Chapter VI

Jibanananda Das' treatment of literary archetypes and metaphors in the context of their proximity with Yeats' poetic microcosm

Jibanananda Das beautifully makes an extensive use of literary archetypes and metaphors in his poetry. Some of them echo that of W.B. Yeats. The poetry of Yeats is replete with archetypes and metaphors drawn from Irish myths and folktales stimulated by a patriotic urge. On the other hand, Das' metaphors and archetypes have their sources in the nature of the rural Bengal in particular and Indian myth and history in general. The most unique aspect in regards to both Das and Yeats is the treatment of such metaphors and archetypes made in almost identical fashion, albeit one hails from the distant Ireland and the other from India. Yeats is an artist; his poetry is picturesque. When Das' poetry is relished, a smell comes out which seems to be perceived in the backdrop of Yeats' Ireland. Das admires Yeats as a poet. He must have been well aware of Yeats' poetic microcosom. He might have drawn some kind of inspiration from Yeats' poetic genius which was reflected in Das' treatment of literary archetypes and metaphors. But Das masterfully handles such archetypes or metaphors conforming their spirit to the tone and situation of his poems. Das himself is a creative genius. His individuality, independent of Tagore's influences, has earned for himself a niche as a true modern poet in the realm of Bengali literature.

Literary archetypes and metaphors enrich poetry. They help to convey the message in an appealing fashion. An archetype is a pattern of behavior in the form of a universally understood symbol or a term. It refers to a generic version of a personality often used in myths and storytelling for ages across different cultures. Metaphor, on the other hand, is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object. It is a type of analogy creating desired effects in the mental faculty of readers. The roles of both archetypes and metaphors in poetry are enormous. Their effect is fruitful and productive when handled and treated masterfully. All great poets make ample use of them to create desired effects. Both Das and Yeats artistically and quite successfully handled them. In the usage
of metaphors and archetypes both poets appear to come closer to each other cutting across all barriers of varied landscapes and cultures.

The term “archetype” has its origins in ancient Greek. The root words are archein, which means “original or old”; and typos, which means “pattern, model or type”. The combined meaning is an “original pattern” of which all other similar persons, objects, or concepts are derived, copied, modeled, or emulated. The psychologist, Carl Gustav Jung, used the concept of archetype in his theory of the human psyche. He believed that universal, mythic characters—archetypes—reside within the collective unconscious of people the world over. Archetypes represent fundamental human motifs of our experience as we evolved; consequentially, they evoke deep emotions. Although there are many different archetypes, Jung defined twelve primary types that symbolize basic human motivations. Each type has its own set of values, meanings and personality traits. Also, the twelve types are divided into three sets of four, namely Ego, Soul and Self. The types in each set share a common driving source, for example types within the Ego set are driven to fulfill ego-defined agendas.

In literature an archetype is used as a recurring image, symbol, character or even situation that is an instinctual expression of man’s nature and experiences that are universal in nature with their motifs being predominantly rooted in folklore. It often, in literature, takes the shape of a recurrent narrative design, a pattern of action, a theme or an image identifiable in a wide variety of works of literature. Certain characters, plots and settings show up over and over in stories from all over the world and in all time periods. These archetypes have special symbolic meanings. Archetypes represent universal symbols of bigger ideas, just like a baby represents youth and innocence. A road may represent not just a trip, but the journey through life. Archetypes are indeed universal symbols, motifs or themes found in many different cultures. They recur in the myths of people worldwide. Such archetypes carry the same or similar meanings for a large portion, if not all mankind. Certain symbols recur in varied cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal communication among them. Adolf Bastian recognized throughout the mythological and religious systems of the world the same images and the
same themes which are constantly recurring. He called these ‘Elemental Ideas’. They are universal symbols. Here is a partial list of common Archetypal Settings, Archetypal Characters, and Archetypal Plots.

ARCHETYPAL SETTINGS

1. The River – Almost any source of water will focus on the importance of life. Without water there is no life. A journey on or down a river is often a metaphor for life’s journey or a character’s journey, especially if the river is shown as a road or means of travel – pulling or pushing a character (Twain’s Huckleberry Finn) through changes. Rivers can also be a metaphor for the passage of time or the stages of a human life (creek, roaring river, sea; or the crossing of the river ‘Styx’ in Greek myths). Since rivers are often used as political borders or boundaries, crossing one may be seen as a “passing over” or a decision that cannot be taken back. In Africa, and thus African literature, rivers are the largest sources of income and commerce and so have additional meaning leaning toward the source of life and morality and the where the fight for good and evil happens.

2. The Garden – In ancient times, across many cultures (Greece, Rome) the garden was seen as a place of earthly delights. Often stories about young love had couples meeting in gardens. Gardens came to symbolize love, fertility and the female body – until the spread of Christianity. With increased teachings of the Bible the “garden” (Eden) became a symbol of an eternal, forbidden paradise. The walled gardens of later Christian art show the Madonna/Virgin Mary figure with baby Jesus protected behind the garden walls, which implies that garden walls protected virginity in young women. William Shakespeare in ‘Romeo and Juliet’ manages to blend the old and the new in his balcony scene. Japanese gardens, as in Japanese literature, have a totally different cultural history. Intricate landscaping and water features were used to create a place of harmony for people to find balance in their energies and help to rejuvenate the mind and body. A more modern literary concept of the garden is where a person

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'“Huckleberry Finn is a fictional character, a boy about thirteen or fourteen, created by the American novelist, Mark Twain, who features in Twain’s two novels, ‘The Adventures of Tom Sawyer’ and ‘Adventures of Huckleberry Finn’

S1 ‘Styx’ is a Greek mythical river forming the boundary between Earth and the Underworld

Eden is a Biblical Garden where Tree of life was located and first Man and Woman, according to Christian Faith, were believed to walk around
must “tend” (to the garden and their own business) an orderly place of tranquility where a person retires to.

3. The Forest/Wilderness – The thick forest imagined in children’s fairy tales have usually represented a dangerous world full of beasts and darkness. The forest, or sometimes the jungle, is a wild, uncontrolled place. The forest, as a setting, has a rich history of characters who find themselves leading a solitary life (Tarzan, Dracula, etc.). Christian values depict the forest as where sinners loose themselves in the “wilderness” or stray from the “path” of righteousness. A developing modern approach, perhaps influenced by Native American culture and current environmental awareness, shows the forest as a precious resource where new animals and medicinal plants are found and thrill-seekers venture into to “get away” from industrialized life and reconnect with nature.

