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Migration of Hinduism in western literature

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Abstract

The roots of Hindu mythology that evolved from Classical Hinduism come from the ancient Vedic religion. Western scholars also adopt Rig Vedic. Andrew Marvell, William Blake, William Wordsworth, P.B. Shelley, Lord Tennyson, T.S. Eliot, W.B. Yeats from British Literature adopted Hinduism thoughts and Philosophy. For a Non-Indian reader some of the concepts that occur in the stories in Hindu Mythology may be difficult to understand but Eliot, Yeats and Emerson and Walt Whitman could understand Hindu Mythology and Philosophy. Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman were great Americans who read the Hindu scriptures and was Profoundly influenced by Hindu Philosophy. The vedantic Philosophy is the best seen in their poetry. Transcendentalism is belief of existence of a divine world, beyond and above the world of the senses.

Keywords: Hinduism, mythology, Vedic, upanishads, atma, maya, theosophy transcendentalism, vishnu purana, earth, death

Introduction

Hinduism (basics aspects of Hindu Mythology)

The Mythological literature is intertwined with the ethos of ancient Vedic religion and Vedic civilization, and fundamentally constructed with Hindu systems of Philosophy. The roots of Hindu mythology that evolved from Classical Hinduism come from the ancient Vedic religion. The characters, Theology, Philosophy and stories that make up ancient Vedic myths are indelibly with Hindu beliefs. The Epics Mahabharata and Ramayana are very much religious scriptures; their stories are deeply embedded in Hindu Philosophy. The Mythological stories can be broadly grouped into three categories:

1. The Vedic Period
2. The Period of the Upanishads
3. The time of the purans

1. The Vedic Period

The most ancient texts of Hinduism, are the four Vedas, the oldest, Rigveda, is thought to have been compiled in its present before 1500 BC. Indra, Mitra and Varuna form the earliest Trinity in Hindu Mythology.

2. The Period of the Upanishads

The Last texts of the first phase of Indian Mythology are the Upanishads. They are also referred to as Vedanta (end of Vedas), and are said to contain the knowledge in the Vedas in a condensed form. They are distinctly philosophical treatises. Their major contribution is the concept of Brahman, or the Universal spirit. They are believed to have been composed in the period between 1000 B.C and 500AD.

3. The time of the Purans

After the Upanishads, The Puranas (Literally ancient texts), were compiled. There are many of them. Each Puranas details the incidents connected with a particular God, immortal being or sage. In particular, the Vishnu Purana describes the various Avatars (Incarnations) of Lord Vishnu in detail.

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The Trinity

At the highest level is the Trinity of Brahma, Vishnu and Shiva, who are the three roles of God, each representing the aspect—creation, protection and Destruction. In many of the Upanishads, the Supreme Being, the universal spirit Brahman is depicted as being the ultimate reality, the supreme God. For a Non-Indian reader some of the concepts that occur in the stories in Hindu Mythology may be difficult to understand but Eliot, Yeats and Emerson and Walt Whitman could understand Hindu Mythology and Philosophy. Rebirth is a common theme in Indian Mythology. The Atman (Soul) is believed to be indestructible, immutable and eternal. The soul has to undergo the cycle of birth and death till it attains Mukti (Salvation).

The concept of Swarga (Heaven) is one of the Concepts of Hindu mythology. Hinduism deems Swarga a temporary place to enjoy the fruits of one's actions on earth, but John Milton in his Magnum opus Paradise Lost exhibits the Heaven and Hell. Heaven is light. God is pure light of such quality that the angels must observe him through a cloud. God sits at the top of a mountain on his eternal throne.

Swarga is inhabited by the Devas (Gods), Indra, the God of thunder and lightning. Other Devas residing there include Varuna (the god of oceans), Agni (the god of fire), Surya (sun god) and Ganga.

