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# From Temporal Existence to Eternal Quest: Upanishadic Themes in Yeats's “Sailing to Byzantium”

**Sabindra Raj Bhandari**

*Asst. Professor, Department of English, Prithvi Narayan Campus,  
Tribhuvan University, Nepal*

### **Abstract**

The main objective of this article is to unveil the core themes of Upanishads in W. B. Yeats's poem “Sailing to Byzantium”. Upanishads, the foundational texts of Vedic philosophy, propound the nature of gross reality, self and its relation with the eternal reality. These concepts find their reflections and intersections in “Sailing to Byzantium”. Both of them also propel the limitations of this gross world and the bliss of transcending the confinements of metempsychosis. Besides, they project that beyond the realm of ephemeral mask lies the effulgence of the cosmic consciousness which can be only radiated by realizing the dichotomy between soul and body. To expound these insights, they both underpin the parallel themes, symbols, images, and allegories. Likewise, the propagation of spiritual evolution to ignite the light within beyond the temporal existence is the Upanishadic motif that recurs in Yeats's poem. By delving into these core themes, this study contributes a fresh revisiting and explores how the ideas, images and philosophy transcend geographical boundaries and diverse cultures. In its essence, this study involves a qualitative study to research by implementing the subtlety and interpretive analysis of the selected verses from the Upanishad and “Sailing to Byzantium”.

*Keywords:* Bliss, eternity, gross reality, temporal existence, transcendence

### **Introduction**

This article explores the intricate parallels between W. B. Yeats's poem “Sailing to Byzantium” and the Upanishadic quest for transcendence, spirituality, and eternity. Yeats grapples with the theme of the dichotomy between the gross reality and the eternal self in the poem which strikingly aligns with the concepts of ultimate reality, inner

soul, and physical body propounded in the Upanishads. Both of them delve into the goal of human life, and the way to achieve the bliss. The images and symbols expressed in the poem bear their significant resemblance with the images, symbols and ideas expressed in the major Upanishads like *Kata*, *Brihadaranyaka*, *Chandogya*, *Mundaka*, *Aitteriya* and *Kena Upanishad*. In essence, the realm of Byzantium and the image of sailing to it resonate with the Upanishadic concept of transcending this phenomenal manifestation for the highest level of a spiritual quest that is the abode of *Brahman*. Thus, it remains to make a fresh revisiting to interpret the poem with this new outlook of themes, concepts, and philosophical speculations propounded in the classical Upanishads.

“Sailing to Byzantium”, published in 1928 in the poetic collection “The Tower”, is an enigmatic work of W. B Yeats. This poem presents Yeats’s fascination for Byzantium, an ancient city that represents the rich artistic creation and cultural heritage. By blending the symbols, images and allegory, the poet propounds the vision of immortality contrasting it with the temporal existence of this mundane world. Because of its engraved meaningful insights, the poem has captivated scholars since the days of its publication. One underlying and important lens to view this poem is from the Upanishadic thoughts because the theme of transcendence, immortality, and the quest for spiritual reality underpins the poem. William Paul Kadar rightly affirms that Indian Philosophy along with the Upanishads influenced Yeats. So the concept of body and soul echoes the influence of Indian philosophy (43). Various discussions in the different contexts also have noted a similar connection of Yeats to the Eastern Philosophy of the Upanishads.

The prominent scholar to discuss the intricate interconnection between Upanishadic echoes in Yeats’s poem is Philip Goldberg. He writes, “Yeats, the most beloved of Irish bards, wrote that ‘the mystical life is the centre of all that I do and all that I think and all that I write.’ He discovered Vedanta when he was about thirty and found that it ‘confirmed the vague speculations and seemed at once logical and boundless’” (270). This is one of the fundamental patterns that Yeats’s poems often explicate the themes of Indian thoughts of *karma*, the interconnectedness of the spiritual world and the phenomenal world. Similarly, the detachment to the phenomenal

existence is the underlying Upanishadic tones that reecho in this poem. So, A. Norman Jeffares concludes that the poem expresses the imposition of old age and the limitations of temporal existence (229). In this regard, “Sailing to Byzantium” also marks these Upanishadic footsteps, so it is justifiable to perceive it through the prism of Upanishadic reading.

