. It is well known that Yeats wanted Irish poetry
to be universal and yet use the local Irish material. Bose's poem
'Devta Dui' (Two Gods) expresses both the Dionysian and the
Apollonian aspects of creativity. According to Alokeranjan
DasGupta, Bose displays a transparent, uncompromising and a
faultless attitude much like that of Yeats. (DasGupta 11).
Dasgupta informs us that in 'Damayanti' Bose renews the challenge
of youth like Yeats and in 'Kankavati' common speech and the
folk character of kankavati are used and it is possible that Bose
was inspired to use these devices because of Yeats's similar use
(DasGupta 12).

Bose's survey of modern Bengali literature An Acre of Green
Grass borrows its title from the title of one of Yeats's poems.
The book displays the typically Yeatsian characteristic of
granting an objective and universal nature to an individual or personal feeling. He also shares Yeats's opinion that one cannot write musical poetry in a language that is not one's mother tongue. He quotes Yeats to express his apprehension about Indo-Anglian poetry (Dasgupta 19, 30).

Thus Bengali literature responded to Yeats and was influenced by his works mainly due to his relationship with Tagore and Tagore was responsible for bringing Yeats to Bengali literature in more ways than one.

If the response of Indian poets to Yeats seems to be limited only to a few poets like Tagore, Aurobindo, Bachchan and a couple of others, the response of Indian scholars and researchers is very enthusiastic, judging from the number of books on Yeats by Indian authors and the number of Ph.D. theses dealing with Yeats or comparing him with other poets. I have tried to compile a list of books, Ph.D. dissertations and articles published in literary journals by Indians dealing with Yeats. The list is not exhaustive, but what is of greater interest is the nature of the Indian response reflected in these works.

The books by Indian authors and Ph.D. dissertations by Indian students merit a close study and analysis for an evaluation of the Indian response to Yeats. Since many of the Ph.D. dissertations in India eventually get published in book form, it would be convenient to consider books and Ph.D. dissertation together rather than analysing them separately. I have considered
forty five works in the present analysis, twenty five dealing with Yeats alone and the other twenty dealing with Yeats and some other writers. I am aware that some of the works mentioned in this study as Ph.D. dissertations have been later published as books and some others listed here only as books are actually based on Ph.D. dissertations. Since we shall consider the books and dissertations together and not as separate categories this confusion will not affect our analysis in any way.

Out of the twenty five works dealing exclusively with Yeats at least ten deal with his poetry, out of which, eight are related to the Indian element in his poetry. Naresh Guha has written a book titled *W.B.Yeats: An Indian Approach*. Ravindran Sankaran’s book deals with *W.B.Yeats and Indian Tradition*, Narayan Hedge’s thesis is about *W.B.Yeats and Purohit Swami*, Shankar Mokashi-Punekar’s two books also deal with Yeats’s later Indian phase. Bachchan’s *W.B. Yeats and the Occult*, B.M. Singh’s book on the water imagery in Yeats and Rajeshwari Patel’s work about the Unity of Being devote considerable attention to Indian influence. At least five works out of the twenty five considered here are about Yeats as a critic. They are Vinod Sena’s *The Poet as Critic*, V.V. Jain’s *W.B.Yeats as Literary Critic*, L.S. Saxena’s dissertation *"An Assessment of the Critical Writings of W.B.Yeats*", Baidyanath Prasad’s *"W.B.Yeats as a Critic"* and N.N. Dass’s dissertation by the same title. There are only two works dealing solely with Yeats’s drama: M.H. Sui’s dissertation on the Revival of Poetic Drama and another dissertation titled *"W.B.Yeats as a Dramatist"* by a person called Mukherji.
This clearly indicates that Yeats enjoys a greater reputation in India as a poet than as a dramatist or a critic. There is some response to his criticism but his drama has received little attention from Indians except through those poems which are songs from his plays. The Indian influence on Yeats has received a great deal of attention, a fact which is amply borne out by an analysis of works about Yeats and other works where Yeats is compared with other poets.

Out of the twenty works considered here which compare Yeats with another poet eight are related to the Indian aspect. R.C. Shah's *Yeats and Eliot: Perspectives on India*, Subhas Sarkar's *Eliot and Yeats: A Study*, Govind Prasad's *Indian Primitives in Yeats and Eliot*, S.N. Khan's dissertation "Indian Elements in the Works of Yeats, Eliot and Huxley" and Sanjay Dutta-Roy's dissertation on "The Self in the Poetry of Yeats and Eliot" deal with the Indian aspect. A comparison between Yeats and Tagore which naturally discusses the Indian influence is the subject of Soumitra Chaudhary's dissertation "W.B.Yeats and Rabindranath Tagore", Abinash Bose's *Three Mystic Poets*, and Rabindranath Tagore and W.B.Yeats: A Literary Friendship edited by R.K. Dasgupta. In comparative works too we find that most of the works deal with poetry. There are three works which deal with drama, namely Tejwant Singh's dissertation "Problems of Poetic Drama in the Plays of W.B.Yeats and T.S.Eliot", Ranu Chatterji's work on "Symbolism in the Poetic Drama of the Twentieth Century" and Waseem Mohamed's "The Use of Greek Tragedy in the Plays of W.B.Yeats and T.S.Eliot". It is interesting that not a single
work out of the twenty deals with Yeats's drama specifically. An analysis of these works clearly shows that Yeats is always compared with Eliot not only in their responses to India but also other aspects such as poetic technique, his relationship with the Romantic tradition, use of myths and symbols. The preoccupation with Yeats's Indian influence is abundantly clear in works which compare him with Eliot or Tagore.

Let us now examine some Indian works on Yeats in greater detail.