Most of the Hindu traditions believe in the existence of Naraka. Lord Yama rules the Naraka with a band of emissaries called the Yama-Duta, who bring the souls of dead persons to the Naraka, where they are made to suffer pains and punishments for the sins committed on the earth, but in Paradise Lost, Hell is Underworld (Darkness). The Vedas are the most ancient books in the World, and they are the foundation of Hinduism. Veda means Knowledge.

Hinduism can not only in the spiritual field, but also in the material day to day life carve out a greater share of happiness and earn a deeper joy of perfection. To the west, with their extrovert outlook science to them their philosophy points out a 'view of life'. In the West, We find that this very ideas view is changing from Philosopher to Philosopher; and new ideas being preached as the philosophy of the west. The Upanishads is explaining that the subtler cannot be brought within the scope and compass of the grosser instruments of perception in man. Vedanta is the flower of the Upanishads mantras. Brahman, the universal consciousness functioning in the physical body is called "Subjective self". Desirelessness is the state of perfection visualized by the saints of the Upanishads. The Upanishads stress that "before creation there was only pure existence". The Upanishads is true Philosophy taught Rishis. Self is declared in Upanishads as of the nature of Existence-knowledge bliss-absolute. Atman is the pure consciousness which illuminates. Vedanta preaches Acharya Shankara insists upon it; Geeta thunders it; the Upanishads are new tired of repeating. The technique for controlling the mind is from running through the sense organs into the sense objects (Shanti), and for controlling. The gush of sense-stimuli is from the outer world into our mind, through the sense organs (Danti). The Upanishads contains the entire mystic knowledge of the Hinduism.

Rig Vedic in Europe

Rig Vedic has attracted the respectful and profound admiration of many leading intellectuals of Western Europe.

Hindu orthodoxy is not confined to the Indians only it even extends to Europe people also. How was Hinduism able to do successfully ward off all challenges, not only to its Socio-religious and Economic institutions, but even to its conservative and orthodox? This is the most fascinating question that faces intellectuals who approach the history of Hindu religion in an analytical spirit. The first step in realigning the defending forces was the compilation of the Brahma sutras which was a gloss upon the Upanishads. Bringing together in one text the various concepts gave an appearance of unity to Hindu Philosophical thought. Then, some genius composed the Bhagavat Gita. Gita is a piece of beautiful poetry. Western scholars also adopt Rig Vedic. Western Scholars have systematized the philology, treating Vedic Sanskrit as an unpolluted Indo-Germanic language. The new philology has no way given us a meaningful reading of the text. All that, we have are translations which struggle with the words, and lengthy dissertations on individual vocals. As for the Mythology, the early attempts to solve the problems by comparative studies with others. European cultures have now been abandoned, and each scholar produces his own interpretation of the myths. For the West, the Rig Veda is nothing more than an intellectual puzzle, whose solution, if at all ever reached; would, at the best, provide a link in the history of Hindu religion. Rig Vedic myths are the foundation for all latest myths of orthodox, Hinduism.

Spiritual life is faith in eternal values, faith that life exists even after death unity of all life, belief that God exists or belief that there is intelligence and organizations in the universe.

Hinduism in British Literature

Robert Southey and Percy Bysshe Shelley used Hinduism in their Poetry. Oriental scholar sir William Jones examines Introduction of Hinduism to British Literature and the way in which his representation of Hinduism influenced British Poetry from 1784 to 1812. Hinduism was not a religion altogether new to the British Public. The religion was but part of the greater study of Middle Eastern and South Asian Cultures, Languages. The first British works on Hinduism came from the East India Company soldiers John Z Howell and Alexander Dow.

William Wordsworth came near to the attitude of the orient his 'mighty world of the eye and ear suits him by the side of the ancient Indian poets whose aesthetic sensibilities were akin to his pantheism echoes what the Chandogya Upanishad says that there is a spiritual principle called Brahma which creates the universe, pervades the universe and is the universe spiritual relationship between William Wordsworth and Indian Aesthetics.'

