

**CRISIS & RECOVERY OF "SELF": ORIENTAL AND OCCIDENTAL APPROACHES THROUGH THE NARRATIVE DISCOURSES OF RABINDRANATH TAGORE, G. M. HOPKINS, AND W. B. YEATS**

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**Abstract:**

The reality of human existence is always a mystery. In English literature, authors try to understand the concept of existence, its reality, crisis, and probable solutions as per their background and level of expertise. Two prominent schools of thinkers, namely the orientalist (for example, Rabindranath Tagore) and the occidental philosophers (G.M. et al.), are compared here in search of the answer to the basic question, "Who am I?" One may refer to the term "self-less" as contradictory to "consciousness" as a debate may arise when a person becomes consigns after following the pre-mentioned sacred path of "Dharma." But there is no contradiction as such as after gaining consciousness, the "self" does not have any separate prideful identity or "ego"<sup>37</sup> at all because it finds the "sameness" with other's "self" as both are the derived paths of the "Almighty" or "Supreme self" or the highest "Originator" and when the pseudo earthly boundaries between the two selves have been removed, both of them will exist as the same under the highest possible "sameness" without any distinctive "ego," and truly it is a selfless condition. Gerald Manley Hopkins, Rabindranath Tagore, and William Butler Yeats, whose crisis and recovery of the "self" is the main aim of this present author to attain in the fourth-coming chapter of this research work, are primarily universal in search of their real "self." Therefore, it will be relevant to discuss the source and self of "self" from other divinely rich, renowned philosophies of Hinduism, Buddhism, and Christianity to discover the real "I" am-ness.

**Keywords:** Meaninglessness, crisis, dharma, rectify, Voice, blank personality, insecurity, assumptions, decisions, identity, helplessness, unreal city, protagonist, wasteland, spiritual, satisfaction, mortal, pattern, unmatched, infinite, sameness, consciousness, metaphysical, made self.

**Introduction:**

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Approximately the period from 1902 A.D. to 1955 A.D. is accepted as the modern age of English literature. The notable features, incorporated by renowned English<sup>1</sup> authors like T.S.Eliot<sup>2</sup>, W.B. Yeats<sup>3</sup>, Ezra Pound<sup>4</sup>, W.H.Davis<sup>5</sup> Set their pen to the realities of life, which the industrial revolution (1650-1950 A.D.) cannot suppress or cure. The presence of different literary trends and the complexities of literature seem nothing to the atrocities that happened during the world wars, where a large number of nations engaged themselves in one of both sides and, thereby, caused the destruction of common men on a large scale. Till that day, common masses were habituated to enjoy the reading of this kind of war in the pages of the "*Mahabharata*."<sup>6</sup> or the "*Iliad*"<sup>7</sup> But from 1914, they started witnessing them in front of their eyes and certainly could discover that the decision of higher authority without their (common masses) concern brings havoc and casualties in their normal life which is normally no more. This kind of helplessness, and meaninglessness of the life of the common people, have been fuelled by the leaders like Hitler.<sup>8</sup>, Mussolini<sup>9</sup>, Tezo<sup>10</sup> Through their dictatorship, to force the mass by violating their individuality to become obedient in part of their decisions to harm the so-called

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<sup>1</sup> The non -English writers write in the English language and become a famous part of English literature.

<sup>2</sup>Eliot (September 26, 1888 -January 4, 1965) is a modern poet and critic famous for his theory, "*Objective Corelative*".[www.wikipedia.com: T.S.Eliot:2010:-page-2:Edited](http://www.wikipedia.com:T.S.Eliot:2010:-page-2:Edited).

<sup>3</sup>Yeats (June 13, 1865-January 28, 1939), the major Anglo-Irish poet in modern age.[www.wikipedia.com:W.B.Yeats:2010:-page-2:Edited](http://www.wikipedia.com:W.B.Yeats:2010:-page-2:Edited).

<sup>4</sup>Pound (October 30, 1885-November1, 1972) is known for his "*The Cantos*."

