Yet the myths will not fit us ready made.
It is the meaning of the poet's trade
To re-create the fables and revive
In men the energies by which they live.

[An Epistle From Holofernes]
What is a myth? ....What is the relation of the myth to other forms of social expression?.... How do myths arise, and what are the laws of their development?....

These questions often arise in the mind of a student who specially deals with a piece of literature with mythological references, particularly in poetry. One can precisely define that:

Myth are stories of the acts of superhuman beings, often improbable to us, but believed to be true by those who related them.

Hope's poems are mostly multidimensional. Many of his poems grow forth into various meanings; which reflect his poetic acumen foremost. But to reach this point one has to burnish the poem and only then will he discover the unique beauty of Hope's poetry. Hope resuscitates myths according to the thematic requirements of his poems; erotica (love and sex) and modern man. Literary writers often use myth either to amuse or to interest. But poets like A.D. Hope used it to convey some moral message. But myths have played a significant role in the field of psychoanalysis too. Sigmund Freud, "appreciated the value and power of myth, in addition to his using the Greek classic myths, telling his theory." So while analyzing Hope's poems the reader has to see both the psychological and literary aspects of the poem, as his poetry is a complete fusion of both.
As a modernist A.D. Hope firmly believed that myth should be reinterpreted according to poetic needs, and should be fully justified according to the current social and political circumstances. Because the major aspects of Hope’s poetry is the ‘man and woman relationship’, he has used a wide range of myths; Greek, Roman, Indian to mention a few. But, he is often referred to as “a poet of Edenio Myth.”

*Imperial Adam* (1952) is among the classical poems of A.D. Hope. A striking title at once brings to mind the ‘Edenic Myth’, which has been beautifully used. The title apparently flashes male superiority, but that is not so. On the other hand, Judith Wright his close friend and contemporary, wrote a poem called *Eve Scolds*, where she talks of femininity and ‘Mother Eve.’ But Hopes *Imperial Adam* with his poetic flair proves it to be a heresy. It is a poem about the need for companionship. The first sexual encounter of male and female is a sum total about ‘the first couple of Earth.’

The word ‘Imperial’ no where in the poem symbolizes the power of male sexuality; instead it refers to the ‘emperor’ of mankind. Because Adam was made out of dust by God and was a male, so the poem is titled *Imperial Adam*. Hope’s poem is a continuation of the Genesis 2. After creating Heaven and Earth in their vast array God made plants, fields, streams and water. At the end He created Adam [man]. The Almighty very soon realized that it was unfair for man to live alone and thought of creating a companion to him:

> The Sugeon fingers probing at the bone,  
> The voice so far away, so rich and deep;  
> “It is not good for him to live alone”
The recurring theme of “loneliness” in Hope’s poem is also sustained by Lord’s own voice, “It is not good for him to live alone.” The Lord caused him deep sleep, and while he was sleeping, he took one of his ribs and created ‘Eve’. Hope’s meticulous dealing with the myth is not to show the very first man and woman entering into a relationship. Adam got curious about Eve and watched the raw beauty of Eve:

The paw paw drooped its golden breast above
Less generous than the honey of her flesh;
The innocent sunlight showed the place of love;
The dew on its dark hairs ....

Every element of nature was trying to draw them closer and closer. The poet gives a picture of naive partners trying to find out the very purpose of being together; finally they discovered:

This plump gourd severed from his virile root,
She promised on the turf of paradise
Delicious pulp of the forbidden fruit;
Sly as the snake she loosed her sinuous thighs,

And waking, smiled up at him from the grass,
Her breasts rose softly and he heard her sigh
From all the beasts whose pleasant task it was
In Eden to increase and multiply.
In a very subtle manner Hope describes the first sexual congress of Adam and Eve. The poet, often in his various poems, indirectly refers to the fact that sex has a purpose; it is not purely meant only for pleasure. Because after the act Adam ‘heard her sigh’. The shocking lines, which confront the reader, are:

Adam had learned the Jolly deed of kind:
He took her in his arms and there and then,
Like the clean beast, embracing from behind,
Began in joy to found the breed of men.