The study of Wordsworth's poetry and the Indian theory of dhvani forms the basis, words worth's highly suggestive and reflective poetry have been categorized under divisions and sub-divisions of Dhvani made by Anandvardhan, a great Indian thinker on poetic art and criticism. Rasa, that is Aesthetic emotion, is the soul of poetry Auchitya (Property) is the mode by which the body of poetry reveals and conveys true and superceding joy within proper limits. Together, Rasa Dhvani and Auchitya form the essence of Poetry

Andrew Marvell talks about two rivers; one is India's Ganges, which is sacred to the Hindu religion. The Ganges River is considered sacred and holy by many people all over

the world. The Ganges is pure and pristine. The Ganges is a trans-boundary river of Asia which flows through India and Bangladesh. The 2,525 km river rises in the Western Himalayas in the Indian state of Uttarakhand. It flows south and East through the Gangetic plain of North India, receiving the right-bank Tributary, the Yamuna, which also rises in the Western Indian. Sacred Ganga, the holiest of the holy rivers, flows from the matted hair of Shiva. Shiva allowed an outlet to the great river to traverse the earth and bring purifying Water to human being. The flowing water is one of the five elements which compose the whole universe and from which earth arises. Ganga also denotes fertility one of the creative aspect of the Rudra.

“To his coy his mistress” is a poem by the English Poet Andrew Marvell, Most likely written in the 1650. In this poem, Andrew Marvell talks about river Ganges River in India.

“We Would sit down, and think which way
To walk, and pass our long love’s day
Thou by the Indian Gange’ side
Shouldst rubies find...”

Samuel Taylor Coleridge, Kubla Khan, is his ideal imaginative state using Hindu Mythological images.

“I should much wish like Indian
Vishna, to float along an infinite ocean
Cradled in the flower of the lotus...”

Vishnu, preserver, floats upon the waters of creation in a ‘Lotus’, dreaming the existence of the universe. Coleridge’s version of the myth is slightly inaccurate; as Mohit K. Ray writes, in the traditional image, Vishnu is not afloat on a lotus... BUT ON A SNAKE. IT IS Brahma, the god of creation who sits on the lotus stemming out from the navel of Vishnu

The famed comparative mythologist Joseph Campbell succinctly and sublimely narrates the myth in the documentary ‘The power of myth’ ‘Just think, Vishnu sleeps in the cosmic ocean and the lotus of the universe grows his navel’

Chales Wilkins writes in his Preface to the Bhagvat-Geeta, that, ‘The most learned Brahmans of the present time are unitarians’. The holy text Wilkins translated, the Bhagvat-Geeta, tells the story of Krishna, an early incarnation of Vishnu the preserver, who reveals the mystical secrets of the universe and the Hindu Theology.

Sharada Sugirtharajah writes in imagining Hinduism, these ‘Orientalists and missionaries fashioned a Hinduism largely in terms of their own conceptual framework, informed by such enlightenment ideas as modernity, rationality linear progress, and development.’ Hinduism is largely an amorphous religion. It has no unifying theology: no single scriptural authority; no fundamental belief system. Rather, it has multiple theologies, scriptures, and belief systems that form the religions of Hindus. Vedantism postulates that everything is attributable to a singular divine source (Brahman) which is the one true reality.

Jones depicts Hinduism as a syncretic religion tolerating different forms of worship and different incarnations of the divine in order to agree that all cultures and religions ultimately worship ‘the same God’. The Vedic poems are the wellspring of Hindu Philosophy and theology from

which the rest of the sacred canon of Hindu literature—the Puranas, the Upanishads, and the Vedangas—flow, expanding and elaborating Vedic thinking. Hinduism’s ‘system of pure’ and refined theism is defined by the principle of truth; the spirit of wisdom; the ‘Universal soul’. ‘Brahma in the East’, that is Hinduism, not only unleashes the plague of religion upon humanity thus covering the world in ‘dark delusion’, but also heralds the coming of the new age’ of imaginative and artistic revival.

Brahma is the Hindu god of creation; here Blake provides Philosophical and vocational specifics that seem to establish the ‘Philosophy of the East’ in Hinduism and in India.