Ibid: *Pound*: e-page no.2: Edited.

<sup>5</sup>The English poet and writer of "*The History of English Literature*."

Davis, W.H.: *The History of English Literature*. New Delhi: AITBS: 2008.

<sup>6</sup>Biggest epic in the world. It is written by Krishna Daipayana Vyasa in the Dwapar age (Hindu measurement unit). Gopalacharya, Raja: *The Mahabarata* :Bhartya Vidya Bhawan:2009:Editd: Translated.

<sup>7</sup>The Greek epic, written by Homer in 350 B.C . (approx.). Home: *The Iliad*: UBSPD:2005: Unabridged.

<sup>8</sup>The German dictator during the Second World War (1939-1945). [www.wikipdia.org:Hitler:2010:e-page no.2: Edited](http://www.wikipdia.org:Hitler:2010:e-page no.2: Edited).

<sup>9</sup>The Italian dictator during the second world war(1939-1945).ibid: *Musolin* :e page no 1.

<sup>10</sup>The Japanese counterpart of Hitler during the second world war(1939-1945).ibid: *Tezo*:e page no.1.

enemies. In the Voice of Dostoevsky<sup>11</sup>, the attempt can be termed to transfer the individuals as “*an ant in an ant heap*.”<sup>12</sup>.

### **Existentialism in English Literature:**

Literature, being the mirror of society, also starts to reflect this situation through the works of different authors. The absurdity of a single voice in front of the commitment of a number of leaders worldwide brings the crisis of one's choice as a “*being*.” “*Similarly, the existence is negated by adherence to a philosophic system or to abstract religious dogmas. Like the crowd, systematic and abstract thought is untruth*”,<sup>13</sup> defines certain critics in “*The Modern Tradition, Backgrounds of Modern Literature*.”<sup>14</sup>. This is one of the main reasons why the Victorian poet G. M. Hopkins certainly gained popularity with the publication of his first poetic collection in 1918 by his friend Robert Bridges in the barren land of morality and true “*dharma*.” His poems present a spiritual path, lost in the first world (!), to obtain real relief. Leaders fight for more and more lands, wealth, and colonies, but in the sacrificed eyes of Hopkins, those are merely temporary materials of this mortal world and last only for a prescribed time. In the place of sacrificing a huge number of human lives, why can we not sacrifice these material pleasures a little bit to attain eternal pleasure? The motif and message of Hopkins are straight, and like a well-aimed arrow, it struck the mission of the masses and immediately brought a fan following for Hopkins in his post-death era. But the greedy, blood lover controllers of authority remain unchanged and continuously fuel their destructive works, which bring a lack of purpose and helplessness for a free-thinker---

*"I WAKE and feel the fall of dark, not day.*

*What hours, O what black hours we have spent*

*This night! What sights you, heart, saw; ways you went!*

*And more must, in yet longer light's delay.”*<sup>15</sup>

The mind of an intelligent person warns him or her that the decisions of the authority are harmful, but in front of the animal power of the dictators, the Voice has been suppressed through any means of authoritative violence and is the root of the crisis of the modern age, at least in the first five decades lies here. Both the ascetics and the atheists find the situation problematic, as

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<sup>11</sup> The Russian (November 11,1821-February 9,1881) existentialist.(Source:[www.wikipedia.org](http://www.wikipedia.org)).

<sup>12</sup>Richard, Ellmann, and Feidelson, Charles, Jr.: *The Modern Tradition, Backgrounds f Modern Literature*. New York: Oxford University Press: 1965:Edited: Pg no.803:Line no.21.

<sup>13</sup>ibid: Pg no.801: Line no.16.

<sup>14</sup>ibid: Pg no. 804: Line no.7-8.