Adam wanted ‘The breed of men’ but before that Hope describes the sexual act; he explicitly says that Adam embraces Eve from behind. Hope is not at all glorifying the bestial aspect of sexual love. It has no purport like the bestiality of sexual aspect in D.H. Lawrence’s Lady Chatterley’s Lover. Chatterley is approached from behind by her lover, the game keeper, Oliver, and ‘finished like animal.’ But Hope transmuted the meaning of this at with his poetic skill and ken. He refers to them like ‘clean beasts’ because they first learnt the act from the beasts around; because Adam and Eve themselves were harbingers of human society. Finally Hope highlights the aspect of procreation:

.... Then from the spurt of seed within her broke,
Her terrible and triumphant female cry,
Split upward by the sexual lightning stroke.
It was the beasts now who stood watching by:

The penultimate stanza declares that those beasts were now the ‘midwives’ from whom they learned the sexual act: and saw:
.... quaking muscles in the act of birth,
Between her legs a pigmy face appear,
And the first murderer lay upon the earth.

Further, the poet, addresses the first born as ‘The First murderer’ perhaps because he wanted to convey the idea that man got this evil nature from his ancestors. Hope was talking about ‘Cain’ not Abel. Deep perusal of the poem refutes all specious arguments for the poet and poem. Following sociological and psychological aspects will certainly rectify all arguments. In *The Function of Myth in Sickness and Health*, Thomas Mann opines that the myth:

is an eternal truth in contrast to an empirical truth. It does not matter in the slightest whether a man named Adam ever actually existed; the myth about him in the book of Genesis presents a picture of the birth and development of human moral consciousness, which is true for all people of all ages and religions.⁵

In addition to these arguments the reader gets confronted with many more authentic aspects:

1. In nature of Adam and Eve the whole humanity is represented both in its original goodness and later corruption.⁶
2. .... The act of sexual intercourse is not wicked because it is responsible for procreation and the scriptures have asked man to increase and multiply....

3. ...... The birth of civilization marked the birth of Cain the first wicked or murderer. For the scriptures says that Cain built a city but Abel none .... Now Cain means Literally 'possession' which again apparently, refers to the carnal man's proclivity to own and acquire....

He used myth to show the fall of social values in modern society; and the continuous tussle between good and bad. Eve has been compared to a snake. He has adapted the myth in the sense that one son inherits the evil/negative of the mother, and the other the good/positive of the father.

Hope sketched the very first representatives of 'earth'. As per scriptures 'Cain' and 'Abel' were representatives of 'earth' and 'heaven', good and evil because:

.... they are equally sharing in whatever cultural development is taking place here in - with the difference, however, that one is striving to do it for betterment of it, to save it, the other for the deterioration of it, to destroy it.

No doubt, mythology has been a permanent influential factor in all-modern literature, but Hope attracts maximum attention, and is very much successful in leaving a lasting impression. If Imperial Adam is a compendium
of the relationship between man and woman, then *The Return of Persephone* (1953) subtly expresses 'the renewal and growth' of love another very important aspect of human life.

It brings to mind, Alfred Lord Tennyson's *Demeter and Persephone*, and Vincent Millay's *Prayer to Persephone II*. But it has no resemblance to either. Millay's poem is all about a girl child who gets lost in hell. She is all alone in Hell like Persephone is the underworld. The mother of child prays to Persephone to take care of her child in her absence because she thinks what she is undergoing Persephone would understand that pain and sorrow, loss and separation. Though at the end, the poet discloses the fact that the girl suffered on account of a wrong choice in love. Tennyson's poem deals with the theme of death and resurrection. The themes related to the myth of Persephone or Proserpine can be recognized in the various versions of literature: loss, separation and union; bond between mother and daughter; grief and anger; death and resurrection. Hope used the myth in a complex manner. Originally Persephone symbolized 'renewal and growth' of grain on earth. Hope is not celebrating the growth of vegetation on earth, but portraying germination of 'love' in the heart of Persephone for the person who subjugated her, Dis. When the 'Queen of Dead', Persephone:

.... turned with Hermes to depart

Looking her last on her grim ravisher

For the first time she loved him from her heart.