‘In Ruins’, Volney argues that all religions are derived from forms of sun worship. He also makes the claim that the ‘Hindoo God, Christ-en, or Christha’ bore the etymological and mythological equivalent of ‘Christ-tos, the son of Mary—thereby implying christianity’s mythological derivation from Hinduism.

Robert Southey

In Kehama, Southey notes that ‘the allegory is obvious, but has been made for the ‘Trimoutee’ not the Trimourtee for the allegory.’ Southey clearly states that the allegorical comparison between the Hindu ‘Trimourtee’ and the Christian Trinity is a manufactured one; in other words, the theological weight of the Christian trinity is one placed onto Hinduism, rather than being an inherent component of Hindu Theology. Hinduism not only defies the laws of aesthetics and nature, but it also defies the laws of God. Hindu theology states that the moral implications and motives of one’s prayers are inconsequential to their actual approval or manifestation. Robert Southey relates that Brahma is considered as the immediate creator of all things and particularly as the disposer of each person’s fate. Robert Southey validates the holidays and sanctity of the Ganges within the mythological framework of Hinduism outlined by Jones.

Dr. Shikha Shukla, in his article “the influence of the Bhagvad Gita on the English Romantic Poets particularly on William Blake, states that India has been regarded as the land of great intellectual potential and spiritual depth—the land of great Rishis and Munis who once upon a time led the whole world with their superb knowledge and strength of characters. The western outlook to India transformed greatly when the west came in contact with rich treasure of wisdom contained in some Hindu scriptures like Vedas, Upanishads and the Bhagvad Gita. Bhagvad Gita is best known doctrine of metempsychosis or reincarnation the doctrine is of Indian origin though other cultures too seem to subscribe to it.

It is argued that the terms of Hinduism and Hindu were created by outsiders in colonial times, in order to explain and interpret India’s religious and social life. There were believed to be many localized religions throughout India, though in interpreting it as just one strand of religious thought, it became easier for outsiders to grasp. Religion can be categorized into two main models; the river and the arboreal model. The river model states that there are many streams of belief which all flow into one main religion, whilst the arboreal model is the exact in verse, having several traditions branching from main belief system. Hinduism is close to the river model. Fuller argues that Hinduism should not be thought of as a tradition, indigenous category, or concept, but as religion founded on structured

relationship and as coherent and distinctive. The term Hindu is Persian for the river Indus, which is derived from Sindu, making it noticeably the only world religion to be named after a place, as opposed to a founder or doctrine. The British focused their ideas of Hinduism to refer to the Brahmins within high caste who followed the teachings of the dharma within the ancient Sanskrit texts. The Vedas and other ancient texts were thus considered by Europeans to be the Hindu 'Bible', Social division in castes became the essence of religion together with the idea of Brahman as the only God.

Lord Tennyson: The concept of Trinity- father, son and the holy spirit- in one God head is not very different from the Vedic one divine being seen as Brahma, Vishnu and Mahesh. Alfred Lord Tennyson was genius who belongs to a class of poets whose work has a twofold value. A value that rests on the simple beauties of life and nature when he is all eyes and ears and a value and interest that draws on the experience of life and his own physical experiences. Tennyson reveals some external truths and strikes a similarity with Vedic philosophy. Tennyson believes that Brahman becomes divided into many individual souls like sea breaking up in many waves. The Vedic scriptures declare the illusory dualistic veil as Maya referred to by Tennyson as "The surface shadow" and "Shadows of a shadow world". The universally acclaimed 'In Memoriam' and 'the Poet's swan song', crossing the bar which in Henry Hallam's words is his father's crowning work, reveal poet's firm conviction in the immortality of soul and in the existence of one divine spirit. This is the quintessential of Vedantic Philosophy that soul never dies.

William Butler Yeats developed an interest in magic and the occult art was awarded the Nobel Prize for Literature. Most prominent among his early Poetry collections are 'The Wind among the reeds, The Green Helmet and other Poems'. He began writing under the influence of the romantics. He was interested in Legends, Myths and Magic.