Yeats’s works postulate the mystical insights of Indian philosophy because of his connections with Rabindra Nath Tagore. Likewise, the Upanishadic tones increased their vibrations when he came in contact with Theosophical society where he met Mohini Chatterjee. Later on, he met Shri Purohit Swami in 1931. Then a newly born pattern of Upanishadic visions influenced him. Margaret Mills Harper shows the Upanishadic influence on Yeats:

From 1932 through 1936 Yeats and Shri Purohit Swami collaborated on a translation of the Upanishads after the publication of the latter’s autobiography, for which Yeats supplied an introduction. Yeats also wrote an introduction to a translation by Shri Purohit Swami of a book by his Master, Bhagwan Shri Hamsa, recounting a pilgrimage to Mount Kailas, or Meru, a holy site in Tibet. Yeats’s intense “Supernatural Songs” as well as the prose pieces “The Mandukya Upanishad” and the two introductions are a good deal more interesting than the translation of *The Ten Principal Upanishads*. (162)

Harper’s explanation proves that Yeats was deeply inspired, influenced and interconnected with the Upanishadic readings. That’s why, the blending of the unique symbolism and imagery of both the East and the West makes his works influential throughout the time and needs a fresh revisiting with new interpretations. Naresh Guha also claims Yeats’s connection with the Indian philosophy and the Upanishads. He is of the view that Yeats’s numerous references in his letters and poems are the shreds of evidence to prove how deeply he was influenced by Indian philosophy throughout the different phases of his literary life (1). In essence, this study remains a milestone to solidify the bridge between the philosophical thoughts of classical Upanishads that “Sailing to Byzantium” resonates in its new forms of symbolism, images, and allegory.

Yeats’s poem “Sailing to Byzantium” promulgates the profound insight of a spiritual quest that is beyond temporal reality. The themes of ultimate reality, the nature of self, and the realization of

eternity and bliss are exposed in symbols and images that find their origin in Upanishadic thoughts. Still, the poem lacks a comprehensive interpretation from the lens of Upanishadic philosophy of temporal existence, the ultimate reality, spiritual evolution and bliss. So, this article fulfils the gap of study by exploring these research questions:

- a) What are the major themes of Upanishads expounded by Yeats in "Sailing to Byzantium"?
- b) How does he incorporate these themes by blending them into the symbols, imagery, and allegory of the poem?

By seeking to address these questions, this paper aims to embark on the influence of the Upanishads in Yeats. Likewise, it also aims to expose these themes in the poem that deepen our understanding of Yeats's works.

The age of grand narratives and theories has come to an end. According to Uwe Flick, the pluralization of the worldview and social relations has become the dominant subject of our time and qualitative research explores these milieus and subcultures (12). The bridges between the diverse fields have been prevalent nowadays. John W. Cresswell also focuses on the qualitative approach as the exploration of different social aspects (4). This way of research applies flexibility and an open approach to the study. The exploration of Upanishadic themes in Yeats's poem unveils a new perspective. That's why, the philosophical lens of Upanishads provides new vibrations while analyzing "Sailing to Byzantium" with a new outlook. The study applies judgemental sampling because this sampling method, says Kumar, only explores the information that is helpful to achieve the objective of the study (374). This study only explores the ideations of temporal existence, ultimate reality and dichotomy between body and the soul propounded by the Upanishads in Yeats's poem. Thus, Yeats's poem "Sailing to Byzantium " has become the source of primary concepts, while related criticisms, commentaries and reviews on it have been considered as the source of secondary information to formulate the arguments.

## Temporal Existence and Transcendence in Upanishads and “Sailing to Byzantium”

The Upanishadic idea of *Brahman* as the eternal essence of the entirety underlies the main theme of the poem because it talks about the transient nature of this world, and desires for the eternal world that is beyond. The poem strongly exposes the glory of this eternity that can be attained in the realm of transcendence. The Upanishads radiate the ideations that *Brahman* is the ultimate reality which moves the phenomenal world. All the mundane aspects are merely the reflections. *Mundaka Upanishad* states, “The immortal *brahman* is ahead, that *brahman* is behind, that *brahman* is right and left. It spreads forth below and above; *Brahman* alone is all this universe, it is the highest” (2.2: 12; Muller trans. 52). *Brahman*, as the eternal reality, has its root “*brh*” which signifies “ ‘to grow, to burst forth’ . The derivation suggests gushing forth, bubbling over, ceaseless growth” (Radhakrishnan 52). It, thus, remains the primal source of cosmic power and the essence of everything that precipitated from its omnipresence and omnipotence. These phenomenal happenings are its attributes and only the great human of wisdom has the potential to deserve its competence and realize that “I am *brahman*” (*Brihadaranyaka Upanishad* 1.4:10; Muller trans. 79). This realization brings the sense that we all are the drops of an infinite ocean. The same cosmic power integrates us. Our personal self is *Brahman* as postulated by *Mandukya Upanishad*, “All this, verily is Brahman, but Brahman, is this Atman (the soul)” (1; Deussen trans.413). When the spark of this cosmic radiance animates every happening at the microcosmic level, then it becomes “the divine inmate of the mortal coil and is identical with the Self (*atman*)” (Zimmer 79). It means we carry that supreme reality within. This realization is the supreme goal of life. Everything goes in peril, but it is beyond the decay and destruction. The deepest reality dwells inside us. Human beings long to know the oneness of it. The moment this oneness is established, one transcends the metempsychosis. These are the main fundamentals of Upanishad that recur in Yeats’s “Sailing to Byzantium”.