<sup>15</sup>Hopkins, G.M.: *Studies in Poets; Gerald Manley Hopkins*. New Delhi: Rama Brothers India Pvt.Limited:2008: Edited: Pg no.16: Line no.8-11.

for the supporters of Kierkegaard.<sup>16</sup>(Aesthetic) the process to attain an “*irrevocable choice*” of the Ultimate Reality seems tough because the state machinery makes them bound to act as a puppet, according to their choice. The presumed "blank personality" leads to wrong directions, which ends with death and unfulfilled desires as personality can be suppressed but cannot be vacuumed, as Kierkegaard quips. On the other hand, atheistic (like Sartre.<sup>17</sup>) principles are also challenged, the idea of bearing the responsibility has been hammered by the dictators through their own laws, which cannot accept human value as a common individual, "*makes a partial definition of man, promulgates a law which he must assume the burden.*"<sup>18</sup>. The assumption seems that the inhabitant of the far universe, and in reality, the authority hardly cares for the burden and treats the masses only as a bearer, not as a planner. Martin Heidegger's<sup>19</sup> The use of the term “*anguish*” is appropriate for the common men of the twentieth century when they start to understand their existential condition, which depends on the decisions and conditions of the authority. For example, the falling of the German king means the defeat of the whole German race. The insecurity becomes a burning issue that leads to negative meaninglessness. To rectify this sadness of modern life, one can mourn through the Voice of Hopkins,

*“Sorrow’s springs are the same.*

*Nor mouth had, no nor mind, expressed*

*what heart heard of, ghost guessed:*

*It is the blight man was born for,*

*It is Margaret you mourn for.”<sup>20</sup>*

Hopkins & Existential Crisis:

This belief of Hopkins can be matched with the psychological theory of Buddhism, which narrates the bindings with *samsara*<sup>21</sup> (Universe) as the reason for all sorts of miseries, the

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<sup>16</sup>He (May 5, 1813-November 11, 1855) is the Danish philosopher on existentialism. Richard Ellmann and Feidelson, Charles, Jr.: *The Modern Tradition, Backgrounds of Modern Literature*. New York: Oxford University Press: 1965: Edited: Pg no.803: Line no.18.

<sup>17</sup>The French Existential Philosopher and the Play Wright (June 21, 1905-April 15, 1980).

ibid: Pg no.804: Line no.21.

<sup>18</sup>ibid: Pg no.804: Line no.19.

<sup>19</sup>Heidegger (September 26, 1889-May 26, 1976) is famous for his socialist essay "Sein and Zeit," which is marched with nationalism also. ibid : Pg no. 804: Line no.27.

<sup>20</sup>Hopkins G.M.: *Studies in Poets; Gerald Manley Hopkins*. New Delhi: Rama Brothers India Pvt.Limited:2008: Pg no.13: Line no.39-43.

<sup>21</sup>A Sanskrit and Pali word means this whole universe. Banerjee, Ajit: *Advanced Literary Essays*. Kolkata: Joy Durruga Library: 2005:Page no. 71: Line no. 13.

feelings of purposelessness, meaninglessness, and every sort of sorrowful event will come to an end through the particular process to separate one's identity from the bondage of "*Made Self*."<sup>22</sup> By enlightening the original "*Self*" and, therefore, cutting the bondage with the mortal world on this earth, which is the source of all sorts of temporary materialistic pleasure and an endless sea of sorrow.

Occidental Approach:

The metaphysical note<sup>23</sup> Of modern poetry with the eager wish to go beyond physicality to attain possible peace, as the limitation of physical identity is already proved. In 1912, the publication of Donne's<sup>24</sup> Poetry achieves great success, and modern poet like W. B. Yeats also follows this tradition of attaining far-fetched similes along with symbolism, deeply rooted in Irish mythology. The practice of magic and occultism and his interest in knowing ancient Indian and Chinese mysticism --- all reflect Yeats's will to know beyond this utilitarian, European identity. As a critic says,

*"His symbols are all-pervasive. His entire poetry is replete with symbolism. His symbols have associative richness and evocative power. Yeats believed in magic. Therefore, sometimes his symbols are both poetic and magical."*<sup>25</sup>

In "*The Double Vision of Michael Robartes*,"<sup>26</sup>Yeats describes this typical condition of the modern age as the transcendental period between the vanishing of the old moon and the appearance of a new, bright moon---

*"Under black eyes and fingers never still*

*The particular is pounded till it is the man.*

*When had I my own will?*

*O not since life began."*<sup>27</sup>

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<sup>22</sup>The identity which is given to a child or owned by him or her through materialistic gain or loss. Ibid: Page no.71: Line no.18.