To understand his poetry, one has to be familiar with his interest in magic, occultism, Theosophy and the complex symbolism which keeps changing meaning from poem to poem. T.S.Eliot paid tribute to W.B.Yeats in the Criterion, of July 1935, in the following words: "But it must be apparent that Mr. Yeats has been and is the greatest poet of his time. I can think of no poet, not even among the greatest, who has shown a longer period of development than Yeats". He started taking interest in the occult and mystic religion. Although the modern age is essentially a scientific age, yet modern poetry has traces of mysticism and religion in it. T.S.Eliot and George Russell are two of Yeats' Contemporaries who took interest in mysticism and religion. But Yeats is perhaps the one modern poet who built up a system of thought based on the occult and mystic religion and whose poetry was the direct outcome of it.

"A Dialogue of self and soul"

Is in a way a debate between 'Atma' and 'Maya'
I summon to the winding ancient stair;
Set all your mind upon the steep ascent
Upon the broken, crumbling battlement
Upon the breathless starlit air,
Upon the star that marks the hidden pole;
Fix every wandering thought upon
That quarter where all thought is done;
Who can distinguish darkness from the soul?

A Theosophical or Hermetic society was founded in New York in 1875 and ten years later its London head quarters were also opened by the founder Madame Blavatsky.

She was greatly interested in what she had seen in India-the spiritual body taking control of the physical body.

This goal was 'Nirvana', in which lower self is dead. Under the influence of these people, Yeats came to believe in reincarnation of equal interest to Yeats were the visions of trance like state, which arise from the examination of symbols and which stimulated his imagination in a big way. His cabalistic studies, as also his late investigation Platonism, spiritualism and oriental Philosophy, were directed at finding out the mystery of things. Western occultism merged with that of India; and both merged with the visions, dreams and beliefs of Irish folk lore.

His love for Indian spiritualism and mysticism even dates back to a very early phase of poetic caress and poems such as 'Anashuya and Vijaya', The Indian upon God, and The Indian to his love written sometime between 1889 to 1893, testify to this early fascination in poet Yeats. In the poem, 'Anashuya and Vijaya' for example, the poet expresses through the conversation of two characters with names rooted in mystic origin, a paean of Brahma, the creator of the universe as per Hindu pantheon:

"Sing, o you little stars O sing
And raise your rapturous/carol/to
Mighty Brahma, be who made you many
As the sands,/and laid
You on the gates of evening with
His quiet hands (Lines 27-30)

The poem 'The Indian upon God' celebrates the Hindu tribute to the omnipresence of God and the creatures' persistent inability to image 'the dark, limitless ocean' of the supreme reality (God) leads as per critic Rai, to the personal truth that the conception of God exists 'in the image of the Contemplator himself'.

The lines quoted from the poem head to such a critical conjuncture:

'For I am in his image made,
And all this tinkling tide/is but
A sliding drop of rain between his petals wide'

The other poem with a strong Indian element is 'The Indian to his love' which articulates the emotion of an ethereal or Platonic love which is very much free from fleshly desires much in the fashion of the Vaishnava cult of Radha-bhava which pleads true love as pure as gold purified off the dross of physical passion. It was the Bengali Brahmin Mohini Chatterjee who is claimed to have initiated the poet into mysticism which apparently seemed to enrich the poet with spiritual wisdom and aesthetic possibilities.