4. The Sea – Again, water nearly always symbolizes the source or mother of all life. The sea has always had a good and an evil side throughout literature. The Greek god, Poseidon, could churn up giant whirlpools, storms or tidal waves. Characters have been lost at sea, swallowed by whales, attacked by pirates or drowned. No doubt the sea can be written about as a dangerous force of nature. The sea has also been home to huge pearls, found treasures, and has been the livelihood of many fisherman, especially in Japanese literature. Also since all rivers lead to the ocean the sea can symbolize heaven or infinity where all souls “empty” into. The sea has sometimes been represented as the subconscious human mind.

5. Boats – Related to the sea is the boat/ship setting where characters brave the sea and death and return to a type of spiritual, emotional or material rebirth. Journeys on boats are usually long and fraught with dangers that are overcome. Boats are also related to islands, since crew is isolated from the regular rules of society.

6. The Island – The Island is a metaphor for isolation. People on islands are separated from their society. This can have a positive or negative effect on characters (Robinson Crusoe) without the rules of society; the island setting strips

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33 Tarzan is a fictional character, favourite to children for his super heroic feats, created by Edgar Rice Burroughs

34 Dracula is the principal character from the Gothic horror novel ‘Dracula’ written by Bram Stoker in 1897. He is characterized as a vampire known for sucking human blood.
away characters down to the very basics of humanity.

7. The Mountain – The mountain in Hindu (India) culture was seen as the center of the universe from which all things could be seen. Since people climb “up” mountains, characters that climb the mountains can be seen as moving upward on a spiritual/emotional journey. Biblically, mountains are places where God reveals his truths to man. In nearly all stories mountains are mysterious, powerful places.

8. The Wasteland – Often a desert, the wasteland represents an emotionally/physically barren place or time in a character’s journey. A character is usually cleansed of fear or doubt and reconnects to his/her sense of faith or inner strength. Characters usually emerge from the wasteland stronger and more focused. Occasionally the wasteland wins and a character emerges from the wasteland insane.

9. The Pasture/Field – The pasture represents a simple farming life that is predictable and calm. Often referred to as a pastoral setting, many characters either begin here and are thrust into danger and personal growth, or they end up here as a reward for their efforts and struggles. In Christian literature, pastures are where congregations or sheep are watched over by Jesus, or a metaphorical shepherd.

10. The Tower – In ancient times, towers were places of worship, or burial. They were associated with priests, power and the elements. Biblically, towers that reach from Earth toward God are usually seen as a symbol of human pride and folly. Most towers “fall” or are overthrown like the Christian Tower of Babel. Towers, like garden walls, can also be seen as a protection of maidenhood or virginity as seen in many fairy tales.

11. The Castle/Gothic Mansion – This setting, like the sea and the island, has a distinct, two-faced identity. The castle, when set close to the time it was built, is a huge building bustling with life and high ideals. Castle walls are meant to house an entire community of workers and farmers belonging to a mid-ranked lord, or landowner. King Arthur’s Camelot, is a perfect example. However, on the flip side of this coin, if you add three or four hundred years to the castle you
get a story that includes a run-down, gloomy, nearly empty, gothic mansion. The owner of the neglected estate is usually the descendent of a dying royal bloodline. This is a common setting for creepier stories who have characters with family “secrets”.

12. The Inn – A remote roadside setting where traveler and locals interact, the inn is rarely a place of good news. Fear of the unknown often accompanies the tragedies of inn inhabitants. In some stories, a beautiful woman is an unexpected surprise at the inn.

13. The Underworld – Any representation of a descent/entrapment into hell or the “depths” (caves, belly of the whale, etc.) can be considered an underworld setting. Characters go through a symbolic “death”, travel through an underworld and re-emerge through some kind of rebirth. A variation on this setting involves a passage through a maze, or labyrinth which can symbolize the complex journey through the human mind.

ARCHETYPAL CHARACTERS

Good

1. Hero – The hero in its modern form is a protagonist character who fulfills a task and restores balance to the community. He/she is a born leader, whether they know it or not. He/she is a real survivor who has faith in good. Others are willing to believe in this hero and will follow him/her. (Odysseus36, Theseus37, etc.)

2. The Young Person from the Provinces/Orphan – This special kind of hero was orphaned or taken away at a young age and raised by strangers. Later they return home as a stranger who offers a new perspective to some old problems (Tarzan)

3. The Initiates – An innocent young pre-hero who must go on a quest, or special training before earning the right to be a hero or protector. (King Arthur38)

36Odysseus was a legendary Greek king of Ithaca and a hero of Homer’s epic, the Odyssey
37Theseus is a Greek mythical hero, known as a founder king of Athens
38King Arthur is a legendary leader of Britain, known for his heroic defense against the Savon invaders of the late 5th century Many stories are centered on him, making him a legend
Merlin is a legendary wizard associated with the Arthurian legends
4. Mentors – Mentors are the teachers in literature who counsel initiates almost the way a parent does. They show examples, sometimes magical, to teach the initiate skills and information. (Merlin⁴)

5. Loyal Companions– These loyal peers are there to protect the hero at all costs. They are willing to face hardships and dangers and even death either because they believe in the hero, or the cause.

6. The Earth Mother – This female character is symbolic of all things natural and motherly. She is a protector, and a symbol of fertility, emotional and spiritual well-being, abundance and balance. She is usually middle-aged or older and she is portrayed at various ages depending on the seasons.

7. The Librarian/Professor – This role has a male and female side. If male, the professor is usually cool and intellectual. He is a thinker, logical, honest and faithful. He has a tendency to not be flexible. He is often an inventor. If female, the librarian character is also cool and controlled, prim and proper and smart, but underneath her cool exterior she hides an uncontrolled passionate side longing for adventure and can be quite reckless when let out for the day.

8. The Fool/Free Spirit – This character is always optimistic that things will turn out well. He/she is symbolic of blind hope and always has time for silly things, flowers and rainbows and always sees the best in people. The fool wears his/her heart on his/her sleeve easily giving and getting hurt. Sometimes the fool grows out of this role and into another archetype.

9. The Swashbuckler/Adventurer – Always ready for adventure, the swashbuckler is full of life and risk-taking. He knows little fear and acts with reckless abandon. Some swashbucklers search for gold, or secrets, or love, but one thing is certain – it is the thrill of the hunt that keeps the swashbuckler on the move.