<sup>23</sup>"*Meta*" means "*beyond*," and it means to go beyond physicality through far-fetched imageries.

Anthology: *Sixteenth Century Metaphysical Poets*. New Delhi: Rama Brothers India Pvt. Ltd.: 2009: Page no.3: Line no.1.

<sup>24</sup>Donne (January 21, 1572-Mar 31, 1631) is one of the major metaphysical poets. His "*Holy Sonnets*" are famous. Ibid: Page no. 19: Line no. 5.

<sup>25</sup>Albert, Edward: *History of English Literature*. New Delhi: Oxford University Press:2005

<sup>26</sup>Jeffare, Norman: *Selected Poetry; W.B. Yeats*. New Delhi: Longman: 2001: Edited: Pg no.86: Line no.5.

<sup>27</sup>ibid:Pg no.86: Line no.10-13.

But the chaos of the inter-war years is signified in the following symbolical parallels---

*"On the grey rock of the castle, I suddenly saw*

*A phoenix with a woman's breast and lion paw,*

*A Buddha had at rest,*

*A hand lifted up that blest;."28.*

The symbols of "Spritus Mundi"<sup>29</sup> in "The Second Coming."<sup>30</sup> and the "Sphinx."<sup>31</sup> This pre-mentioned poem is the representative of the warmongers who have the intelligence of human beings, and through the army, they capture the lion's power; for the "Sphinx" also, the affection of the motherland has been revealed, and at the same time the "lion's paw" of its dictator and military power has been projected. The hope for a pleasant life in the modern age dances like a girl who is helpless between the harbingers of war and peace. Therefore

*"it may be, had danced her life away."<sup>32</sup>*

The fact that most of the common men remain ignorant till the house or the authority makes them bound to carry the mask of some prescribed role, suitable for him to keep faith in pseudo-reality, which is primarily the reality of the ruler and, therefore, by echoing Buddhism, we can say that the paradox of taking birth in this mortal world has been passionately portrayed through the sacrifices, done by the individual in the modern age to try hard to overcome the fact that one man in this world can remain that man only and this impossible process brings unhappiness continuously.

### **The Importance of the Oriental Approach:**

The crisis of the modern age due to the barrenness of spiritualism is also marched with the patriotic zeal of Tagore as till then, India was under the authority of Britain, and the Indians, divided into complex castes, religions, regions were in search of the "Real Self."

*"Where the mind is without fear, and the head is held high;*

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<sup>28</sup>ibid:Pg no.86: Line no.22-25.

<sup>29</sup>The violent image of man's head and lion's body in "The Second Coming." Yeats, W.B.: The Second Coming.USA:www.online-literature.com/yeats:2001-2010:Edited:epage no.1: Line no.6.

<sup>30</sup>ibid: e page no.1: Line no.6.

<sup>31</sup>The ancient Greek legendary figure with female breasts and lion paws. Her riddle was solved by Oedipus | bid: e page no.1: Line no.6.

<sup>32</sup>Jeffare, Norman: *Selected Poetry; W.B. Yeats*. New Delhi: Longman: 2001: Edited: Pg no.87: Line no.2.

*where knowledge is free;*

*where the world has not been broken up...*

*...Where words come out from the depth of truth;*

*Where tireless striving stretches its arms towards perfection.*"<sup>33</sup>.