The Poem 'Meru' is the finest specimen of the oriental impact upon the mystic perception of the poet and it was probably influenced by Purohit Swamy's translation of Bhagvan Sri Hamsa's 'The Holy Mountain' of which Yeats was pleased to write to write the introduction. The Himalaya (Meru meaning the peak) here stands for the ideas space of retreat necessary for the spiritual recluse for their austere measures Indian mysticism may be more adept in exploring spiritual intuition than Western school of Philosophy

T.S. Eliot (1888-1965) is one of the prominent poets of the Twentieth century in the West. His essays, poems, plays, and Literary and Social Criticism echo the spiritual vision of Hindu Philosophy. He is an visionary poet, who helped to spread the Hindu (Vedic) philosophy in the West. He studied Sanskrit, Pali, and Hindu Philosophy. The basic theoretical in sights of Hindu philosophy are principles of rebirth according to our Karma, the illusion of death and the reality of immortality, the immortality and eternity of the soul. When we have the knowledge of Brahman, We are liberated from the cycle of life on death, or pleasure and pain while alive.

Eliot believes in the principle of selfless Karma (action) without attachment. In the Bhagavad Gita, Lord Krishna admonishes Arjun to work everything as one's duty but without expecting its fruit. He stresses the need for the refinement of the soul to be free from despair and death. Eliot has interest in the principle of Karma and rebirth. He is frustrated with flying passions and transitory physical pleasures. In the connection, the Katha Upanishad expresses that human beings become old and die. Eliot thinks that We die every moment and reborn. Eliot holds the belief that there are three paths to achieve the supreme being or Brahman—Action (Karma), Devotion (Bhakti), and Knowledge (jnana).

His writings echo the vision of the Hindu (Vedic) Philosophy such as the Upanishads, the Bhagavad-Gita and Patanjali's yoga sutras with their significance for human life. Eliot's main intention was to assimilate Vedic teachings of the Hindu philosophy like Upanishads.

He became key factor in his magnum opus, *The Wasteland* which appeared in 1922. He employs literature and cultural allusions from the Western Canon, Buddhism and the Hindu Upanishads. *The Waste Land* is divided into five sections: The Burial of dead introduces the diverse themes of disillusionment and despair. The second is 'a Game of chess' and the third 'The Fire sermon' shows the influence of Augustine and Eastern religions. Final section 'What the thunders said' which features the influence of Indian thought on the poet Laureate.

Eliot uses concepts from Sanskrit texts as framework to give shape to and support the many ideas that constitute the human psyche on spiritual journey. *The Waste land* reiterates the three cardinal virtues of Dama (Restraint), Datta (Charity) and Dayadhvam (Compassion) and the state of mind that follows obedience to the commands as indicated by the blessing Shanti, Shanti, Shanti---the peace that passes understanding.

Eliot was influenced by both Hinduism and Buddhism, and especially by the Bhagavad Gita, which he described as one of the greatest philosophical poems; Eliot studied Indian Philosophy, Language and Culture.

T.S.Eliot represents a new age of Poetry which reflected the Post-War phase of bitter disillusionment.

Hinduism in America

In the 1960s, many Americans may have only known Hinduism through Meditation, but the story of this country's relationship with Hinduism is much longer and more complex. The first time The American public formally learned about Hinduism was through the world's parliament of Religions, a gathering of practitioners of different faith traditions, which took place in Chicago in 1893. It was at that time when the American public first saw and heard

people from "Eastern" religions, including Hindus and Buddhists, on their own soil. After the World's parliament of Religions, American transcendentalist Ralph Waldo Emerson and Henry David Thoreau showcased their fascination with Hindu texts in their poems and essays. Emerson copied long passage from Hindu texts in his Journals and called the Bhagavad Gita, a Hindu text composed approximately 2,000 years ago, a "Trans-national book". Deepak Chopra, who was once a disciple of Maharishi, brought the meditation-body mind healing to American consciousness.

Movies too have embraced Hindu ideas. For Example, "the force" in "star wars", has parallels with Hindu Philosophical ideas such as "Brahman", the supreme, the ultimate principle of the universe, as does the illusory overlay in "the matrix", with "Maya" the wondrous illusory power. The second kind of Hinduism that has grown in America since the 1960s is what I would call "Temple-Hinduism", brought by immigrants from India and the Caribbean. In 1900, seven years after Vivekananda set foot in America there were only about 1,700 Hindus. Today, there are 24 million Hindus who have made America their home today.