The poet in the first part of the poem shows the aggressive, rapacious lover and a helpless female. As she was brought to the world of the dead and her self became stone:
She left her majesty, she loosed her zone
Of darkness and put by the rod of dread.

The tender aspect of female nature is exalted. Persephone may also partially reveal Eric Fromm’s concept; while parting:

If two people who have been Strangers, as all of us are, suddenly let the wall between them break down, and feel close, feel one, this moment of oneness is one of the most exhilarating, most exciting experiences in life.\(^{10}\)

On the other hand Hope also, through this myth, avers that in the modern world:

Men are the aggressors, with their destructive impulses run riot a universal violence (Hiroshima and mega death) and as personal sadism, they take away from woman their natural sexuality and Love (Eros); women must drag them back from this pursuit of violence.\(^{11}\)

Here the intention of the poet was to show the reader that basically, woman’s nature is ‘to love and to be loved.’ If *The Return of Persephone* symbolizes ‘renewal and growth of love’ then *Pasiphae* a short poem deals with the monstrous aspects of female love.

*Pasiphae* (1952) evinces the female with uncontrollable passion for consummation. As per myth Pasiphae is the wife of Minos but when Psoedian...
inspired her with a monstrous passion for a bull, she makes a wooden cow and creeps into it to have sexual union. Hope uses this myth to show that when both male and female is filled with bestial sexual striving the result of the union will be harmful. It is perverted sex that he is talking about because she gave birth to a man eating monster, Minataur. Hence it was not a healthy congenial relationship.

.... within she felt the pulse, the blow,
The burst of copious seed, the burning kiss
Fill her with monstrous life, she did not weep.

Another aspect of the poem is that being the proxy for a cow, she is week and mild like it, while the bull symbolizes dominant, strong and sturdy love-making. But at the point of copulation she felt:

She was a queen: to have her will she crept
In that black box; and when her love leapt
And fell thundering on his wooden bride,
When straight her fierce, frail body crouched inside
Felt the wet pizzle pierce and plunge, she wept

Even though she had feelings like 'Queen', 'she wept' as 'her love unable to embrace its bliss'. Besides, the poet could be analyzing the psychological aspect that:

Sexual strivings are not exclusively directed towards heterosexual objects they may be directed towards
persons of the same sex, towards the self or towards animals.\(^{12}\)

Finally, she feels happy on being a mother. One of the vital aspects of Hope’s poem is that the sexual congress of man and woman must lead to procreation. No doubt,

\[\ldots\] the result of woman’s child-bearing is ironic, as in ‘Imperial Adam’ (Eve give birth...) this is no fault of the natural process, the mother child-cycle itself.\(^{13}\)

(A.D. Hope’s reinterpretation of all these myths does not justify that he wants to revive old myths; rather he too strongly believes that, “the process of myth forming is essential to mental health. Since myth is man’s way of constructing interpretation of reality that carry the values he sees in a way of life, and since it is through myth that he gets his sense of identity \ldots\”).\(^{14}\) In *The Coasts of Cerigo* (1959), the poet instructs man not to wish for impossible possessions. He has used the myth of Labra, a mermaid who lures fishermen by her sweet songs. The end result of these sailors/fishermen is shocking, fatal and violent. This does not prove that Hope is a misogynist; instead it conveys a strong message that:

Enchanted by her beauty, they forget
The body of their comrade at her side,
From whose crushed lungs the bright blood oozing down
Jewel by ruby jewel from the wet
All those men who are entrapped, finally get crushed by ‘Labra’ the mermaid. But Hope in his erudite re interpretations want to put forth that:

Man must remain himself; but in the frustration of impossible possession he tries to become that other with whom he fails to be united, then he is alienated, he is lost, he drinks the philtre that makes him a stranger to himself, he plunges into the depths of fleeting and deadly water.\(^\text{15}\)

Again, one is reminded of Tennyson’s *Forsaken Merman* where the lady leaves her oceanic lover and children to return to her own element, the earth. The poem is very poignant. It does not have Hope’s violence through which his message comes loud and clear like in *Pasiphe*. The Sirens also come to mind that made mariners jump to their deaths in turbulent seas on hearing their song. Ulysses tied his mariners to the mast and put wax into his ears to escape the disaster. A hero can overcome temptation with knowledge and will power. Thus he is fully skilled to coalesce myth and the theme of the poem, according to his requirements. *Circe* (1948) is about an enchantress on a lonely island. It is “first and foremost a poem of awakening, of a humanity that has as yet no control over the fine instrument of love.” In addition to this Hope also used this myth to show that no pleasure is permanent; it only provides temporary solace.