Balachandra Rajan's *W.B. Yeats. A critical Introduction* published by Hutchinson University Library, London is one of the important books on Yeats recommended by *The Macmillan Dictionary of Irish Literature* (edited by Hogan Robert 1979). The volume is described by *The Times Literary Supplement* as "compact lucid and balanced introductory survey". *Review of English Studies* lauds the attempt "to present Yeats the man, poet, playwright, critic, philosopher and letter-writer, whole and undistorted in a critical introduction of 193 pages ..." and describes the book as

... clearly the distillation of many years close reading of Yeats and Yeatsians and such is the sanity of his judgment and his sensitivity to the poetry that one would wish it to be read by all who teach modern English literature to undergraduates. (Quoted on the blurb)

As Rajan states in his foreword, he regards Yeats as a writer "Firmly and centrally in the tradition of English poetry" whose concern is with the fundamental patterns of human experience"
He emphasizes that Yeats's achievement cannot be diminished by considering him a "metaphysical Irish nationalist, a new-Platonic mystic, an occultist, a symbolist ... anything less than a poet of the human condition" (7).

In the first chapter "The Reality Within", Rajan begins by pointing out the dramatic difference between Yeats's earlier poetry and later poetry and also the deep continuity which underlies the difference. He illustrates this by analysing specific recurring images such as the tree, the table and the beast.

Rajan is tempted to refer to the Hindu philosophy which affirms that roots of reality and of creative power, of stillness and motion, are within the self. However he prefers to recognise that this is poetry written at the full strength of Yeats' poetic powers.

Rajan goes on to analyse Yeats's theory of personality, self and anti-self. Personality is the same as the Upanishadic self of the Prashna Upanishad and Chandogya Upanishad. Yeats does not always distinguish between the self and the Ultimate Self or reality manifested. At times he suggests that the former is a way of approaching the latter. In Hindu philosophy however, the self with all its desires must be abandoned in order to reach the Ultimate Self. The ego must be shed to attain selfhood. Rajan quotes a passage where Yeats seems to put Dante, Blake and the Upanishads together as if they say the same thing and that for Yeats these are deductions from St. Patrick's creed. Rajan
emphasizes the deep creative importance which Yeats attaches to the self and the fact that he links firmly the individual to the ultimate, notwithstanding the factual inaccruacies. The best of Yeats's poetry is personal and impersonal at the same time because it bears his individual stamp but it is also objective. According to Rajan "Yeats's growth is basically the record of the discovery of himself" (18).

The second chapter "The Island and Lost Souls" analyses some early poems and plays to show their straight forward manner and commitment to the dream. For Yeats, man's mind exists between opposites or contraries. This conflict can be found within a single work or also between one work and another. Rajan sees, in this light Countess Cathleen as a counter poise to 'Wanderings of Oisin'.

Rajan shows how a basic philosophical question (i.e. can one sell one's soul for a good cause ?) is reduced in the play to only one character - Cathleen, who is not affected by her decision, feels no struggle or hesitation in doing so. She makes a declaration of the infinite love and forgiveness of God but this is not a felt force.

The third chapter "Dream Burdened Will" opens with the author showing that there was a method in the apparent madness of Yeats's seemingly incompatible activities like joining the Theosophical Society, the Golden Dawn, the Irish Literary Society, Irish Republican Brotherhood, work on Blake and the theatre. Rajan refers to Richard Ellmann's comparison of Yeats to
a man knocking at every door in a hotel where all doors lead to the same room. Rajan analyses the craftsmanship of 'The Rose of the World' and 'When You are Old' in terms of stress, repetition, use of monosyllabic words etc. and shows that the craftsmanship manipulates but the poem does not grow from it. He contrasts these poems with 'The Tower' and 'Sailing to Byzantium'. Commenting on Yeats's process of rewriting he shows how life and vigour are based on acceptance of conflict. The 'little ritual' of verse resembles the 'great ritual' of nature.

The main theme of 'The Wind Among the Reeds' is conflict with time. The world beyond time is suggested in five lines to be a personal fulfillment. There is a variety of technique, rhythms in the collection but the impact is not due to the craftsmanship but the personal element which is magnified and generalised by the symbolic structure. The structure, ensured by the emotion, is constantly related to the reality. Yeats's best poetry grows out of the tension between the opposites rather than out of commitment to either opposite (39). Rajan agrees with Parkinson that the potential conflict between time and eternity, personal and impersonal, 'anima hominus' and 'anima mundi' cannot be explored because Yeats's poetic language is the language only of 'anima mundi' (39).

Chapter-4, "In the Theatre" begins by showing how Maud Gonne's marriage in 1903 reshaped the attitudes at work in his poetry. Rajan cites Coleridge who states that prose should not attract attention to the language but to the intended meaning whereas in verse the words must be beautiful and must attract attention
without destroying the unity of the poem. Yeats's best poems are of this type. Rajan points out how Yeats's position is reversed from the earlier essays where he advocates wavering, meditative, organic rhythms rather than 'energetic rhythms as of a man running' to his insistence in 1904 on no emotion without 'athletic joy'. A literary writer has two ways before him, the one upward which keeps growing in subtlety and turns into something which looks like a religion and the other way which is downward, simple and solid. Yeats follows characteristically a reconciliation of the two. Rajan finds the power of impact of Yeats's poetry missing from T.S.Eliot's poetry which has many other virtues. According to Rajan the concepts of 'unified sensibility' and 'poetry of the whole man' may not be original but their formulation by Yeats is his own.