10. The Warrior/Protector – The original “knight in shining armor”, the warrior is always ready to fight to defend honor, his country, and the helpless. He is chivalrous, an expert in protocol and handy with a sword. In the modern day he may also be handy with technology/computers. (Cuchulain, Sir Percival⁵)

⁴Merlin is a legendary wizard associated with the Arthurian legends

⁵Sir Percival is one of King Arthur’s legendary knights of the Round Table
BAD

1. The Rebel – Reckless and fearless, this is what happens when the fool grows up. Once believing in great ideas, he finds that the world is corrupt or uncaring and turns bitter. He is violent, strong and usually in the wrong, but savvy and smart. Sometimes he rebels against something in particular, but most of the time he rebels against everything. Sometimes in literature he will have a loyal streak, still hanging on to the remnants of his old life.

2. The Seductress – A real beauty, this female character always gets her man. His stunning beauty and ability to manipulate men can cause a hero to fall into her trap. Sometimes this character is just evil, but most of the time this woman has had to use this technique to survive or to get ahead.

3. The Tyrant – This leader, male or female, is obsessed with power. He/she may have started their journey with good intentions, but now they only want power and control and will step on anyone who gets in the way, sometimes violently. Many tyrants have a two-faced quality sending others to do their dirty-work, especially if in the political arena.

4. The Devil – Truly evil, the devil speaks with charm and poise and offers the hero everything he might want in order to tempt him away from his course. The devil is bent only on conquest and destruction of the human soul. He seeks out weakness, and makes contracts and in the end offers only eternal pain.

5. The Traitor – A character who uses words carefully, he/she weaves elaborate plots in order to trap heroes. Most others do not realize how dangerous or manipulative this person is. He often plays people off against each other, but usually likes to be the one to stab you in the back, then look you in the face and laugh about it. Female traitors often do this to gain possession of a man, or betray friends for their own benefit.

6. The Evil Genius – This archetype was the kid who got bullied on the playground for being smart and is now out to seek revenge. He/she loves showing off his superior brain and inventions of torture. He hates everyone and is usually bent on destruction.
7. The Sadist – This character is truly a loony. Usually male, his only desire is to create pain and suffering, either of the body or of the mind. A true sicko, he is violent and loves to be in ultimate control of life and death. A psychopath/sociopath, he will never change and cannot be saved. This mind-game torturer is savage and cruel and should be locked up for life.

8. The Creature/Predator – This nightmarish exaggeration of a wild animal plays on our deepest fears of being eaten by something we never quite saw. We see this in literature that includes vampires and werewolves. In the movies we have seen giant sharks, anacondas, spiders etc.

NEUTRAL

1. The Matriarch/Patriarch – This mother or father is the strong-armed leader of the family. The dark side of this archetype is controlling, meddlesome and never sees his/her children as quite good enough. The good side of this archetype is loving, supportive and strong – a real leader, willing to take a bullet for the family.

2. The Star-Crossed Lovers – Victims of a bad situation, the lovers come from backgrounds that destined to not get along because of their histories, or their differences. The bad side of this relationship leads to tragedy and death. The good side of this situation can result in all characters learning a valuable lesson about tolerance. (Romeo and Juliet)

3. Evil figure with a good heart – This dark figure who is often portrayed as the devil’s right hand man, is often saved by the nobility of the hero. A good guy who at the last minute finds redemption from his evil path, his redemption often causes his death.

4. The Damsel in Distress – Again, an archetype with two distinct points of view, the damsel in distress may be a true victim who cannot save herself. Alternatively she may be a week-minded idiot who is too stupid or vain to save herself. Either way she is vulnerable and must be saved by the hero. Because the hero knows this, the damsel is often used as a trap. (Snow White)

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*"Romeo and Juliet" is a famous tragedy written by William Shakespeare, published in 1597

"Snow White" is the central fictitious character of a German fairy tale, 'Snow White'
5. The Cause Fighter/Terrorist – This archetype also can take two paths. Both characters begin their journey with strong commitments to a political or personal cause. They have both decided that there is something worth fighting for. Neither one can be persuaded to change their minds. The Cause Fighter accepts that to change the world one has to stage rallies, make landmark court cases, call the papers and fight the good fight. The Terrorist, on the other hand, will use whatever means necessary to make a statement, and if that includes hurting the innocent to draw attention to the cause, so be it.

6. The Tragic Artist/Outcast – These characters, like the one above, start in similar places, but have very different destinies. Both archetypes begin with a great deal of creativity and sensitivity. They are often shy but want to belong. The artist takes his creative ‘weirdness’ and puts it to use to create something beautiful, thus gaining a place of acceptance. The Outcast becomes tortured and finds himself/herself willing to hurt others in order to be accepted.

7. The Uncommitted Lover – This Don Juan type is a true charmer. Usually male, this “player” creates every woman’s fantasy. He is romantic, kind, passionate, fun and attends to a woman’s every need – except stability. He cannot be counted on and breezes out of one woman’s life and into another’s. Don’t expect him to stick around to get through life’s hard times.

8. The Best Friend – This loyal companion and regular guy is the moral center of our hero. He never lets the hero get distracted or lost and often pulls his hero friend to the side to counsel him. He is dependable, honest, soft hearted and will always “be there”.

9. The Trapped Spouse – This husband/wife married young. The marriage was based on politics, money, or family contacts and not based on a supportive, loving relationship. This leaves an incredibly boring and dry, but stable and safe relationship. The trapped spouse can make either the best of it, go through trials, and eventually find true love, or the trapped spouse can take some risks, and make a break of the marriage.

10. The Hag/Witch/Shaman – The hag or witch is always an older woman,
sometimes very old who has a great deal of wisdom, and usually a connection with magical forces. People in the community come for advice or information. The Shaman is a male version of this. This archetype always lives alone or with symbolic animals. Usually good or neutral in nature, this character plays a vital part of the hero quest, but is uninvolved with the outcome of events.

11. The Prophet/reporter – The prophet (sometimes physically blind) serves as a way to warn heroes of the perils to come. Many prophets get ignored and the heroes who ignore them are always sorry about it later on. The modern prophet is the reporter who puts two and two together and predicts how things will turn out without being interested in the outcome.

ARCHETYPAL PLOTS

1. The Quest – This plot concentrates on finding an object, such as the Holy Grail, that will restore fertility to a wasteland, health to the ill, or plenty to the impoverished.

2. The Task – This refers to a certain superhuman feat that must be accomplished in order for the hero to reach his goal.

3. The Journey – Characters must go through a journey or travel which sends the hero through many trials and dangers in which he must face his fears in order to restore happiness, fertility, justice, or harmony to his community. The hero often must endure a wasteland or underworld where he/she is “reborn”

4. The Fall – Many characters who begin this plot line in a high safe place, find themselves suffering from a personal weakness that causes them to fall from grace. A fall is usually accompanied by either a redemption or tragedy.