Transcendentalism

Emerson is the father of Transcendentalism. He is the most influential figure in the history of Transcendentalism in America. Transcend means 'beyond' and 'above', hence a transcendentalist is one who believes in the existence of a divine world, beyond and above the world of the senses. The Transcendentalists stressed the worth of the individual, the dignity of the human soul. They taught man to rely on himself, on his own intuition, natural instincts and impulses, and not on any authority outside himself or on tradition, however sacred or old.

Emerson and other Transcendentalists found Indian wisdom attractive because it was found without being gloomy. Emerson's interest in the sacred writings of the East probably began his Harvard days and continued throughout his life. He is much interested in Vishnupuran, the Bhagavad-Gita, and Katha Upanishad. He interested in the concept of "Selfhood" found in Hindu scriptures a well-elaborated doctrine of self. Hamatreya comes from Vishnupuran. Emerson was first great American who established his command over Hindu scriptures.

The Vishnu Purana is one of the eighteen Mahapuranas, a genre of Ancient and medieval texts of Hinduism. *The Vishnu Puran* presents its contents in Pancalaksana format-Sarga (Cosmogony), Pratisarga (Cosmology). Vishnu Puran opens as a conversation between sage Maitreya and his Guru, Parashara, with the sage asking, "What is the nature of this universe and everything that is in it?"

Emerson and Hinduism

Protop Chunder Mazumdar Said about Emerson that he is best of Brahmin and. He ought to have been born in India. Emerson was intensive towards the Orient. He became the leading exponent of Indian thought among the Transcendentalists. He himself found in Vedanta. According to Emerson, the intellect discovers behind polarity, behind the positive-negative, behind the laws on earth, the centrality of truth and mind. Besides being highly receptive to the Vedanta view of deity, Emerson was greatly influenced by the notions of 'Maya' and 'Karma'. Emerson says, "The Indian system is full of fate, the Greek not". The

influence of Indian thought on Emerson is to be found in his doctrine of the Over soul, certainly an atypical conception in the history of American thought. He eschews political or economic comparison in favor of idealized intellectual ones, supporting the notion of Hinduism. In 1856, Emerson composed a lyric poem "Brahma". The poem dramatizes an idea that Emerson associated with Hinduism. Emerson said that one did not need to adopt a Hindu perspective to understand the poem.

Glory of Mother Earth (Nature) is in the poetry 'Hamatreya', according to Leyla Goren, he was still playing with the idea of illusions. 'Hamatreya' is derived from 'Vishnu Purana' and it is a shortened form of "Hail Maitraya".

"'Tis mine, my Children's and my name's
How sweet the west wind sounds in my own trees ..."

"Each-proud, proud of the earth which is not theirs"
"They called me theirs,"

This poetry is a celebration of the greatness and glory of Mother Earth. Earth or nature is all powerful. None can possess her but all are ultimately possessed by her. Emerson sharpened his mind and deepened his convictions by his studies in Hindu scriptures. This influence is best seen in his poetry. He assimilated Hindu Philosophy, and in his poetry, there is ever an effort to achieve a synthesis of the East and the West.

Emerson composed a third poem apart from Brahma, Hamatreya, with Hindu title "Maya". Manu is actually the mythology of India and Emerson uses the impact of Manu in his works.

Walt Whitman appears as a unique phenomenon in the world of poetry and imparts his own vitality to his poetry. In Walt Whitman, we witness a total identification of the poet with his poetry. The union is absolute and complete. He came on the literary firmament with a bang gave a new direction to the stream of literature. He supports the view expressed in the Bhagavad Gita that the Soul is not particular in the action performed by the body. Body is meaner; bases in the comparison to the spirit. Anyway, the activities of the former can in no way lessen or heighten the nobility of the soul. It maintains its solitude and aloofness even while living in a body. A criminal or a convict who is guilty of an evil deed or a heinous action is in a way holding his soul as a prisoner in his body, because the latter is no way responsible for his misdeed. He has succumbed to the pressures of the senses, of the body. A man caught in a spiritual dilemma is in a state of fux, his soul is eager to move to a higher plane by moving out of the fog of ignorance. One a man is awakened; he realizes the truth in one stroke. Bhagavad Gita believes in Brahman the highest end is the realization of the, "Infinite absolute being underlying and animating all infinite existence".