Rajan quotes a few verses to show that they are ecstatic rather than dramatic verse which romantically evade confronting the bitter consequences of the oppositions raised. Rajan shows that Yeats had inherited the dramatic tradition of naturalism, and the typical influence was Ibsen. By 1899 Yeats had already indicated that drama begins in ritual but requires the sovereignty of language to achieve greatness. Analysing the play Deirdre, Rajan shows that everyone in the play has some pre-knowledge about the end of the play but not about the style of that end. In an interesting comparison between Deirdre and and Naoise, Rajan indicates that Naoise may die with dignity but she is trapped and silent. Deidre on the other hand fights for her death, makes her death reflect her and is able to create her style. However Rajan
finds that Deirdre lacks the richness, the interplay between levels of reality found in On Baile's Strand and so it moves on a single plane, a single tone and the verse seems to have only one tempo. This however gives a sense of ritual. Rajan compares Deirdre with Elizabethan drama where larger issues are reached through 'Dramatis Personae'.

In Chapter-5, "Towards Responsibilities" Yeats discusses Yeats's method of composing and his habit of revising and working hard at his poems. In the later poetry Yeats commonly associates art with age and youth with vitality and natural beauty. In 'No Second Troy' the poet combines political and personal passion. They undercut the anti-thesis between truth and lying. 'Lying' suggests not only falsity and the indolence of youth but also experience lying dormant until it is awakened into art (68). In a brilliant analysis Rajan shows how the opening rhetorical question which seems complete in itself is completed and altered in a kind of rhetorical suspense. Analysing some other poems he suggests that they demonstrate technique which finds perfection in 'Leda and the Swan' and 'The Second Coming'. In 'Responsibilities' we find the completion of the movement away from the dream which had started a decade or so earlier. Rajan agrees with Unterecker who points out that these poems consist of various responsibilities; supernatural responsibilities, social responsibilities, personal responsibilities, aesthetic responsibilities and finally responsibility to responsibility. In many poems Yeats skillfully weaves a complex sentence across a short line with three or four stresses which results into both
fluency and crispness as in the poem 'Friends' which praises Lady Gregory, Mrs. Shakespeare and Maud Gonne.

Rajan quotes from critics like T.R.Henn and Joseph Hone and describes 'The Cold Haven' as the most compelling and elusive poem in the volume (76) which derives its strength from its immediacy. The Chapter closes with a detailed analysis of 'Easter 1916'. Rajan points out the images in the poetic organization of the poem which not only challenge but amend each other.

Chapter 6 "Metaphors for Poetry" explains the use of myths and symbols in relation to Yeats's system which consists of interrelated systems aiming at understanding the basic pattern and rhythm of natural as well as super natural existence. The wheel and gyre are diagrams of conflict, the sphere represents total and eternal reality beyond time and space, beyond conflict. After giving a summary of Yeats's system Rajan goes on to explain the system including the gyres, intersecting cones, the cycles of history where the pre christian era begins with the rape of Leda and ends with the birth of Christ, and Yeats's idea of the daimon, both of an individual and that of a culture or nation. Yeats's realization that Reality can only be experienced and that man can only 'embody' truth but cannot know it, is reiterated.

In the next chapter Rajan evaluates the system which according to him should be taken imaginatively, not literally. Many elements in the system are drawn from conventional contemporary ideas (including communist philosophy), astrology, paganism and such a variety of sources but the synthesis, the use is original, Yeat's
own. Yeats described Blake as a man crying out for a mythology and trying to make one because he could not find one to his hand. The description applies equally to Yeats himself. Yeats himself describes *A Vision* as a myth. Rajan warns us that we should not try to read Yeats's poetry as if it is the versified version of *A Vision*. The occult or esoteric reading of his poetry may be helpful but it should not get a higher priority over the poetry.

The next chapter, "Four Plays for Dancers" discusses Yeats's use of the Noh tradition and technique. Rajan discusses *At the Hawk's Well, The Only Jealousy of Emer, The Dreaming of the Bones* and *Calvary*.

Rajan feels that Yeats as a poet is no more difficult than Eliot or Pound in terms of the amount of special reading required for appreciating his poetry. Yeats is basically a poet, not a playwright and so his dramatic imagination finds fuller expression in the poetry. His drama is symbolic art with the dance on the surface, reflecting the rhythm below, the immediate pattern suggesting the fundamental geometry (106).

The chapter "Dancer and Swan" begins with an analysis of the poem 'The Wild Swans at Coole' in which through ordinary speech and accuracy of visual scene painting, symbolic significance of constancy against death is attained. The mysterious union of time and the timeless is signified by the image of the swans and also of the dancer. These are also images of imagination and inspiration. Commenting on the effective use of monosyllabic lines, Rajan adds that the elegy on Robert Gregory can be
interpreted as "the difficulties of a subjective man in an objective age and of the impossibility of achieving Unity of Being" (110).

Rajan analyses 'The Second Coming' at great length. He reiterates that the system of Yeats should be used to illuminate the poetry but the focus should be on the object that is illuminated i.e. poetry and not the illumination itself. In 'The Second Coming' the gyre is a very important image but we do not need any knowledge of the system to appreciate its significance.

The ninth chapter is called "Tower and Stair" which discusses some of the best poems of the collection which defy analysis. The self conquest that is 'style' is in the willing plunge into two opposite extremities without inclination towards either of them. 'Sailing to Byzantium' highlights the continuity and the interdependence between the world of flesh and the world of the spirit, between youth and age, life and death, nature and art. Each needs the other for its completion which is in the rejection of the other, in the re-creation of what is rejected. Yeats mixes daylight with moonlight and breaks down the boundaries between the legendary and the actual.

After a discussion of the plays Calvary, Resurrection, The Death of Cuchullain, A Full Moon in March and The Herne's Egg, Rajan suggests that Yeats's plays should be viewed as 'theatre of ritual'. However he feels that the plays do not achieve anything that the poems do in a better manner. The poet in Yeats is not at his best among the plays. The plays are successful because of the lyrics.
Chapter 11, "An Old Man's Frenzy" deals with the last poems of Yeats which come from 'rage and lust' to use his own term. Rajan discusses the poems like 'The Gyres', 'Lap Lazuli' in some detail comparing and making cross references between different poems. In poems such as 'Statues' and 'A Bronze Head' Yeats fuses the cultural history of Ireland and nationalism, but the use of mythology to project nationalism is only partially successful. The chapter ends with an analysis of 'Under Ben Bulben' which takes up the theme that man stands between the eternity of his race and that of his soul and relates this to the traditional wisdom of Ireland.