5. The Battle of Good vs. Evil – This is a common plot that is pretty self-explanatory. Usually good triumphs over bad.

6. The Wound that Never Heals – This wound, of the body or the mind, can never be fully healed, usually from a loss of innocence. Sometimes the wound leads a character to insanity.

7. The Magic Weapon – Often related to a task, this plot relies on the
hero’s ability to learn how to use a piece of equipment, possible a magic sword, or in the modern world, a computer program. The use of this magic Whatever-it-is solves the main conflict and proves the worth of the hero.

8. Boy-meets-girl – The basis of all romantic plot lines.

9. Loss of Innocence – A good person, usually young and inexperienced, sees and experiences something of the world and learns how things really work.

10. The Rite of Passage/Ritual – This is an organized event or ritual in which a young person officially becomes an adult.

11. The Initiation – This situation refers to a moment, usually psychological, in which an individual becomes mature and accepts a certain responsibility. He/she expresses a new understanding of problems and accepts that he/she is an important part of the solution. Typically, a hero gets a calling or message or sign that sacrifices must be made and he/she has to grow up.

There are some important archetype symbols frequently used in literature. They are as follows:

**Nature:**

a. **Air** – activity, creativity, breath, light, freedom (liberty), movement

b. **Ascent** – height, transcendence, inward journey, increasing intensity

c. **Center** – thought, unity, timelessness, paradise, creator, infinity,

d. **Descent** – unconscious, potentialities of being, animal nature

e. **Duality** – Yin-Yang, opposites, complements, positive-negative, male-female, life-death

f. **Earth** – passive, feminine, receptive, solid

g. **Fire** – the ability to transform, love, life, health, control, sun, God, passion, spiritual energy, regeneration
h. Lake – mystery, depth, unconscious
i. Crescent moon – change, transition
j. Mountain – height, mass, loftiness, center of the world, ambition, goals
k. Valley – depression, low-points, evil, unknown
l. Sun – Hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative-guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness
m. Water – passive, feminine
n. Rivers/Streams – life force, life cycle
o. Stars – guidance
p. Wind – Holy Spirit, life, messenger
q. Ice/Snow – coldness, barrenness
r. Clouds/Mist – mystery, sacred
s. Rain – life giver
t. Steam – transformation to the Holy Spirit
u. Cave – feminine
v. Lightning – intuition, inspiration
w. Tree – where we learn, tree of life, tree of knowledge
x. Forest – evil, lost, fear

**Objects:**

a. Feathers – lightness, speed
b. Shadow – our dark side, evil, devil
c. Masks – concealment

d. Boats/Rafts – safe passage

e. Bridge – change, transformation

f. Right hand – rectitude, correctness

g. Left hand – deviousness

h. Feet – stability, freedom

i. Skeleton – mortality

j. Heart – love, emotions

There are also important archetype examples such as given below:

Wise old Man: saviour, redeemer, guru, representing knowledge, reflection, insight, wisdom, intuition and morality.

Garden: paradise, innocence, unspoiled beauty.

Tree: denotes life of the cosmos; growth; proliferation; symbol of immortality; phallic symbol.

Desert: spiritual aridity; death; hopelessness.

Creation: All cultures believe the Cosmos was brought into existence by some Supernatural

**Seasons:**

Spring - rebirth; genre/comedy.

Summer - life; genre/romance.

Fall - death/ dying; genre/ tragedy.

Winter - without life/ death; genre/ irony.
Archetypal symbols vary more than archetypal narratives or character types. The best archetypal pattern is any symbol with deep root in a culture’s mythology. Yeats and Das employ archetypes by exploring the unconscious world of dreams through myths, symbols and metaphors. They take advantages of the rich heritages of myths, folkmores and legends of their respective countries when it comes to using archetypes in their poetry. In Das’ case archetypes in his poetry are not mere decorative tools, rather sources of the exploration into the innermost recesses of a man’s psyche. For Das an archetype is procured by the creative energy which opens up vistas of all consciousness free from all shackles of time and space. Das’ archetypes at times transcend the traditional meanings and the symbolic patterns. Archetypes at his hand reach new horizons of an imaginative faculty. Professor Tapodhir Bhattacharjee’s observation on Das’ pattern of archetypes is noteworthy: “The task of Jibanananda’s poetry may be said to be the perpetual discovery, through the imaging as well as the myth-making faculty, of new relationship within some archetypal pattern. The rediscovery and renovation of old ingredients of poetry are also conditioned and controlled by that pattern. Since these archetypal patterns are endowed with inherent dynamism, the mask of concrete reality is torn open and the phantasmal images overpower the familiar facets of the world. The readers are consequently compelled to look for a new kind of freshness, intensity and evocative power in the images and myths induced by the poet’s archetypal vision.” His poetic volume entitled ‘Dhusar Pandulipi’ exhibits certain archetypes which are charged with much vitality and innovation both symbolically and thematically. The poem, ‘Nirjan Sakshar’ pinpoints the effect of archetypal image of Akash (the sky): “akash chhoraye aache nil hoye akashe akashe”. Here the sky with its vastness refers to the tranquility of life in the form of blue colour spreading all over. The repetition of ‘akash akashe’ emphasizes on the immensity of the sky. The archetypal sky recurs in the same poem in the poetic lines:

“Bahirer akasher sheete
Nakshatrer hoiteche kshoi, nakshetrer moton hriday
Poriteche jhore
Klanto hoye — shishirer moto shabdo korey”

Tapodhir Bhattacharjee, ‘More Readings on Jibanananda’s Archetypal Vision’, Between Two Worlds. (Kolkata. Amritulok Sahitya Parishad, 2007), PP.20-21
The above lines uphold another archetypal image in the form of 'nakshatra' (the star). Again the star image revisits when the poet says:

"Natun akankha aase—chole aase natun samay,—
Purano se nakshetrer din sesh hoi,
Natunera aasteche bole!"

The star (nakshatra) as an archetype alludes to the guiding force. Here the star’s guiding force comes to lessen with the passage of time. In the poem, ‘koekti line’ Das says:

“Andhokar—ni-saaratar
Majkhane
Tumi aano prane
Samudrer bhasha,
Rudhire pipasa”

Here the archetypal symbol of darkness (andhokar) is highlighted. In ‘Onek Akash’ all three archetypes such as nakshatra (star), akash (sky) and andhokar (darkness) come together:

“... Nakshatre saathe koi kotha
Jakhan nakshatra tobu akasher andhokar raate—”

These three images along with aalo (light) recur in the same poem:

“Ekbartai nil akasher aalor gaarota
Tahare koreche mugdho,—andhokar nakshatra aabar
Tahare niyeche deke,—jeneche se aei chunchalata
Jibaner; ...