Along with all the drawbacks of modern warfare, and economic breakdown, the search of "Where" brings a psychological crisis for the Indians in their political life as well as in literature which inspires the authors of British India to look back to the glorious heritage of India. Tagore also does so and in return feels it---

*"This little flute of a reed thou hast carried over hills and dales,  
and hast breathed through it melodies eternally new.*

*At the immortal touch of thy hands my little heart loses its limit in  
joy and gives birth to utterance ineffable*".<sup>34</sup>

The cultural heritage of India is immortal in the sense that it will last long till the Indians survive or in broader sense the life force will be there in the mortal earth to narrate its pride for Indian civilization as the truly conscious soul is synonymous to the "Sameness" without any geographical or cultural diversion. The challenge in front of the heritage always brings new horizons to overcome its futile drawbacks in order to establish the conscious identity for one more time---

*"Thy infinite gifts come to me only on these very small hands of mine.  
Ages pass, and still thou purest, and still there is room to fill"*<sup>35</sup>.

On the other hand, the gift can be interpreted as the gift of life force from the "Supreme Self" and in this way also, the challenge is to over-come the barriers, set up by the "Made Self" with its national, religious "ego" to attain,

*"joy and gives birth to utterance ineffable"*<sup>36</sup>.

The Subject & the Other:

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<sup>33</sup>Tagore, Rabindranath: *Gitanjali, Song Offerings*. London: School of Wisdom: 2009: e-book: e-page no.2: Line no.6-11: Selected.

<sup>34</sup>ibid e-page no.2: Line no.10-13.

<sup>35</sup>Tagore, Rabindranath: *Gitanjali, Song Offerings*. London: School of Wisdom: 2009: e-book: e-page no.2: Line no.12-13.

<sup>36</sup>ibid: e-page no.2: Line no. 18.

Apart from the basic crisis, the second decade of the twentieth century witnesses the re-birth of feminist movement through the struggle to gain the power to elect the members of British assembly in 1918 A.D. and the long, interrupted literary movement of Aphra Behn<sup>37</sup>, Mary Shelley<sup>38</sup> or Wollstonecraft<sup>39</sup> to come out from the crisis of a woman as the “*Other*” against the “*Subject*” of male dominated culture. However, the success story gets a standard platform in twentieth century when Vicki Feaver<sup>40</sup> writes---

*“Thinking of new ways to kill you*

*or bring you back from the dead”<sup>41</sup>*

along with the comment: “*Women poets are playing games with the male myth and subverting tradition.*”<sup>42</sup>

On the other hand, another voice of the “*Other*” gets its peak as the labour class starts hardcore movement against the capitalist bourgeoisie class and attains success in 1917 with the fall of the Czar of Russia which latter shows a new era to the rest of the world and in the process of empowerment of the working class and the de-empowerment of the owner gives a critical situation birth as the countries take three different sides as a whole--- America and his capitalist friends, Soviet Union along with its socialist front and the neutral third group including India, Cuba and so on. The political conflict welcomes the crisis worldwide and the propagandist literature is at its height as communication machinery for both the sides. The highest possible use and misuse of tricks, diplomacy debunks the basic moral ethics of common people and welcomes illegal activities, immoral actions at their height. The lack of the common tune of humanity has been ranged up all over the world which is smoked in the poisonous gas, named as “*ego*”, selfish motifs and the unavoidable, uncontrollable conflict relative relation between two which ultimately comes to an end through the fall of Russia in 1992. The success story of Marxists, the cold war as a result and the opposition of the owner class are the chieftain of

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<sup>37</sup>Behn (July 10, 1640-April 16, 1689) is treated as the first feminist writer. Behn, Aphra : *The Rover* .New Delhi: World View Publication: 2008:Edited.

<sup>38</sup>Shelley (August 30, 1797-Feb 1, 1851) is the romantic feminist writer, famous for her novel, “*Frankenstein*”. [www.wikipedia.org](http://www.wikipedia.org): *Merry Shelley*: 2010: e-page no.2: Edited.

<sup>39</sup>She (April 27, 1759-September 10, 1797) is the mother of Mary Shelley and a renowned feminist.[www.wikipedia.org](http://www.wikipedia.org): *Wolstoncraft*: 2010: e-page no.2: Edited.