The last chapter "The Completed Symbol" stresses that Yeats's poems are able to stand on their own, but they also create a pattern together, like the star which has its own light but also has the light of the whole sky behind it. Rajan makes an interesting comparison of Yeats with Eliot and says that Eliot's poetry occurs from the quest for belief and the end of this quest is a revealed vision. For Yeats, poetry is the end which is to be achieved through belief. Unlike Eliot, Yeats created a private, a personal myth and after this the idea of the personal myth as a solution to a writer's dilemma finds much support in the fortieth. Man's struggle against his circumstances and the tension of opposing forces within him are the source of Yeats's poetry. He was a poet of the passions and through those passions he entered the centre of the conflict and re-created the conflict in the form of poetry.
Rajan's book is one of the most important books on Yeats and perhaps the most important one among those written by Indians. In fact Harold Bloom in his book *Yeats* refers to Rajan's book as many as six times and it is generally to reiterate Rajan's views. Yet the work cannot be considered to represent an Indian response. He does not deal with the Indian aspect in Yeats in any significant way. His is more of a 'mainstream' response.

Rajan's response to Yeats reveals that the critic in him is prepared to fully suspend his Indianness and respond to Yeats's works without allowing his Indian identity to colour the response. On the other hand we have Sri Aurobindo who can not even for a moment forget his *Indianness* and still respond to Yeats in a spontaneous and natural way. Rajan represents a good number of Indian critics whose response to English or European literature demands suspension of their Indian identity.

Naresh Guha's *W.B.Yeats: An Indian Approach* (1988) opens with an introductory chapter "Lines they read on Brahma's Gateway" which gives a brief history of the European interest in Indian philosophy and ancient literature. Guha gives some details about the early translations and research works of scholars and orientalists like Sir William Jones, Henry Thomas Colebrook, Sir Charles Wilkins, Sir Monier Williams and Max Mueller. He also points out the works of poets like Robert Southey, Thomas Moore and Shelley who had used Indian elements in their poetry. He gives an account of the keen interest in India among the Irish people. The second chapter "A Boy's turbulent days in Dublin" which borrows the title from the poem 'Mohini Chatterjee' deals
with the influence of Chatterjee on Yeats. Yeats had already been interested in India before he met Chatterjee through his contact with his uncle George Pollexfen, his friend George Russel and some theosophists. But the visit of Chatterjee to Dublin had a deep impact on him. The poems written during the time after this visit show that Yeats uses Indian elements, particularly names and place names. Guha discusses the Indian poems and points out the difference between the original sources and Yeats's use of those sources in his poems. An account of the influence and theosophy and theosophists like Madame Blavatsky is given.

The third chapter "A Voyage with hounds of the sail" harps upon the Irish situation, the affinity between India and Ireland, Yeats's attempts at mysticism and the effect of these factors on his poetry. The next chapter "Discovery of a modern Indian poet" discusses Yeats's relationship with Tagore and Tagore's influence on Yeats. Certain parallels are presented e.g. Yeats's line "Let the cage bird and the cage bird mate and the wild bird mate in the wild" from 'Owene Aherne and His Dancers' is an allusion to Tagore's line "The tame bird was in a cage, the free bird was in the forest. They met when the time came. It was decree of fate" (Tagore 77). Guha suggests that Yeats saw in Tagore the popular poet he himself wished to be, because Tagore was close to the living tradition of his country.

The Herne's Egg, according to Guha is a variation on the theme of Tagore's The King of the Dark Chamber. Guha clears the misconception that Yeats had to rewrite most of Tagore's poems in Gitanjali. He suggests that Yeats rejected Tagore only when he
realised that Tagore was not the kind of traditionalist he presumed him to be. *The King of the Great Clock Tower* was according to Guha a calculated reply to Tagore's *The King of the Dark Chamber*.

The final chapter "Patanjali, Tantra and a Swami: figures in the carpet of modern poetry" deals with Yeats's study of Yoga and Tantra which is reflected in the five essays by Yeats on Yoga and *Upanishads*. The echoes of Patanjali's Yogic system in *A Vision* are also discussed e.g. the four faculties and principles. The Dark Fortnight and the Bright Fortnight of Brahmanism provided Yeats with the distinction between the primary and the antithetical civilization. The dialogue form used in many of Yeats's poems such as 'Vacillation', 'Dialogue of Self and Soul' and 'Fergus and Druid' is also the influence of the same form frequently used in the *Upanishads* e.g. the dialogue between Yama and Nachiketa or between King Janaka and Yajnavalkya. Yeats's attitude to an use of Buddhism and Buddha are also discussed. The mystical use of sex perhaps lead Yeats to the Supernatural Songs and Crazy Jane poems with explicit sexual references. According to Guha Yeats's Irishness was responsible for attracting him to Purohit Swami who resembled the ideal saint. Guha again establishes Yeats's debt to Tagore specially in *The Herne's Egg* and *The King of the Great Clock Tower*.

The account of events in Yeats's life prepared by Guha with special reference to Yeats's interest in India and the fifteen letters from Yeats to Tagore included in the Appendix leave no
Shankar Mokashi-Punokar has written two books which deal with the influence of Shri Purohit Swami and the Upanishads on Yeats's poetry. His first book *The Later Phase in the Development of W.B. Yeats* (1966) meticulously traces the influence of the Upanishads, the Vedas, the Mahabharata, the Bhagwad-Gita and other Indian sources, most of which Yeats discussed with the Swami. The excerpts from the letters of Yeats to Purohit Swami are reproduced in the book to show that Yeats learned many Indian concepts from the Swami.