Das recreates the archetypal image out of traditional notion of a certain word or phrase which is very much in the form of proper noun. Only a poet of his caliber can masterfully handles it by giving a universal meaning to a regional word. In the volume, Rupashi Bangla, poet Das transforms the name of a regional place, ‘Bangla’ into a universal one. He lends an archetypal touch in the form of an iconic symbol to the very word, ‘Bangla’. He associates the word to a landscape
blessed with the aura of Nature's sublimity. This aspect is visible in the sonnet, 'Banglar Mukh Aami Dekhiyachi':

"Banglar mukh aami dekhiyachi, tai aami prithibir roop
Khujite jai na aar ..."

His love for Bangla, in the form of a hyperbole, is evident in the line, 'tai aami prithibir roop khujite jai na aar'. The nature and the landscape of Bengal are enriched with folks and legends. Das beautifully provides the description of the landscape with the thematic pattern of an archetype in the sonnet, 'Ekdin Jolsiri Naditir':

"... Banglar shrabaner bismito aakash
Cheye robe; bhije pnecha shanto snigdho chokh mele kodomer bone
Shunabe lakshir galpo—bhasaaner gaan nadi shunabe nirjane;
Charidi ke banglar dhaami shaadi—shaada shnaakha—Banglar ghaas
Aakando basakalata ghera ek neel moth—aapnar mone
Bhangiteche dheere dheere; — charidike aei sob aashcharya ucchas"

In the sonnet, 'Aabar Aasibo Phire' the iconic image of 'Bangla' helps the poet to urge for a rebirth to witness the familiar splendid landscape:

"Aabar aasibo phire dhaan sirir teere—aei banglai
Hoito maamush noi—hoito ba shankha chil shaalikher beshe;"

The poet reinforces his urge for rebirth in the landscape of the iconic 'Bangla' in the same poem:

"Aabar aasibo aami banglar nodi math kshet bhalobese
Joluangir deoo-bheja banglar a sobuj karun dangai"

Das' archetypes serve as a medium to sharpen his imaginative faculty. His visions and dreams come alive through the thematic pattern of archetypes. The metaphor of journey along the path of the distant past of history is well articulated through the archetypal imagery in the poem, 'Banalata Sen':
Here the poet’s consciousness of both history and time plays a great part in the artistic creation of archetypes. The archetypal ‘andhakar’ (darkness) gives the impression of mysterious and remote past which gains ground with the historical figures such as bimbisar, ashok and historical places of singhal, malay and bidharva as recorded in the poem. The poet also makes use of archetypal imagery as is evident in the poem entitled *Hazar Bachar Sudhu Khela Kore*:

"Hazar hachar sudhu khela kore andhakare jonakir molo
Charidike chirodin raatrir nidhan;
Baalir oopore iyotsna—dehadaru chhaya itostoto
Bichurna thuamer moto: dwarakar;—dnaaraaye royeehe mrito, mlaan"

The pictorial idea of the imagery is, of course, the fruit of Das’ imaginative faculty. But this faculty may have the source in collective unconscious existing in everyone’s person. Thus Jung’s archetypal theory of collective unconscious is applicable to Das’ implementation of imaginative faculty. The collective unconscious is the expression of that aspect of self banked on all legends, folklores, myths cutting across ages. It comes out from within unconsciously and it is applicable to all humans; so it is collective unconscious which sprouts individually. A poet with an imaginative faculty procures this collective unconscious more suitably. This unconscious can channelize itself through dreams and visions. Das gives expression to these dreams and visions through poetic lines ably and masterfully. Thus archetypes of Das take shape of various images and symbols evoked from his imaginative faculty.

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Singhal refers to Sinhala / Ceylon, the old name for today’s Sri Lanka.
Bimbisar was the king of Magadha from 542 B.C. till 492. He was the disciple of Lord Buddha. He was killed by his own son, Ajatashatru.
Ashok was a great emperor of Maurya Dynasty. Previously Hindu, Ashoka embraced Buddhism after the Kalinga War.
Bidarbha/ Vidarbha was an old kingdom, a part of today’s Maharashtra. Bidarbh features in many scriptures.
Nator is a district of Rajshahi Division located in today’s northern Bangladesh.
W.B. Yeats is a great poet. His poetry embarks upon the rich tradition of Irish culture and myths. He wants to revive the lost heritage of Irish literary tradition. His nationalist spirit drives him to unearth the mines of Irish legends and folklores. His poetry in the process embarks upon the rich tradition of Irish culture and myths. Yeats is a dreamer. He has nourished his dream of an ideal Ireland over the years. His poetry truly holds up his dream. Suheil B. Bushruiare's words are relevant, "Yeats’s poetic dream was always uppermost in his outlook on Ireland. That dream was not petrified, but possessed the living quality of change. As Ireland changed and Yeats matured his attitudes towards Ireland varied. The pyramid of these changing outlooks nevertheless had for its pinnacle Yeats’ poetic vision of an Ideal Irish nation—one founded on the aristocratic, heroic and peasant ideals intrinsic in his poetic creed. This he, in his turn, developed from Irish models; from traditional myth, imagined values inherent in sections of the Irish people, and the pride he drew from his own Irishness."

A new Ireland based on Irish rich past is his dream which is articulated in his poetry through symbols and images, most of which come in the form of archetypes. On the other hand, Das’ poetry also exhibits the similar aspect. In the process, Das’ treatment of literary archetypes brings him closer to Yeats’ poetic microcosm. Both Yeats and Das are two great poets with strong sense of history at their disposal. Their repeated use of historical and mythical images takes the shape of archetypes which lie hidden in the unconscious. Yeats held that symbols had an autonomous power of their own in the unconscious. It was these symbols, age-long inherited memories, upon which the artist and the poet drew as the source of creativity. To Yeats, individuality is not as important as our age has imagined. The mythological figures and themes out of the ancient memories acted upon the individual, and one’s creativity was an expression of these forces. These symbols and images could be brought to consciousness and expressed artistically via magic and ritual. Yeats’s poetry was intended as an expression of these symbols.

Yeats’ poetry presents to readers the archetypal hero in the form of Cuchulain. Yeats’ artistic creativity transforms a legend into an archetype. The Celtic legend, Cuchulain in Yeats’ creative hand finds his heroics glorified. In the poem, ‘Cuchulain’s Fight with the Sea’ Yeats picks up the Oedipal predicament in reverse; while Oedipus kills his father, Cuchulain kills his son, of course, both

in utter ignorance. The intensity of agony in Cuchulain’s person, standing by the
tide of the sea is picturised:

“... Cuchulain stirred,
    Stared on the horses of the sea, and heard
    The cars of battle and his own name cried;
    And fought with the invulnerable tide.”