The poem begins to show a longing to transcend this phenomenal world of decay and impermanence that remains encircled by sorrow, troubles and tribulations. The sense of

discomfort and a desire for detachment from this transient world crystallize in the very beginning line of the poem, "That is no country for old men" (Yeats 1951). This creates an image of the material world and the impermanent nature of life. Besides, the culmination of enjoying this gross world does not create any jubilant joy. It has come to its culmination and searching for something permanent that transcends decay and change. Since this gross body is confined, the *atman* (Self) that lies as the spark of reality within longs for its abode with the eternal *Brahman*. The first stanza, furthermore, says, "The young in one another's arms, birds in the trees" (Yeats 1951). It shows the life of natural fecundity of this world of attributes which is sure to decay because the poem exposes the starkest truth of this manifested world and its creations by exposing, "Those dying generations" and even the greatest reality "Whatever is begotten, born and dies" (Yeats 1951). The jubilant thing of today perils one day. In this regard, Yeats is consolidating Upanishadic ideas that what we see is not reality; the reality is beyond, and we have to realize the essence of reality that remains within us. It is the spark of *Brahman*. Realizing the eternity is the goal, not the "artifice of eternity" (Yeats 1951). These ideas converge with these dialogues between son and father expressed in *Chandogya Upanishad*, "Believe me, my son, an invisible and subtle essence is the Spirit of the whole universe. That is Reality. That is Atman. THOU ART THAT" (6.12:3; Mascaro trans. 117). When Yeats longs "To the holy city of Byzantium" (1951), his self (*atman*) heads for the *Brahman*. If the world of Byzantium signifies the perfection for Yeats, it is not other than the abode of *Brahman*. The image of fish, fowl and fowl juxtaposes with the longing for the ageless intellect. It germinates a realization of the perfection. According to William Paul Kadar, in the first stanza, the speaker perceives the banalities of this life and its repercussions and its source on the sensual desires that even confine the optimum knowledge (22). A realization that the self is confined by the banalities and attachment of life instigates the speaker to transcend these limitations to be assimilated into the domain of perfection.

The power of *Brahman* radiates throughout every dimension of the creation. He is in all and everything is in him. He is ungraspable, but everything can be grasped with the power of it. His nature is somehow antithetical but beyond the mask of this antagonism,

everything merges and becomes one as described by Zimmer when he views, in the abode of *Brahman*, there is the “coincidence of opposites” (313). *Kena Upanishad* projects the omnipresence and omnipotence of the *Brahman* as the ultimate reality:

What cannot be spoken with words, but that whereby words are spoken: Know that alone to be Brahman, the Spirit; and not what people here adore.

What cannot be thought with the mind, but that whereby the mind can think: Know that alone to be Brahman, the Spirit; and not what people here adore.

What cannot be seen with the eye, but that whereby the eye can see: Know that alone to be Brahman, the Spirit; and not what people here adore. (1:5,6, 7; Mascaro trans. 51)

The nature of *Brahman* as the ultimate reality is pervasive. Since duality merges in that stage, these phenomenal manifestations are just the play. That is why, they lack permanency here. This idea is strongly intricately in the tapestry of the poem. For the realization of that reality, one should realize that it is “not what people adore here “because everyone is “Caught in that sensual music” (Yeats 1951) of these worldly affairs. However, the connection between that world of divinity and this world of impermanence is the reason “all neglect! Monuments of unageing intellect” (Yeats 1951). For Yeats, “monuments of unageing intellect” is not here, it is beyond there in the world of eternity that he labels as the world of Byzantium. Although the worldly manifestations are the attributes of a single reality, this does not stand out alone. Aldous Huxley clarifies that this gross world of matter with its “individualized consciousness is the manifestations of a Divine Ground within which all partial realities have their being, and apart from which they would be nonexistent” (13). Then, how could Yeats rely on this transitory world? He is even saying that everything is confined to sensual pleasures and people close their eyes to the “unageing intellect” which leads for eternity i.e. the world of Byzantium.