Many writers prior to Hope used the myth of Circe; the political thinker and poet Niccoto Machiavelli too used this legend. His long unfinished poem, *The [Golden] Ass*:

relates a version of the legend of Circe, a superhuman feminine figure who turns men into animals.\(^\text{16}\)
Machiavelli’s poem is a source to find out the relationship of women to politics, so, he presents her as a political figure, “a ‘queen’ who ‘rules her kingdom.’” But much stress is also laid on the contrast between her feminine, natural world, the product of human artifice .... Thus she established herself in the forests, “fleeing all human society and law”17. On the other hand, the entire Circe narrative also reveals that, “animals in Circe’s palace indicates that they are contemptible and degenerate, unwilling captives longing to return to human form.”18

In a nutshell Circe symbolized dominant feminine power. In Machiavelli’s poem there is no indication of any incident, which shows that not a single person escaped from her clutches. However, in Ovid’s *Metamorphosis*, Odysseus was saved. No doubt, there too she was, above all, known for her evil spells and enchantments and “she casts a spell over all who landed on the island and, by means of magic potions, turned them into animals. Thus she changed Odysseus’ companions into swine. Odysseus alone escaped their fate, thanks to herb ‘Moly’ which Hermes had given him.”19

But in Hope’s poem Circe neither represented, a political figure nor an enchantress. Hope’s poem is inspired by a painting. As per Hope it is:

.... based on reproduction of two of Dossa Dossi (1479-1542) in which the enchantress of Odyssey is shown sitting holding magic tablets in a grove and beside a pool, surrounded by the men she turned into beasts.20

The poem begins with Circe sitting all alone on her island, a lonely and frightening place. Those who entered this place lose his liberty. Hope’s Circe is
herself a lonely figure; the place she lives is motionless and lifeless. This pricks
her soul and makes her realize her own fallen state, the acts (magic potions) by
means of which she used to turn her victims into animals. They wished to come
back into human form and unite with their near and dear ones, but all in vain.
Now the poet highlights the condition of the Circe; how she gets transfigured
into a lonely figure and has an urge for love/happiness and company of human
beings.

She had a mortal woman's sweet voice, which mislead and deceived her
victims. Hope explicitly points out that Circe’s song is now unenthusiastic in
tone, full of pain and melancholy. The whole island resounds with her grief, but
in return she only gets barks, and howls, the scream of birds and the aching cry
of love. Walter Tonetto opines that Circe:

a stupendous evocation of grief beside the tiring spring
of lust there is an outcry for exiled love that spirit of
permanence which alone will salve the heart.21

Now Hope’s Circe is crying for human love. The bestial aspect of her love/lust
gave her only momentary pleasure. Now when she is left alone surrounded by
animals on a lonely island she regrets all her deeds. She is mocked because she
herself has been changed by the ugly spell of wood and now:

The naked body of the sorceress
Mocked by the light, sleek shapes of feather and hair.

She wants to ‘disenchant’ the grove with her voice but the only echoes are
terrifying. These words symbolize her own agony, grief and suffering because
she is not a political figure nor she has the magical herb ‘moly’ like Odysseus
to escape from this haunted place. And, last but not the least, she doesn’t know
the way out from the Island. A heartless witch, ‘Circe’ symbolizes ‘separation’
here; she herself feel alienated from human society as the men who:

Captivated by her charms no longer has will power,
enterprise, future, he is no longer a citizen, but mere
flesh enslaved to its desires cut off from the
community, bound to the moment, tossed passively
back and forth between torture and pleasure.\(^\text{22}\)

At last Hope’s ‘Circe’ herself has become a symbol of permanent
torture. She is suffering from guilt at her tyrannical deeds. Could there be a hint
at the White men who maltreated the aborigines? Something that we find in
Judith Wright. There is another poem \textit{Fafnir} (1955) which too deals with
man’s own uncontrollable ‘Id’. Hope this time got inspired by the Germanic
myth.