Again Yeats masterly treats the contemporary Irish history to figure out the hero
archetype. The common people are transformed into a political myth from where
the hero archetype is evolved. His ‘Easter 1916’ offers his art of transformation
in his poem by immortalizing the names of common folk who lay their lives for the
cause of the nation:

“I write it out in a verse –
    Mac Donagh and MacBride
    And Connolly and Pears
    Now and in time to be,
    Wherever green is worn,...”

Thus the common men and women are artistically made to be identified with the
great Cuchulain as the hero archetype. The fusion of myth and reality colours
Yeats’ poetry with freshness and vigour. Ashok Bhargava is justified to quote:
“By integrating his own experience with that of the myths, Yeats sought to achieve
harmony.” Yeats makes another archetype out of a contemporary figure. She is
Maud Gonne, whom Yeats, in his poetry, turns an archetypal beauty. His glorifi-
cation of Gonne elevates her to the status of the paragon of beauty like mythical
Helen:

“What could have made her peaceful with a mind
    The nobleness made simple as a fire,
    With beauty like a tightened bow, a kind
    That is not natural in age like this,
    Being high and solitary and most stern?
    Why, what could she have done, being what she is?
    Was there another Troy for her to burn?”

The allusion to mythical Troy brings Gonne in the league of Helen, whose beauty is responsible for the battle of Troy to take place as recorded in the Greek myth. Myth and reality are merged in the creation of another archetype of beauty. Poet Das too creates the archetype of beauty in the poem Banalata Sen. The poetic person undertakes the journey that covers thousand years and many lands. But his peace of mind is only realized when he approaches to one lady named Banalata Sen. All is done and over in life. But what is left is Banalata Sen for whom all the toils of traversing the whole world down the ages can be performed. The mysterious Banalata Sen becomes an archetypal beauty, in the context of her realistic portrait in the backdrop of the history of thousand years. The creative power of Das' imagination aided by the sense of history and time makes the otherwise hyperbolic utterances awe-inspiring and natural at the same time:

... Ami klanto pran ek, charidike jibaner samudra safen,
Aamare dudando Shanti diyechilo natorer Banalata Sen
Thaake shudhu andhokar, mukhomukhi bosihar Banalata Sen.

Yeats was affected by Sir James George Frazer's highly influential works 'The Golden Bough' (1998) in which Frazer studied witchcraft, ritual of primitive tribes and myths. Frazer found the reason why there existed some similarities in primitive religious rituals, even though they are in different cultures. They have some origins because they are archetypes. The story of "the golden bough" originated from the worship of energy and fertility in the primitive religions. The central cult figure in such mystery religions is always a god with the incarnation of a young man, such as Adonis, Attis and so on. They are annually-renewed, every-youthful vegetation gods, whose natures have close relationship with the calendar. The moment of death just represents another new birth. Yeats considers himself as the last romanticist, and his poems intend to quest for true beauty, eternity and the aristocratic values. The horror of old age that brings wisdom only at the price of bodily decrepitude and death is Yeats' major theme of his entire work, especially in his late poems. By using the myth of Adonis and Attis, Yeats tries to grasp the time of aging life and body. He also intends to gain an everlasting youth like those gods. However, as growing older, Yeats realizes resurrection of body only can satisfy the primitive desire of human. He still feels

Footnote: Troy was a city, once the setting of the battle of Troy, described in Greek epics and myths; it went into oblivion, now a part of Turkey.
the destination is the holy city full of fire. Yeats has a life-long interest in alchemy, and he wishes to abstract truth—the “philosopher’s stone” in the experiments and rituals. Yeats regards ‘A Vision’ is a very profound, very exciting mystical philosophy and system which is instructed by spirits. ‘A Vision’ is a myth not a metaphysic, is a “collective unconscious”.

Yeats makes Byzantium an archetype by its repeated use. It is the collective unconscious that speaks volume in regards to Byzantium. Byzantium by its name gives the impression as an eternal city of art and culture coming down the ages since the historical Roman Empire and Yeats too mean it. Das’ ‘Banalata Sen’ comes to mind when poet Yeats declares:

“And therefore I have sailed the seas and come
To the holy city of Byzantium.”

The metaphor of journey in the poem echoes that in Banalata Sen. Das in similar fashion declares more emphatically:

“Hazar bachar dhore aami path hnatitechi prithibir pathe,
Singhal samudra theke nishither andhokare malay sagare
Onek ghurechi aami; bimbisar ashoker dhusar jogote
Sekhane chhilam aami; aaro door andhokare bidarva nagare
Aami klanto pran ek, charidike jibaner samudra safen,
Aamare dudanda shanti diyechoilo natorer banalata sen”

Das’ artistic implementation of his knowledge of history makes the archetypal imagery more appealing and effective. However, Yeats’ journey motif is much ago found in one his earlier poem entitled ‘Lake Isle of Innisfree’:

“I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.”

Here the image of ‘Innisfree’ comes from the unconscious existed on childhood memories of its beautiful landscape. ‘Innisfree’ turns the role of an archetype in the form of an iconic symbol like ‘Bangla’ in Das’ Rupasi Bangla poems. The
beautiful landscape of ‘Rupasi Bangla’ finds its tone in the nostalgic form in the ‘Innisfree’ poem:

“I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey’
I hear it in the deep heart’s core.”

The archetypal images such as moon and sky are beautifully employed by Yeats in the poem, ‘The Sorrow of Love’:

“The brawling of a sparrow in the eaves,
The brilliant moon and all the milky sky,
And all that famous harmony of leaves,
Had blotted out man’s image and his cry.”

Yeats’ archetypes, like Das’, broaden their roles and help edge out man’s follies. The final stanza of the same poem speaks of this aspect of archetypes:

“Arose, and on the instant clamorous eaves,
A climbing moon upon an empty sky,
And all that lamentation of the leaves,
Could but compose man’s image and his cry.”