The thirteen chapters running into 257 pages, seven figures and diagrams and seven charts and tables present a detailed discussion of Yeats's poetics, his spiritist metaphysics, the soul and the self of the Upanishads and the same concepts in Yeats's poetry particularly *A Vision*, the cyclic approach to time in Hinduism and in Yeats's system, the importance of ancestry and tradition, love and the woman, hatred as a way to God and the deep impact of the Swami on Yeats's Supernatural Songs. A casual glance at any page rests on words related to Indian philosophical concepts or religious beliefs and practices. Some examples will make this clearer. Bhutaloka (46) related to 'Hodos Chameliontos', Karma (89), Muktajeevis (104) referring to those who belong to the thirteenth phase in Yeats's system, Leela (108) as the purpose of the objective world, Papa and Punya (110) as something similar to what Yeats indicates in *Dreaming Back*, Swadharma (135) referring to a system of norm to every phase of
the moon and other words like Tattwa (157), Vidya (172), Maya (193), Tarpan (209), Shradha (211), Grahastha dharma (213), Virodh Bhakti (216) and Dwandwa (218). Mokashi-Punekar thus uses Indian concepts to explain many of Yeats's ideas which may or may not have been borrowed from India by Yeats.

His second book Interpretations of the Later Poems of W.B.Yeats consists of eight chapters, the first chapter dealing with the background and the remaining seven chapters giving an Indian interpretation of Yeats's collections 'Responsibilities', 'The Winding Stairs', 'Words for Music Perhaps', 'Supernatural Songs' and the Last Poems. Indian concepts like Yogabhrastha (126), Ananda (153, 201), Bahusyam (174), Mahat Brahma (175), Neti Neti (178), Vairagya (183), Jnana and Bhakti Marga (185), Sati-Pati (186), Shakta Cult (188), Ardha Narishwara (189), Ichcha Maran (208), Sankya Sankhya (245), Chitta Shuddhi (246) and Bhasa (258) are used to interpret Yeats's poems.

Though some of these interpretations may look far fetched and Yeats's concepts may actually be quite different from the Indian parallels that the critic offers, such an interpretation would help an Indian to relate to Yeats's poetry. Mokashi-Punekar has tried to interpret some of the most difficult poems in relation to Yeats's works including his poetry and prose writing taken as a single whole. His book is an attempt that he wishes other Indians also to make, to develop their own distinct school of criticism rather than borrowing the Anglo-American critical tools.
Ravindran Sankaran's work *W.B. Yeats and Indian Tradition* (1990) opens with an introductory chapter dealing with the relevance of the Indian tradition to Yeats in which he argues that Yeats's search for a tradition which could accommodate mutually contradictory points of view and ideas found a culmination in the Indian tradition with its unparalleled flexibility which could hold together multiple viewpoints. He also emphasises Yeats's discovery of the Upanishadic self through Indians like Mohini Chatterjee, Rabindranath Tagore and Shri Purohit Swami. Yeats borrowed what suited his own ideas about art. The next chapter discusses Yeats's early ideas about art and their relationship with the teaching of Mohini Chatterjee. Sankaran also shows that the Indian poems of 'Crossways' were not really much influenced by Chatterjee as they are believed to have been. The chapter deals with the relationship between Tagore and Yeats, particularly the similar situations under which both the men were trying to combine nationalism with literature. Yeats's attempts to relink life, art and culture as they are linked in the Indian tradition and in the life and works of Tagore are stressed. The introduction to *Gitanjali* is analysed and Yeats's intuitive understanding of Indian tradition is pointed out. The fourth chapter is about Yeats's realization of the tradition of the self through Purohit Swami's explanation of the Upanishads. A special discussion of the dramatization of the self in the poems 'A Dialogue of Self and Soul' and 'Vacillation' is included in this chapter. The influence of the Tantra philosophy on the Supernatural Songs is discussed. Yeats's essays on the Mandukya Upanishad, the introductions to *An Indian Monk* and *The Holy*
Mountain, the play The Herne's Egg and the concept of reincarnation are analysed.

In the last chapter Sankaran concludes that Yeats borrowed ideas from Indian, Japanese, Chinese as well as Western sources but India was a major source of ideas for Yeats and individuals from India aroused and intensified his interest in India (117). Yeats's interest in India helped him to understand that the two types of consciousness, one shaped by time and space and the other which transcends time and space are not altogether different and Yeats succeeded in bringing the two together in his major works.

Harivanshrai Bachchan's book W.B.Yeats and the Occult is based on his research which he did for his Ph.D. at Cambridge. At first Bachchan had thought of working on the influence of Indian philosophy and myth on Yeats but T.R.Henn convinced him that there was not much of it. After considering one or two other subjects like "Yeats's Prose", "Image, Magic and Myth in Yeats" etc. he finally decided to work on "The Irrational in Yeats", a topic which would also include the Indian aspect. According to Bachchan Yeats was attracted to the irrational because he felt that it was a mine which had given the world all the stories out of which the images that we worship are carved. Another reason for Yeats's attraction to the irrational was his dissatisfaction with science and the eighteenth century philosophy of philosophers like Locke who considered the mind a clean slate and all knowledge to come from sensory experiences, sense perception. Yeats thought that poetry cannot be written through logical
thoughts of the mind, it must have something above the intellect. Bachchan feels that the philosophy of Croce is irrational like the philosophy of Yeats. Yeats sought support for his vision in the supernatural whereas Croce sought it in his own experiences. Croce's concept of Unity of being with the four grades of creation: the aesthetic, the logical, the economical and the aesthetic is similar to the Hindu concept of Brahma who is imagined to be fourfold.