With the insight of “unageing intellect”, the speaker detaches the personal self from the transience of the world. The dichotomy between soul and body is crucial in the second stanza because, after the realization that he has perceived in the first stanza, he attains a height to see what is self from the non-self. The second stanza of the

poem explicates spiritual transformation and the proximity to the abode of eternity:

An aged man is but a paltry thing,  
 A tattered coat upon a stick, unless  
 Soul clap its hands and sing, and louder sing  
 Nor every tatter in its mortal dress,  
 Monuments of its own magnificence;  
 And therefore I have sailed the seas and come  
 To the holy city of Byzantium. (Stanza 2, 1951)

The speaker realizes that the soul (*Ataman*), being the radiance of *Brahman*, is the ruler of the body. It intensifies the idea that the spark of cosmic consciousness (soul) is the breath of life because the moment the “soul clap its hands and sing”, life starts to dance its rhythm.

This idea conjoins with the *Brahman* as the source of cosmic consciousness as expressed in Upanishads. *Aitareya Upanishad* postulates, “It rests on consciousness (the self). The world is led by (produced) by consciousness (the self)...Consciousness is *brahman*” (3:3; Muller trans. 46). The image of “paltry thing”, “a tattered coat upon a stick” signifies the transitoriness and vanity of earthly things. They are useless unless one realizes the beat of the eternal radiance of *Brahman* that lies within. One gets a higher step with the perception of “unaging knowledge” that is described in the *Brihadaranyaka Upanishad* as “*mantavyo nididhyasitavyah* (to be reflected on, to be meditated upon” (4.5:6; Radhakrishnan trans. 283). Only the knowledge of one-pointedness can lead to that glorious stage beyond the level of passion, pain and turbulence. That’s why, M.H. Abrams clarifies that Yeats in his Byzantium world wants to detach from this hectic world and land to the calmness of eternal life (1931). The eternity then comes when one attains the stage to detach from this life, no matter whether it lasts in the artistic form or in the form of insights.

### **The Dichotomy between Body and Soul and the Eternal Quest**

The detachment comes when one subtracts from the passions and desires. The inner realization sings its song when one sees the dichotomy of the body and self-relationship. The second stanza of the



poem reminds us that the poet might have been enthralled by these *mantras* from *Katha Upanishad*:

Know the Self as lord of the chariot,

The body as the chariot itself,  
The discriminating intellect as  
The charioteer, and the mind as reins.  
The senses, say the wise, are the horses;  
Selfish desires are the roads they travel.

When the Self is confused with the body,  
Mind, and senses, they point out, he seems  
To enjoy pleasure and suffer sorrow. (1.3:3,4; Eawasran trans. 81)

The realization of this body\soul dichotomy brings a transformation and a person seeks the essence of eternity which transcends the bodily decay and earthly passions and desires which bring only the short form of pleasure rather than the bliss that lasts forever. After igniting the inner vision, one rises above the fetters and perceives that the “paltry thing” and “tattered coat upon the stick” are just the mere showdown. The moment one sails beyond as Yeats says, “And therefore I have sailed the seas and come \To the holy city of Byzantium” (Stanza 2, 1951), one has visualized the eternity because his soul has risen and realized the genuine truth. This is hierarchically expressed in *the Bhagavadgita* which aligns with Yeats’ ideas of sailing to Byzantium:

The senses, they say, are high;  
Higher than the senses is the thought organ;  
But higher than the thought-organ is the consciousness;  
While higher than the consciousness is He  
(the soul). (3:42; Edgerton trans. 41)

The parallels between Yeats about the purity of the spiritual journey signified by Byzantium and the lines from *the Bhagavadgita* reflect the concepts of landing on the higher state of reality. Yeats’s notion of sailing signifies going beyond the phenomenal reality to the world of eternity which is Byzantium. It stands for the plenum of spiritual attainment much like the concept of soul in the highest plane expressed in verse from *the Bhagavadgita*. Byzantium is the metaphor which can be landed stepwise after realizing the hierarchical processes projected in the lines of the *Bhagavadgita*. The

most significant aspect is the speaker's journey aligns with the stratifications of existence postulated in the verse from *the Bhagavadgita* which is from the gross reality to beyond. Each step has to be transcended for the quest of higher spiritual realization until one attains salvation or *moksha*. They both have the same destinations of inward evolution of realizing the self for the attainment of eternity. In this regard, Brian Arkins claims that the poem is "completely preoccupied with the world of the spirit, with infinite metaphysical existence" (143) and ignores the world of sensual pleasures and decay for the sake of spiritual evolution with the infinite intellect.