He wants to show the destructive aspect of woman. Fafnir, the dragon,
was killed by Seigfried. He killed the dragon by piercing a sword into its belly.
But here Hope is not glorifying the heroic strength of Volsunga, the hero;
rather; the poet beautifully weaves a story around the two loves of his life i.e.
Gudrun and Brynhild. “Gudrun, through clairvoyance, knows that her husband
Sigurd will die because of his other love, Brynhild. Gudreen is seen in terms of
the destructive aspect of woman, foreseeing “with joy his body torn apart”, the
“blood spout fresh from throat and limb.” She betokens the impersonality of
the earth’s wisdom; her spirit becomes “the dragon’s den,” to man she
represents the spirit of Fafnir, the “worm” of death.
She felt her children born and perish; she knew
Beauty and terror that shape the fates of men;
Her spirit grew hard with wisdom, and withdrew
From memory, and become the dragon’s den.

Instead of sexuality offering a renewing oneness with nature, the man reads in the woman his certain eventual death.”\textsuperscript{23} Hope’s \textit{Fafnir} is equivalent to Keats’ \textit{La belle dame sans merci}. However, he has successfully shown all facets of woman.

The poem \textit{The Tomb of Panthesilea} (1956) is about the mythical encounter between Achilles and Panthesilea. According to Greek myth, on the southern shore of Black sea, there used to live a tribe of women warriors. They were ruled by a queen, “Men were not admitted [in their army]. Once a year the Amazons would go to their neighbors the …… to form temporary union of the children resulted from there they would keep only the girls who, from infancy, were trained for the chase and for war.”\textsuperscript{24}

Many versions of this myth highlight the death of Panthesilea at the hands of Achilles; other insists that it be vice versa. However, Tombs were built in remembrance of those who had perished during the course of war. All the versions unanimously sing of Achilles mourning her beauty. But Hope’s poem sings of something very natural i.e. love. Hopes version is not as heart-rending as the German Writer Heinrich von Kleist’s tragedy, \textit{Panthesilea} (1803). In Kleist’s play, “After being defeated by Achilles in battle, she become unconscious and Achilles, wanting to win … unarmed” \textsuperscript{25}. Certainly,
the play demonstrates much about the misunderstanding between Panthesilea and Achilles or it may be a tussle of male and female superiority or between two cultures that is Greek versus Amazons. Hope’s poem “establishes that there is no loss to humanity: for in death the star – crossed lovers of Achilles and Panthesilea are verily brought together as one.” Hope is neither praising the Amazonian female warrior, Panthesilea, nor Achilles who defeated her, but is singing about a man and a woman who fall in love in adverse conditions, and there is no clear indication who kills whom in poem, unlike Kleist’s famous tragedy where Panthesilea killed him and committed suicide at the end. But here in Hope’s poem she feels:

The man who masters men,
Knows but his star.
Love must complete him them;
He learns from sword and scar
The purpose of his war,
And with firm tread
Tramps on the dead.

Both of them are not tragic figures as in Kleist’s play. But Hope picks this tragic theme and turns it into a triumph of love, which brought glory to Panthesilea and Achilles, “remembering that the love of the two warriors will find its fulfillment only in the sacrifice of each for the other.” In Hope’s *Panthesilea*, the hero and heroine are united due to the “sword’s bliss”:

To triumph than in fate-
The great hour come,
The blade spoke out elate;
The hidden wound was dumb
He knew, as death struck home,
In that, in this
Lay the sword’s bliss.