<sup>40</sup>Vicki (1943----) creates new definition of myths, similes, and metaphors from feminist point of view.

Feaver, Vicki: *Poetry Archive of Vicki Feaver*.USA:

[www.poetryarchive.com/poetryarchive/singlepoet.do?:2005-2009:Edited:epage no.1](http://www.poetryarchive.com/poetryarchive/singlepoet.do?:2005-2009:Edited:epage no.1).

<sup>41</sup>ibid: e page no.1: Line no.6-9.

<sup>42</sup>Feaver, Vicki: *Poetry Archive of Vicki*

*Feaver*.USA:[www.poetryarchive.com/poetryarchive/singlepoet.do?:2005-2009:Edited:epage no.2](http://www.poetryarchive.com/poetryarchive/singlepoet.do?:2005-2009:Edited:epage no.2).



modern crisis which has been represented poetically by T.S. Eliot, the gift of modern literature to the hall of fame of the English literature as his poem “*The Wasteland*” catches the exact glimpse of the modern futility. As an echo of Chaucer’s “*General Prologue*” to “*The Canterbury Tales*” to describe the spring season as,

*“April is the cruelest month, breeding*

*Lilacs out of the dead land.....”<sup>43</sup>*

The idea of merriment is absurd in the inter-war years and also as a time when Christ, the symbol of universal love and peace is crucified which is a metaphor to the placeless condition of the modern world. The corruption and chaotic condition even affects the higher level of European authority and to escape from that tranquility Countess Marrie Larisch<sup>44</sup> lies to Eliot by saying her false love for reading at night, pseudo attraction for the warmer south of the Europe. In his described wasteland, he believes the presence of Christ as a spiritual rock (as described in Bible) and,

*“Your shadow at morning striding behind you*

*or your shadow at evening rising to meet you;*

*I will show you fear in a handful of dust ”<sup>45</sup>*

London, the nerve centre of materialism, therefore, seems as the hell to Eliot and the crowd who are on their way to the work places are seemed as the humans who pass their humanity through their journey to the city of hell. In the second part of the poem, “*A Game of Chess*”, the physical harassment of young Philomela at the hand of her sister’s husband, King Tereus<sup>46</sup> and latter, her transformation as the nightingale along with the sound “*jug jug*” refers to the attraction of the common people of twentieth century to the sexual intercourse for moment’s pleasure without any desire to attain anything eternal in the place of temporary discourses. The image of seductress further illustrates the sensuous attitude which brings only sorrow as Lord Krishna advises Arjuna, the representative of the whole human race in front of the Almighty,

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<sup>43</sup>Eliot, T. S.: *The Waste Land*. New Delhi: IGNOU Study Guide. Open University Press: 2008: Edited: Pg no.86:Line no.1-2.

<sup>44</sup>ibid: Pg no.86: Line no.17.

<sup>45</sup>ibid: Pg no.86: Line no.28-30.

<sup>46</sup>The king of Italy. Eliot, T. S.: *The Waste Land* .New Delhi: IGNOU Study Guide .Open University Press: 2008: Edited:Pg no.90:Line no.1.

*"O Arjuna, self-knowledge (Brahm-jnaan) becomes covered by this insatiable fire of lust, the eternal enemy of the wise" (3.39)<sup>47</sup>.*

Mechanical Sex Relation:

Latter, in *"The Fire Sermon"*<sup>48</sup>, Eliot's genius expression to represent the mechanical sex relation, in which the typist is alike a "taxi" or the sensuous sounds like,

*"Twit twittwit  
Jug jug jugjugjugjug  
so rudely forc'd"<sup>49</sup>*

This brings the picture of an *"Unreal City"*, in which the inhabitants run after the temporary glory of mortal life by neglecting the call to discover his or her real identity. The end of one sexual course welcomes another and therefore, captures the protagonist in the net of never fulfilled process---

*"My feet are at Moorgate, and my heart  
under my feet. After the event*

*He wept. He promised a new start"<sup>50</sup>*

The tragedy of the mortal life lies in this kind of cycling and re-cycling process without an end of fulfilled satisfaction as under temporary circumstances, attaining satisfaction is impossible due to the fact that lust calls more lust in an unmatched pattern under the veil of *"Maya"*.