Bachchan compares Yeats's golden bird in 'Sailing to Byzantium' with Keats's nightingale. Yeats does not want to be the nightingale which is from the world of nature and perishable. He would like to be a golden bird, symbol of immortality, a bird that is 'Trikaldarshi' (having knowledge of three ages) singing of what is past or passing or to come.

The chapterwise organization of Bachchan's dissertation (later published as a book) devotes three chapters to Indian influence: Mohini Chatterjee and Tagore, Purohit Swami and Upanishads, Madame Blavatsky and Theosophy. The other chapters deal with Caballah, Irish folklore, Blake, Swedenborg and Boehme and other sources like alchemy and magic.

Bachchan has traced the Indian sources of some of Yeats's poems. 'Anashuya and Vijaya', according to Bachchan is a slightly different and individualised version of Shakuntalam. Vijaya and Anashuya are Dushyanta and Shakuntala on a smaller scale. One feels that Bachchan is seeing too much of similarity where there is only a superficial one. The atmosphere is similar, though, as
Bachchan himself has observed, the typical Indian setting of a love scene is a pasture or a meadow and not an island (69). Bachchan says that in the poem 'The Indian Upon God' the idea conveyed is that every creature conceives God in its own image. He is not certain about the exact source of the poem. About the short poem of one Stanza, 'There' he remarks that in this poem the realization of the supreme selfness by the individual self comes at the highest point that is comparable to the state of Nirvana or Mukti (170-71), where the veil of Maya is removed and the soul-planet becomes one with the sun. 'He and She' is considered to be the utterance of the soul in the state of 'Turia' (176). In 'What Magic Drum' according to Bachchan, the bride and the bridegroom images of God and the soul found in 'He and She' are replaced by Mother and Child where the soul is the child and God is the mother, primordial Motherhood (180). Disagreeing with Rothenstein who thought that Tagore and Yeats had much in common both spiritually and politically, Bachchan says, "No two people could be spiritually more different. Tagore is a man at peace with himself, whereas Yeats is a man at war" (73). Bachchan observes that Ribh, though he is an Irish hermit, has a deep knowledge of Hinduism and is the most suitable mask for Yeats. The 'Supernatural Songs', says Bachchan, recapitulate what Yeats learnt from Mohini Chatterjee, Purohit Swami, Madame Blavatsky and the Caballah. He interprets them in terms of the four states of consciousness which Yeats had learnt from his contact with the Swami and adds that the fifth, sixth and the seventh songs deal with the flight of the soul through the three states of Samadhi (180).
Referring to the fact that Mohini Chatterjee came to Dublin with a copy of Marius the Epicurean in his pocket, Bachchan points out the affinity between Walter Pater's doctrine and Sankara's philosophy. The philosophy of Pater in which dream is accepted as reality is the aesthetic counterpart of the religious system of Sankara in which reality is rejected as dream (27).

Bachchan gives in his book a list of books found in Yeats's library. The list is useful as it gives us a clear idea about Yeats's reading and knowledge which influenced his poetry.

B.M. Singh's book Water Imagery in Yeats, as the title suggests deals extensively with the symbols and images in Yeats associated with water. Singh begins by explaining the meaning of poetic image and its relationship with symbol, myth and allegory. A word-picture becomes an image only when it is charged with emotion or passion. An image establishes correspondences and seeks relationships and in doing this it reveals patterns not only in the world but also in the poet's mind. Singh illustrates this point with examples from Yeats's poetry. He emphasizes the fact that the images of Yeats are related to each other. Yeats creates image patterns not only in an individual poem but also in his poetry as a whole. He reconciles contraries in his symbols thus making the symbols examples of unity in diversity.

An image which is recurrent becomes a symbol. The meaning of a symbol is derived from its traditional use as well as the repeated use in the poetry of a particular poet. Singh distinguishes between traditional and individual symbols. Some of
the traditional symbols in Yeats are water, cross, rose, swan, moon and egg. Yeats sometimes uses a traditional symbol (such as Helen for beauty) in an individual way. In Yeats the distinction between traditional and individual discourses because all symbols come from The Great Memory. Singh associates Yeats's cyclical view of history with the Hindu concept of 'Pralaya' and 'Manavantric Period'. According to Hindu mythology, Lord Vishnu preserves the universe through successive ages until the close of a period called 'Kalpa' after which the same God takes the form of 'Rudra' and destroys the universe turning everything into a vast ocean. After a period of repose he again takes the form 'Brahma' the creator and creates the universe again. Singh may be right in suggesting this influence because there is evidence to show that Yeats was familiar with the concepts of 'Kalpa' and 'Manvantric Period' as he mentions these concepts in the introduction to The Resurrection (Explo. 395-96). Singh suggests that the use of water to symbolize passion and the sexual act is inspired by a similar use of the image in Indian mythology, and quotes a passage from 'Mandukya Upanishad' in support and points out that the Upanishads and Tantra associate water with the sexual act.

Ramesh Chandra Shah's book Yeats and Eliot: Perspectives on India (1937) is a work of comparison between Yeats and Eliot with a special reference to their encounter with India. Shah, like most other critics traces Yeats's Indian interest back to Sir William Jones, Max Mueller, Shelley and Blake. He briefly discusses the three Indian phases in terms of Mohini Chatterjee,
Rabindranath Tagore and Shri Purohit Swami. Shah suggests that India was the anti-self of Yeats. Shah too uses typically Indian concepts to interpret Yeats's poetry, e.g. Shah talks about the dancer image in Yeats in terms of the Hindu God Nataraja, the dancing God.