In his poem “love completes” them, else they were only parts, not the whole; one is incomplete without the others. Hope shows modern man Crossing The Frontier (1966 ); using the myth of ‘The Frontier’. It is a fact that old Greek, Hebrew, Biblical myths, transcend, language, customs, culture and country. But one gets accustomed to new myths as they have transformed for various modern and technical reasons. According to Rollo May:

I cite one myth that did give values of American society for a couple of centuries, the myth of the frontier. This was a myth that emphasized individual self-reliance, individual strength, courage to draw your gun at an instant’s notice capacity for hard work and effort, honesty, and so forth.37

It depends upon the writer which aspect of the myth would be deduced on the basis of circumstantial need. As in The Tomb of Penthesilea Hope is not boasting about the heroic stature of Achilles or Penthesilea; on the contrary, he is showing the most fragile emotions of human life, love. No doubt, their hearts were overtaken by love, but, first for them, was their abiding concerns for state. But in Crossing the Frontier Hope shows the negative side of the myth. “The myth gave meaning and dignity to Americans’ lives as they participated in the
westward expansion.” Hope was equivocal about the life style of the modern generation. Hope wants everything to be followed according to its own norms and standards without ‘crossing’ the frontier:

In crossing the Frontier the description provides the décor for a domestic drama given the dimensions of an international incident.

Respect for boundaries brings to mind an American poet, Robert Frost, who said, “Good fences make good neighbors.” Here again he seems to be indicating not only his people but also the Americans who pushed the frontiers and wiped out the Red Indian. He is criticizing ethnic cleansing, a corollary of every frontiers.

Having discussed some of the aspects of man and woman’s life; one may proceed to Hope’s poem *Lot and the Daughters*, I & II (1950) keeping in mind that:

A poem can paint a thousand images in your mind’s eyes

anonymous

It is a complex poem dealing with the biblical myth describing the act of incest. The story of Lot and his daughters is found in the Book of Genesis chapter 19. Lot was the nephew of Abraham, the Biblical patriarch. He lived in Sodom and Gomorrah, two ancient cities of Palestine, which were destroyed by the wrath of God on account of their wickedness, homosexuality to be precise. Because, “Lot was visited by two angel’s in the form of man. The evil men of Sodom attempted to abuse the visitors sexually and were struck blind by the angels. Lot and his family were warned to flee from the impending doom of
Sodom without looking back. Lot's wife, however looked back and was turned into a pillar of salt. Lot and his daughters took refuge in a cave, where the daughters had incestuous relations with him because the ancestresses of the Moabites and the Ammonites.30

The Holy Quran also mentions about Lot and his city Sodom and Gomorrah, which was destroyed by angels. Lot fled from the city along with his daughter, and his wife is still standing in the form of a salt statue in the Dead Sea. But there is no mention about any kind of incest.

Hope's poem begins after they fled and took refuge. In Genesis, Lot was the only just and righteous man out of all who inhabited Sodom and Gomorrah. The first section of the poem describes the sexual union:

Flickered on her bare breasts and licked along
The ripeness of her savage flanks; a tongue
Of darkness curled between her restless thighs.

Though Lot was tricked by his Daughter who made him drink wine, and in a drunken state, he is dreaming that:

I have two daughters .... let them serve your need
..... virgins .... but these, my guests .... You understand-

Instead one of the daughters crept in and lay down. And 'Her Promised Land Lay waiting for the sower with his seed.' Lot, inebriated, was unaware and indulged in sex as:

..... .... grim heart was far away. Beside
The Jordan stream, in other days, he stood
And kept the great beast, raging, from her brood,
And drove his Javelin through her tawny hide

In the second part of the poem, Hope describes Lot and his vine-stock. He addresses him as ‘The rascal patriarch’ “Hope chooses to deviate from Genesis IX! 30 – making the highly moral and compassionate Lot into an old lecher....” In a drunken state he may be a ‘lecher’ but the poet has, further in the poem, mentioned ‘Abraham’ too. As per the Abraham Saga, he was tested by the Lord who asked him to sacrifice his only son Issac. Ready to obey his God, Abraham was about to kill his son when God sent an angel to praise him and his faith, and released him from his obligation. Here Lot also has faith in God and says:

With no it shall be as with Abraham
Dark are His ways, but sure and swift to bless.

Hope is always concerned about procreation as in Imperial Adam he describes Adam learning the sexual act for procreation through beasts. Here in a drunken state and vice versa, Lot and his behavior clearly show his concern for procreation ‘my seed shall thrive’ but by that time:

.... Lot’s resourceful daughters, side by side,
Smiled back, inscrutable, patient and content;
Their slender bodies, ripe and eloquent,
Swayed like the standing corn at harvest-tide.
And, conscious of what trouble stirred below
His words and flickered in his shrewd old eyes,
They placed the cup that kept their father were
In that best wisdom, which is not to know.