Often used as a common symbol in poetry, the swans are frequently associated with the idealized nature. However, the grandness of these creatures has also been employed as tool for deception in several literary works. In biology, the swan is described as the largest member of the duck family and is among the largest flying birds. The swan is also known for its loyalty because it only takes one partner in its lifetime although, there are times when a swan may leave a mate because of reasons related to reproduction. In its physical appearance, the male and the female are alike in plumage, but the male is generally bigger and heavier than the female. Among all the different species of the swan, the white in plumage is the most common, if not the famous one. In literature, particularly in poetry, it is its color that makes it be associated with Aphrodite, the goddess of beauty. Furthermore, its whiteness is also symbolically attached to nudity and chastity - nudity by its absolute whiteness and chastity by associating whiteness
with cleanliness. But going beyond its physical appearance, the swan’s melancholic tendency is also worth-noting because this feathered creature is also known for its ability to sing sweetly before it dies. Such is the reason that it is also associated with Apollo who is the god of music. Apart from these mythic attachments, the form and shape of the creature also reveal the other contrast in terms of its symbol. Its movement and its long phallic neck is certainly masculine but its round and silky body makes it feminine. Because of these counterpoints, this magnificent bird has also become a favorite archetypal figure employed by many poets including William Butler Yeats. In Yeats’ collections of poems, his two poems are noteworthy: ‘The Wild Swans at Coole’ and ‘Leda and the Swan’. One interesting feature of these two poems is that they have one common image - the swan. Yet, in spite of that, the poems differ in presenting the symbol of the image. The two poems revealed the counterpointing symbolism of the swan as an archetypal image.

In the poem ‘The Wild Swans at Coole’, the gentleness of the swan goes with the Yeats’ description of the setting which is the Augusta Gregory’s Coole Park. The beauty of the scenery and the stillness of the lake both extend to the image of the swan being there in that place all 59 of them. Though not directly stated, the stillness of the lake is suggested by its “mirroring” of the sky which would be impossible if the water is disturbed. The gentleness of the swan was brought about by the transference of emotion that the persona has as he was overwhelmed by the serenity of the setting. In contrast to that, the poem Leda and the Swan presents the swan as a brutal creature. It tells of how the swan was trying to overpower a woman in the person of Leda. This part brings about the mythological story of how Leda, the wife of Tyndareus, and queen of Sparta, was “raped” by a swan. The brutality of the swan was done by association. In that poem, it was not really the swan that had raped Leda; rather, it was Zeus himself. The swan has been taken as a disguise by Zeus. By capitalizing on the swan’s gentleness, he was able to go near to Leda.

The swan also bears the counterpoints of love and lust. Basically, by its whiteness, the swan can be taken as an icon of truthfulness which is a key element in the concept of love. But, going beyond its physical attribute, the swan is
presented as an image for loyalty when Yeats writes in ‘The Wild Swans at Coole’ that the swans come to the lake in pairs as signified by the line: "lover by lover, they paddle in the cold." Furthermore, this argument can be supported by the fact that a swan only takes one partner for life.

On the contrary, the swan in ‘Leda and the Swan’ becomes an image for lust wherein its placid appearance betrays its hideous motive towards Leda. In the context of the poem, Nancy D. Hargrove’s comment is applicable here, “Within the formal design of the sonnet, Yeats combines the mortal and the immortal, the sensuality of a violent rape and the abstraction of the divine, the specific intense moment in time and the broad sweep of a two-thousand-year cycle in human history.” Zeus, by taking the image of the swan, has consummated his ardor on Leda. Thus, Yeats writes: “How can those terrified vague fingers push / The feathered glory from her loosening thighs?” The contrasting concept of sublimity and violence is also reflected in the poems of Yeats. In ‘The Wild Swans at Coole’, the swan’s wings connote harmony as signified by the line “The bell-beat of their wings above my head...” This line ignites the auditory imagery in which the mind recreates the sense experience of hearing the rhythmic sound of the bell. In this case, the rhythm of the flapping wings connotes harmony and unity. In contrast to that, the wings of the swan are projected as the object for violence. This was suggested by the lines “A sudden blow: the great wings beating still / Above the staggering girl, her thighs caressed...” Again, through auditory imagery, the impact of the word “blow” suggests a brute force that is synonymous to violence. Furthermore, the adjective “great” gives the undertone of an overpowering force necessary to suppress another entity. From this, the visual imagery is ignited creating the mental picture of the swan (Zeus) trying to overpower Leda.

The difference between service and servitude is that in service, one works for another while in servitude one wants others to work for him. These two contrasting concepts were implied in the two poems through the image of the swan’s feet. In The Wild Swans at Coole, the swan’s feet act as tools for service. The swan solidifies its bond with its partner as they explore the lake. In doing so, its feet, which are used for mobility, become the tools that aid in fostering the

closer attachment of the swans. This was highlighted by the line “They paddle in
the cold / Companionable streams or climb the air; / Their hearts have not grown
old; / Passion or conquest, wander where they will...” As for servitude, Leda
and the Swan portray the swan’s feet as a tool for imposing one’s will over
another person. In this poem, the feet of the swan is described as “dark” and
with them are “vague fingers” which, with the aid of the “great” wings, were used
to subdue the protesting and staggering Leda. Zeus, through the use of the swan’s
feet, succeeds in imposing his lustful will upon the helpless Leda.

Through those salient points, the counterpoints in the archetypal image
of the swan in Yeats’ two poems – ‘The Wild Swans at Coole’ and ‘Leda and
the Swan’ - were established. Thus Yeats delves deep into myths to dig out
archetypes. Yeats’ archetypes drawn from myth and reality produce a delicate
balance of time past and time present. This balance narrows the long distance
between history and contemporaneity. Rob Jackaman rightfully says, “So as a
final balance in Yeats’s poetry, one has the ephemeral everyday experience jux-
taposed with, and often even coinciding with, archetypal experience: the world
of historical, linear time balanced against the world of cyclical recurrence.”

Not only an archetype, but also a metaphor is a literary device that brings
the poetry of Das closer to that of Yeats. Metaphor is acknowledged as a pri-
mary tool for literature. Literature without metaphor would become less imagi-
native. It is a figure of speech based on a comparison that is implied rather than
directly expressed. Metaphor is a pervasive feature of language. We use meta-
phor to talk about the world in both familiar and innovative ways, and in contexts
ranging from everyday conversation to literature and scientific theorizing. The func-
tion of metaphor in literature is twofold. The formost function is to allow the
reader greater understanding of the concept, object, or character being described.
This is done by comparing it to an item that may be more familiar to the reader.
The second function is purely artistic: to create an image that is beautiful or pro-
found or otherwise produces the effect that the writer desires. For these reasons,
writers have used the metaphor in literature since the earliest recorded stories.