The second chapter deals with Yeats's encounter with the Indian wisdom of contraries. He accepts A.G.Stock's observation that the Indian poems of 'Crossways' are influenced by Mohini Chatterjee. In the next chapter Shah discusses Tagore, Purohit Swami, Yeats's promotion and later rejection of Tagore. He traces in Yeats many concepts akin to the concepts of Maya, Nirvana and rebirth. The fourth and the fifth chapters are devoted exclusively to T.S.Eliot. In the sixth chapter he compares the two poets, their concepts of 'Unity of Being' and 'Unification of sensibility' and also their relationship with tradition. Eliot's experience of India according to Shah was rather unromantic which intensified his classicism. Yeats's sinless doctrine of Art for Art's sake on the other hand was well combined with Sankara's philosophy. In conclusion he sums up that Yeats's encounter with India propelled him towards a heartier ascent on the metaphysical plain while it led Eliot towards only a partial understanding of Indian thought.

Subhas Sarkar's *Eliot and Yeats: A Study* is also a comparison between the two poets with Eliot as the focus. Sarkar does well to devote a chapter to the Irish heritage of Yeats. The Celtic element in twentieth century English literature contributed melancholy and a passion for Nature. Sarkar discusses Yeats's use
of Celtic legends and his deliberate attempt to be Irish, his involvement in nationalism and his theatre movement. A chapter is devoted to the tragic romance of Yeats where he puts forward a somewhat simplistic theory that Maud Gonne's refusal to marry him led to Yeats's rejection of all romantic poetry including that of Tagore. Sarkar touches upon Yeats's contribution to modern poetry, his friendship with Synge and with Lady Gregory which convinced him to use the peasant speech, his love for Maud Gonne, her rejection and Yeats's public life. A chapter is also devoted to Purohit Swami in which he shows that Yeats was basically interested in the mystical experiences of the Swami.

The critical writings by Yeats have received some attention from Indian scholars as can be seen from the fact that there are at least five works dealing with this subject. Let us take a closer look at two of these works for a better understanding of India's response to Yeats as a critic.

Vinod Sena's volume *W.B.Yeats: The Poet as a Critic*, at the very beginning explains the neglect of Yeats as a critic. Sena says that Yeats's criticism consists of scattered insights, it is not well-knit and wholly coherent. He points out Yeats's relationship with Arnold's 'Function of Criticism' and 'The Literary Influence of Academicians'. Sena points out that Yeats received the idea from Oscar Wilde and Walter Pater that there is no creation without critical faculty and Yeats showed this principle not only in his own writing but applied it also to fellow artists. Sena affirms that Yeats borrowed ideas from others but the application of these ideas was always his own.
Sena states that the development of Yeats as a critic bears a close correspondence with his development as a poet. His last philosophical ideas were already present in a germinal form in his early imagination. Blake influenced Yeats very strongly, particularly in the concept of the supremacy of the imagination. Wilde's 'Decay of Lying' influenced Yeats's theory of the Mask. Yeats's distinction between truly symbolic and descriptive art was based on Arthur Hallam's idea of the complete coalescence of sensation and association, object and subject (Sena 62).

According to Sena, the precepts which he derived from his practice as a play-wright were applied to his poetry. For example, he gave so much importance to conflict and tension in poetry that he rejected Tagore's poetry after Gitanjali. Sena has rightly emphasized the continual influence of J.B.Yeats on Yeats's ideas about art. Yeats's involvement in drama led him to emphasize more and more simplicity, impassioned utterance and passioned syntax. He also insisted on the music of speech and experimented with Florence Farr in musical rendering of poetry. He said that restraint and rhythm were essential in gesture and language on stage. Yeats opposed naturalism and preferred symbolic setting to realistic and elaborate setting. He experimented with metre due to his dissatisfaction with blank verse. Yeats believed that poetry must conform to drama's necessity of emotional intensity and suggestiveness. The poetry in poetic drama should follow the laws of speech as well as dramatic logic. A play worth acting according to Yeats, must also be worth reading, in other words drama must also be literature.
Sena discusses Yeats’s use of some of the techniques of the Noh drama. He also deals with the importance of the folk tradition in Yeats which lent his work intense human passion, delight in the supernatural and yet a concreteness that is freedom from sentimentality and abstraction.

An attempt is made to explain the consistency in the apparent arbitrary selection of poems by Yeats for The Oxford Book of Modern Verse with the argument that for Yeats the tragic impulse was of the highest importance, in fact the essence of art.

In conclusion Sena reiterates Strang’s idea of Yeats being an unscientific critic with strong biases. However he affirms that Yeats’s critical writings are invaluable companions to his creative work as each new experiment in poetry or drama came from a critical insight.

V.V. Jain’s W.B. Yeats as Literary Critic takes us through the entire development of Yeats as a critic beginning from the formative years of influence from his father, the Hermetic students, Madame Blavatsky and Theosophy, Caballah, magic, Mohini Chatterjee and Purohit Swami. The impact of his Irish background, his mother’s fairy stories and his work on the collection of folklore with Lady Gregory, the influence of Lionel Johnson, Morris, the Rhymers’ Club, the pre-Raphaelites, nationalist leaders like Parnell and O’Leary and writers like Arthur Symons and John Synge is also considered.

After a discussion of these influences Jain touches upon Yeats as a reviewer (1856-1896) who wrote reviews in Irish, American
and English journals. Though it was economic necessity that led
him to literary journalism, his critical insights can be seen
even in his propagandist reviews. These reviews reveal partial
and personal judgements and an enthusiasm for Irish material. He
also betrays a dislike for realism and universalism and a
preference for the local and the supernatural.

According to Jain, the first blossoming of Yeats as a critic is
seen in his work on Blake along with Edwin Ellis and also
independently where he interprets Blake, the fountain head of all
nature poetry and precursor of modern poets. Jain compares
Yeats's criticism with that of Frye, Swinburne and Ellis. Yeats
pointed out the possible sources of Blake's grand and obscure
ideas and made him readable by removing the major difficulties of
a reader. Jain believes that Yeats was a good judge of Blake
because like Blake, he himself was an occultist and a symbolist.