The Indian Philosophy believes that doing one's duty is complementary to attaining spiritual freedom and hence it propagates the path of action or the Karma marga. During the period in which Walt Whitman was living and writing, there was a considerable vogue in America for Hindu Philosophical thoughts. Walt Whitman, being an avid reader and a part of the journalistic fraternity, was constantly in touch with philosophical thoughts of that time. He believed that the poet should be a seer and should discover and

exhibit the spiritual truth. Poetry was a sublime medium for his spiritual expression and in the effort, he has been guided by Indian Philosophy.

In Passage to India, Walt Whitman envisages a passage to India which is illuminated by "Asiatic" and "Primitive" fables. The fables of Asia and Africa are "the far-darting beams of the spirit". The poet sings of "a worship new", a spiritual Passage to India. His thoughts also span time: modern achievements are a realization of Columbus dream of linking East with West. The poet is the "true son of God" because, in Visualizing the union of Man and nature, he responds to the divine call within him. He is thus a true explorer and discoverer of spiritual India. The poet perceives India as an ancient land of History and legend, morals and religion, adventure and challenge.

Indian readers have felt between ideas and the Hindu Philosophical teachings. He has been admired for his all-embracing sympathies, and above all for his ecstatic celebration of the self, in which Indian readers could readily recognize resemblances to the sublime utterance of the Gita and Upanishads. Indian readers have over the years come to see in Whitman's poems the quintessential spirit of Indian Philosophy. The American Orientalists who first detected Indian elements in Whitman's thought. Emerson described, "Leaves of Grass" as a remarkable mixture of Bhagvat Gita. Edward Carpenter, in Days with Walt Whitman, cited many parallels from the Upanishads, the Gita. William Norman Guthrie, in Walt Whitman the Camden sage, thought that the study of the Gita was indispensable for a correct understanding of Whitman's poems, Dorothy F. Mercer's university of California dissertation". Leaves and the Bhagavad Gita: a comparative study (1933), published in part as a series of articles in Vedanta and West (1946-1949), in which she examined parallel ideas such as God, Self, love, and yoga.

Swami Vivekananda called Whitman "the sannyasin (Monk) of America". T.R. Rajasekharaiah in The Roots of Whitman's Grass is convinced that Whitman borrowed all of his basic philosophical ideas from Hindu sources.

Henry David Thoreau came in contact with India through Emerson's library. He unrestricted access to Emerson's library which contained the great works of India such as The Vedas, The laws of Manu, The Hitopadesha of Vishnu Sharma, The Bhagavad Gita and the Upanishads. Thoreau also translated a story, "The transmigration of seven Brahmans", and 'The Dial' of January 1844. Hindu scriptures tell us that the central core of oneself is identifiable with the cosmic whole (Brahman). The Upanishads state, "The self within you, the respondent, immortal person is the internal self of all things and is the universal Brahman". Concepts similar to this Cardinal doctrine of Vedanta appear in the writings of the Transcendentalists. When Thoreau began his intensive study of Hindu Scriptures he wrote in his journal, "I cannot read a sentence in the book of the Hindus without being elevated upon the table land of the Ghauts".

.... the impression which those sublime sentences made on me last night has awakened me before cock-crowing...the simple life here in described confers on us a degree of freedom even in perusal. wants so easily and gracefully satisfied that they seem like a more refined pleasure, releteness". In the Bhagavad-Gita, Thoreau found clues for his quest which he transposed into his journals: "The man who, having abandoned all lusts of the flesh, walketh

without inordinate desires, unassuming and free from pride, obtained happiness” “the wiseman...seeketh for that which is homogenous to his own nature”.

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