The last lines emphasize that he did not know what he was doing. Though this part of the story is missing from the Quran which shares the Old Testament, but that is the reason why drinking liquor is prohibited in Islam because an inebriated man cannot distinguish between women — mothers, wives, daughters.

Hope is thus dealing with the universal Taboo of incest. Because Lot was the only male left with his two daughters who believed that they and their father were the sole survivors of humankind. To secure life, and to breed, they broke, the taboo by having intercourse. Hope explicitly describes the conception:

Their slender bodies, ripe and eloquent,
Swayed like the standing corn at harvest-tide.

Hope may be highlighting the process of procreation with the help of the biblical myth to acknowledge that life triumphs over all kinds of adversity even morality.

In addition to this, Hope's selection of the myth of Lot and his daughters has a reason. He could as well, have chosen the myth of Tamar, the widow of Juda's his son. When both the sons died, Tamar in a direct way liked to have sex with her father-in-law. She bore twins later. Hope wrote this poem in the 1950's, the era of technical progress and disintegration of western
society which paved the way for many complexes, including the 'Lot Complex', the mutual attraction between young females and older males.

Hope was against abortion and sex for pleasure. So, through this poem he is trying to advocate that:

To be human is to count children as a blessing.
The abortion debate is really about what kind of community we have become by ignoring that blessing. Instead, we predict sordid future. . . . . .
The nameless daughters of Lot and their descendent Ruth act against morality in order to secure life, whereas the act against morality to foreclose a future.  

(Hope’s use of Biblical myths is not for provocation; instead it propounds many questions; and each considered separately will definitely reflect its beauty.)

While dealing with the myth one recalls the Indian myth of incest i.e. Brahma and Saraswati. Among one of the many versions Brahma, ‘The creator of universe’ is the senior member of the triad, Brahma, Vishnu, Mahesh. Brahma initiated the process of creation. He divided Himself into a man and woman. He named the woman Shatrupa, who was also known as Saraswati, Gayatri etc. Brahma got attracted Saraswati and the two made love and stayed together for 100 years as husband and wife. She gave birth to Swayambhu Manu. Thus appeared the entire category of mortals. This Indian myth insists that for bringing mortals on earth Brahma ‘The Creator’ had to copulate with his daughter. Hope’s poem sometimes requires much cerebration; he warns that
if modern man indulges in perversions she/he would be punished like the ‘Sodomites’. Besides:

the poem begins by this ruse to word on different levels: the sound of the lioness, we hear, is also the exigency of the situation that made the women do what normally is Taboo.³³

Hope used the myth of incest ironically to stop the modern pernicious act of ‘abortion’. Above all, the psychological aspect is well. ‘Lot Complex’ has been highlighted by Polehemus:

Lots daughter is not merely an academic unpacking text. Its material includes painting and movies and ..........what do young woman want? What do young Jane Eyre and Catherine Earn show want? Is their deepest desire distinguishable from that of their creators? .......... What will Dora take from Dr Freud in exchange for his penetrating her unconscious....and what about Monica Lewinsky – did get it, Whatever it is, from Bill Clinton.³⁴

Hope employs myths in his poetry, to evoke most puzzling of human questions. He demanded a reinterpretation of myths, as he knew that the ‘deadened present’ is very much in need of renewal. He believes:
The myth and symbols express the meaningful unity of society, and give the society a system of values. The myths are discovered by us as our heritage as we develop individually, but each individual must take his own stand with regard to them; attacking them, affirming them, molding them, or lamenting their absence. The social and individual factors in experience fuse at this point of myth. It is in the myths we find our intentionally or, as in our day, our lack of it. \[35\]
NOTES

2. Ibid., p. 1.
7. Ibid., p. 216.
8. Ibid., p. 223.
9. Ibid., p. 224.

17. Ibid., p. 124.


26. Ibid., p. 149.


33. Walter Tonetto, op.cit., p. 166.

34. www.online, op.cit.