Jain points out the unique capability of Yeats for reconciling
the conflicting and the opposite concepts. Yeats was attracted by
the aesthete's concern for art but he did not accept their
rejection of ideas. Yeats had his own understanding of the
concept for Art for Art's sake. Yeats's theory of symbols was
influenced by Symons and the French symbolists. But Symons's own
ideas were partly influenced by Yeats's ideas which found support
in the French symbolists.

Yeats's criticism of drama was based on his own experience. He
took some ideas from the 'Noh' theatre and gave a new theory of
acting, speech, setting etc. where he preferred musical speech
symbolic setting to realism. Jain deals at length with the complex concept of personality which has wide connotations in Yeats. - The theory of the Mask is also discussed. Like Vinod Sena, Jain also shows that Yeats's introduction to The Oxford Book of Modern Verse is an extension of Yeats's deep rooted convictions. Yeats shows a dislike for abstractions and generalisation and the lack of tradition found in modern poetry and is sympathetic towards experiment and modern metaphor in his selection. Jain claims to have explained Bloom's statement that there is much nonsense, but more wisdom than nonsense in Yeats's ideas.

Both Sena and Jain give a satisfactory account of the basic concepts and the development of Yeats's criticism. However a matter that immediately strikes one is that neither of the two critics allows his Indianness to affect his response to Yeats's criticism. Sena hardly mentions India and Jain only includes it as one of the many formative forces. One would naturally expect Indian critics to relate some of the critical ideas of Yeats to the Indian influence. It is possible to relate Yeats's concepts like the doctrine of the mask, Anima Mundi or the Great Memory, the supremacy of imagination, the power of symbols and Yeats's experience of 'Hodos Chameliontios' to Indian philosophy. However there is no attempt to show such connections. This lack of application of one's own native background becomes more pronounced when seen in comparison with the over enthusiasm of Indian critics in pointing out the Indian influence in Yeats's poetry. While it is certainly true that the impact of India on
Yeats's poetry is much greater, some attention to Indian echoes in Yeats's ideas about literature would not be too much to expect from Indian scholars.

For most Indian admirers of Yeats who are not critics and have not researched his poetry, he is a major English poet, the precursor of modern poetry which found its flourishing in T.S. Eliot and also a link between the romantics and the modernists. His Irishness is something that few Indians are conscious of. Even students and teachers of English literature who are aware of Yeats's Irishness generally allow this Irishness to recede into the background.

Though India was the exotic land that the West was romantically attracted to during Yeats's time and Yeats himself was perhaps partly attracted to India through Shelley and Blake, it would not be wrong to stress that it was due to his Irish temperament that he turned to India. The Irishness also determined the kind of influence that India had on him which is so different from the Indian influence on other poets. In turn, it is these Indian influences, which are not always clearly visible but subtle that are instrumental in attracting Indians to his poetry. In India Yeats is always associated and compared with Eliot. It is often felt that Yeats could never enjoy the kind of impact and popularity that Eliot did. No one can deny the overwhelming popularity of Eliot and the clearly visible imitation of Eliot both in technique and theme among most of the modern Indian poets writing not only in English but also in other Indian languages. Many urban and westernised poets have been
particularly dazzled by the sheer novelty of the Western urban experience depicted in a very different kind of poetry which appeared to be highly intellectual and made a subtle and poignant use of a variety of techniques. That Eliot took the modern Indian poets by storm and gave birth to many modern poets in India is indisputable. The response to Yeats, though not so overwhelming as that to Eliot, has been considerable particularly during the period after his death. Yeats also influenced some Indian poets, however influence does not necessarily mean borrowing things as they are. A good poet changes what he borrows and so parallelisms are not the only signs of influence. The use of the mythical method by Indian poets for example may owe a lot to Yeats's first use of Irish myths and legends. But the method became popular among Indian poets through Eliot. It is also possible to say that some of the Yeatsian influence reached India through Eliot as Eliot himself has many echoes from Yeats.

A study of articles on Yeats published in literary journals by Indian scholars supports most of the observations made on the basis of books and Ph.D. dissertations. Out of the more than fifty articles on Yeats by Indian authors published in Indian journals from 1963 to 1983 which I consider here, at least forty of them deal with his poetry, seven are related to his drama and only three are about Yeats's criticism. This clearly shows that it is Yeats's poetry that has attracted the Indians much more than his drama and criticism. In fact the Indian response to these forms in Yeats is negligible.
Most of the articles on Yeats by Indians, like those of most American and English critics, are highly laudatory. Yeats enjoyed such a high reputation that to say anything negative or even critical about him would have been considered foolish. However what is interesting about the Indian scholars' response is that on the one hand there is excessive attention to the Indian influence (twenty four articles deal with this aspect). On the other hand there are critics who turn a blind eye to the Indian element in Yeats. Edward Engelberg expressed his surprise at this neglect in his review of Vinod Sena's *The Poet as Critic* and V.V. Jain's *W.B.Yeats as Literary Critic*. After stating that the interest in Yeats from Indian scholars is undiminished, he warns the readers not to look for any Eastern perspective or an emphasis on Yeats's Eastern interest, a warning which is well justified (Yeats Annual No.2, 159).

R.P. Blackmur in the article "W.B.Yeats: Between Myth and Philosophy" observes, "... Yeats combines elements any one of which is disproportionate, even incongruous, taken by itself...."(64). This remark seems to be particularly true in the case of the Indian response to Yeats. However it is more important to bear in mind what Blackmur says in the same sentence later, "... his unity - what he is taken all together - is an imaginative, a felt unity of disproportions" (64).
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