To overcome the pre-mentioned crisis, all the philosophic interpretations of Tagore, Hopkins and Yeats are near about the same in essence. For example, Hopkins rectifies,

*"Man's spirit will be flesh-bound when found at best,  
But uncumbered: meadow-down is not distressed  
For a rainbow footing it more he for his bones risen." <sup>51</sup>*

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<sup>47</sup>Prasad, Ramananda: *The Bhagavad-Gita*. California: International Gita Society (www.Gita4free.com):2004:Pg no.31-32.Line no24-26: Selected.

<sup>48</sup>Eliot, T S.: *The Waste Land*. New Delhi: IGNOU Study Guide. Open University Press: 2008: Edited: Pg no.90: Line no.1.

<sup>49</sup>ibid: Pg no.90: Line no.203-206.

<sup>50</sup>Eliot, T .S.:*The Waste Land*. New Delhi: IGNOU Study Guide .Open University Press: 2008: Edited: Pg no.92: Line no.296-299.

The best glory of human life lies not in the pleasure, derived out of fleshly body but by understanding the particular pattern of inner "Self", the real identity by stressing the enlightened "Self" in the way which, according to Tagore is a certain stage when the person will realize,

*"I have not seen his face, nor have I listened to his Voice;*

*only I have heard his gentle footsteps from the road before my house."*<sup>52</sup>

Tagore's emphasis on the particular path of implementation has been evaporated in a certain manner that only reading the holy scripture without understanding its meaning is valueless but feeling the real essence of those books even without interacting with the scripture through daily practices can lead to the road before "house" or within the grip.

*".....Yeats was acutely conscious of the spiritual barrenness of his age, and his whole artistic career is best seen as an attempt, at first to escape from the sordid materialism which he found on every hand, and later to formulate a new positive ideal which would supply his spiritual needs",*<sup>53</sup>

This equips critic Edward Albert and we can find a literary support as well as a literary solution to the crisis, shown by T.S.Eliot. William Butler Yeats in his short poem, "A Meditation In Time of War"<sup>54</sup> writes,

*"For one throb of the Artery,*

*While on that old grey stone I sat*

*Under the old wind-broken tree,*

*I knew that One is animate*

*Mankind inanimate fantasy."*<sup>55</sup>

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<sup>51</sup>Jeffare , Norman : *Selected Poetry ;G.M. Hopkins*. New Delhi: Longman: 2001: Edited: Pg no.71: Line no.9-11.

<sup>52</sup>Tagore, Rabindranath: *Gitanjali, Song Offerings s* .London: School of Wisdom: 2009: e-book: e-page no.2: Line no.15-16.

<sup>53</sup>Albert, Edward: *History of English Literature*. New Delhi: Oxford University Press: 2005: Pg no.483: Line no.6-11.

<sup>54</sup>Jeffare , Norman: *Selected Poetry ;W.B. Yeats*. New Delhi: Longman: 2001: Edited: Pg no.103: Line no.13-18.

<sup>55</sup>ibid: Pg no.103: Line no.13-18.

**Conclusion:**

Basically, fighting against the “grey” part of the contemporary society is also one sort of war and in this process, the “fantasy” of molecule made bode can be animated by knowing the real identity which is beyond earthly crisis and therefore, eternal. By avoiding lust, ego and “I”-am-ness, we can easily bring the feeling of equality and after that, by understanding our thought in the particular pattern or color or shape of nature or any chosen medium to concentrate in the particular feeling about the infinite glory of “*The Supreme Self*” and there by, discover himself/herself, not separately but in the “*Sameness*” with the other selves by means of origin, motif and ultimate state. This process is described in the Upanishads as the “*Consciousness*”, through which the real equality and liberty can be achieved on this earth and welcomes the unique state, termed as the “*Sameness*”.

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