The very first volume of Das, Jhora Palok, boasts of beautiful meta-
phors which spring from the rural Bengal. Metaphors are pictorial enough to

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of Recent Criticism, (Delhi: Pencraft International, 2005), P.235
 evoke rural landscape as well as folk mannerism as is evident in the poem, *Aami Kobi*,—*Sei Kobi*:

> **“Swapan-surar ghoore**  
> **Aakher bhulia aapnare aami rekhechi diwana kore!”**

Here the metaphor ‘*sapan-sura*’ refers to the sleep-inducing wine and it is accustomed to rural folk whose mannerism is occasionally taking liquor. At times, Das’ two consecutive poetic lines offer two metaphors working simultaneously. In the poem, *Kishorer Proti*, such dual metaphors can be traced:

> **“—Jiban-saikate tobo doole jai leelayito loghunritto nodi  
> Bakshe tobo nacheniko joubaner duranta jaladhi;”**

*Jiban-saikate* and *joubaner duranta jaladhi* are two metaphors working together with the former comparing life to a sea-shore and the latter the youth to a precise ocean. Metaphors are tools for Das to create desired effects. They play the role of a medium for Das to reveal the inner conflict prevailing in a human life. In *Jiban-moran duare aamar*, such a tone can be heard:

> **“Keeter aaghtate shukaye giyeche kobe kaamoner kali  
> —Saarati jiban baatayankhani khule  
> Taakaye dekhechi nagari-morute caravan jai doole  
> Asha-nirashar baalu-paarabar beye  
> Sudoor morudyanker paanete cheye!”**

His hope and despair are likened to the sand-ocean where sand that can at any moment be washed out by the wave is implied. The poet’s misery is outlined in another metaphor in *Cholchi Udhao*:

> **“Hothat kokhan swapan-fanus kothai gelo oore  
> —Jiban-moru-morichikar piche ghoore ghoore  
> Ghayel hoye firlo aamar booker caravan,—  
> Aakash-chora sheyn!”**

Two metaphors *sapan-fanus* and *jiban-moru-morichika* are noteworthy. His cherished dream disappears like a balloon running after a life which otherwise proves to be a mirage. Another metaphor with a romantic touch is well treated in
Aaleya:

"Aakasher booke booke kahader megher gagori
Doobe jai dheere dheere aandhar-sagare!"

The metaphor aadhar-sagare is a darkling ocean that overpowers all earthen jars of clouds in the midst of the sky. Then Das’ metaphor enables his vision to reach the pyramid of Egypt in the poem Mishor:

"Pyramider pashapashi laalche baalur kache
Sthabir maran-ghumer ghoore mishor shuye ache!"

Here maran-ghumer refers to a death like sleep Egypt is undergoing in the red sand close to pyramids as if pyramids were a witness. His another volume Dhusor Pandulipi offers some effective metaphors. The poem Koekti Line contains one such a metaphor:

"Jei din tumijaabe chole
Prithibi gaabe ki gaan tomar boi-er paata khule?"

The lines suggest that life is like a book as if life’s actions were imprinted in the pages of the book. The poem Swapner Haate provides the readers with the philosophy of life through the proper implementation of a metaphor:

"Prithibir purano se—path
Muchhe fele rekha taar, —
Kintu aei swapner jagat
Chirodin roi!"

Life is like a dream which lasts forever. As long as life is there, dreams are there to be experienced. So everything can be extinguished, but life experiencing dreams will continue because a dream is a giver of hopes that broaden the intensity of life.

In the process, Das employs his metaphors to convey his innermost feelings and attitudes to life. His metaphors are also designed to provide to readers a better understanding of his thoughts. On the other hand, Yeats is another great poet endowed with the penchant for using effective metaphors. Yeats’ meta-
The metaphors are very much artistic as is evident in the poem, 'A Coat':

“I made my song a coat
Covered with embroideries
Out of old mythologies
From heel to throat;”

‘Song’ is suggestive of ‘a coat’, where ‘embroideries’ that of ‘old mythologies’. The instance of the dual metaphors weaved in the imagery is impressive. Again poet Das exhibits his creative skill when it comes to implementing an extended metaphor. The poem, Banalata Sen gives the reader the gusto to relish through such a metaphor. The history and the myth are synthesised to produce the metaphor of journey cutting across all ages. Das’ imaginative faculty reaches to the farthest with a sense of reality shrouded in historical past. Das’ creative talent is manifested in the creation of Banalata Sen who might be an imaginary lady. But it is Das’ artistic ingenuity that has made her appear real by giving her an address in the form of ‘nator’ which is a place located in today’s Bangladesh. However, Yeats produces a similar metaphor in ‘Sailing to Byzantium’:

“And therefore I have sailed the seas and come
To the holy city of Byzantium.”

But unlike Das’ case, in Yeats’ case, the destination of his journey is directed towards somewhere which may be termed as ideal and eternal, somewhat away from the soil of reality, though Byzantium was a real historical place. On the other hand, Das comparatively draws the readers much closer. But Das might have got some inputs and inspiration from Yeats’ kind of poetry. There is some identical metaphors active in their poems. In ‘The Cat and The Moon’, Yeats observes:

“The cat went here and there
And the moon spun round like a top,
And the nearest kin of the moon,
The creeping cat, looked up.”

The movement of the cat is compared to that of the moon. This splendid imagery is weaved out of the poet’s creative application of imagination centred on his keen observation. Das, on the other hand, creates almost a similar picture, where
the moon is replaced with the sun, in the poem Bedhal [Banalata Sen]:

“Hemanter sandhyai jafran-ronger suryer naram shorire
Shaada thaaba buliye buliye khela korte dekhlam take”

In the poem, ‘The White Birds’, Yeats produces a splendid metaphor where the poetic persona aspires himself and his lover to be white birds and play together ‘on the foam of the sea’:

“I would that I were, my beloved, white birds
On the foam of the sea,”

Das reproduces the similar tone with the help the metaphor in the poem, Aami Jodi Hotam [Banalata Sen]:

“Aami Jodi hotam bana hangsa,
Bana hangsi hote Jodi tumi;
Kuno ek diganter jolsidhi nodir dhaare
Dhanksheter kaache
Chhipchhe pe shorer bhitor;”

Das here keeps the lovers not on the foam of the sea but in the bush of canes close to the paddy field, near the river, ‘Jolsidhi’. Lovers in both versions want to transform themselves into birds away from human crisis.

In the process, metaphors, for both Yeats and Das, play unique roles in creating poetry of highest kind. The thematic understanding and the aesthetic taste sprung from poetry of both Das and Yeats come to the fore, for readers, thanks to the creative usage of both archetypes and metaphors. These twin poetic tools are properly utilized by these two great poets to create desired effects. Their body of poetry serves as the testimony to the proper and effective implementation of the functions of archetypes as well as of metaphors.