The speaker, in the third stanza, becomes the evolved sage after transcending the embroilment of the mortal coil. He can be the master of his soul because one can "be the master singing- masters of my soul" (Yeats 1951). For Yeats, in this stage every aspect of reality is merged and becomes one as he has expressed in his "Vision": "religious, aesthetic, and practical life were one" (qtd. in Kadar 22). He is consumed in the totality of ultimate reality where every duality vanishes as he says, "Consumed my heart away (Yeats 1951). The longings for passions and desires are "fastened to a dying animal" (Yeats 1951). This clinging is the outcome of the worldly embroilment of *Maya* (illusion). He wants an intellectual escape from this stage of the gross world. In other words, after sailing to the domain of Byzantium, he finds the perfection of bliss because he "knows not what it is" (Yeats 1951). He is immortalized because he has crossed the cycles of metempsychosis and become one with the world of *Brahman*. This is the stage as clearly expressed in the *Katha Upanishad*, "When all desires that dwell in the heart cease, then mortal becomes immortal, and obtain *brahman*. \\ When all the ties of the heart are severed here on the earth, then the mortal becomes immortal" 2.3:14,15; (Muller trans.15). After sailing to Byzantium, the world of eternity, he has now attained the stage of spiritual perfection where because he has become the light without any attributes and perceived the light as expressed in *Tao Te Ching*:

Its rising is not bright;  
Its setting is not dark,  
Endlessly, the nameless goes on,  
Merging and returning to Nothingness. (Tzu 14)

The speaker has been liberated after crossing the bondages of *samsara*. His quest for artistic perfection has crossed the confinement of birth and death which akin to the ultimate *Brahman* postulated in the Upanishads.

These ideations are found if one ponders on Yeats's idea of the Upanishadic notion of self and spirit in the stage of perfection. He has expressed this insight as he says, "Matter or the soul's relation to time has disappeared; souls that have found like freedom in the remote past or will find it in the future, enter into it or are entered by it at will, nor is bound to any part of space, nor any process, it depends only upon itself, is Spirit, that which has value in itself" (qtd. in Kadar 43). He has become a spirit that has merged in the abode of *Brahman* because Yeats has expressed in his Aphorisms about the insights of Upanishads that propound the personal Self and the One are the single reality (cited in Kadar 44). Thus, the world of Byzantium and the Upanishadic notion of ultimate reality find their perfect blending at this point.

The final stanza is the metaphorical reflection of the realization after the liberated stage. The poet has transcended the material limitations after sailing to the domain of Byzantium. The speaker yearns for the spirit over the body when he says, "Once out of nature I shall never take\My bodily form from any natural thing" (Yeats 1951). The desire to go beyond the cycle of *samsara* (world), merging in the eternal world of cosmic self is a state of super consciousness. This is attained after breaking the confinement of body passions, and attachment. This is a dominating idea expressed in the Upanishads. The speaker has attained the realm beyond metempsychosis because no bodily attachment remains there. The image of golden form created by the Grecian goldsmith in the line "But such a form as Grecian goldsmith make\Of hammered gold and gold enamelling" (Yeats 1951) brings the Upanishadic metaphor of *Atman's* (souls) journey to the eternal *brahman*. The realm of Byzantium now becomes the higher stage of consciousness when seen from the Upanishadic point of view because Yeats's "desire to control his own body was allied with an imported Hindu spirituality that promised him a chance to succeed at this daunting project" (Harper 161). He might have known the limitations of the body when he was deeply influenced by the Upanishads in the process of translating them in

collaboration with Purohit Swami. The body-soul dichotomy that the speaker envisions in the image of the above lines and “Or set upon a golden bough to sing” (Yeats 1951) align with the dichotomy expounded in *the Mundaka Upanishad*: “Two birds of the same kind and inseparable as friends, cling to the same tree. One of them eats the sweet fruit, the other looks on without eating” (3.1:1; Muller trans. 53). Here the tree symbolizes the bodily, fruits stand for the worldly pleasures and attachments.

The birds represent the two aspects of the self (soul). The bird that enjoys the fruit is engaged with the body clings to the gross reality and enjoys the pleasure and pains produced by the actions (*karma*). The second bird, which watches the game of pleasures and pains generated by worldly affairs being unbiased, is the form of the supreme soul (*Brahman*). It remains unpolluted and unaffected by bodily actions, attachment, and passions and therefore is the radiance of bliss and eternity within. James Lovic Allen suggests that the images of a golden bird and bough in Yeats’s poem are his connection with the Upanishads (61). The realization of this dichotomy radiates the perfect realization. So, the speaker desires to sing a song of liberation and inner evolution song sitting on the golden bough that is never to fade away, decay and vanish. The final yearning is played out after reaching the culmination when the speaker realizes eternity as delivered in the final lines, “To lords and ladies of Byzantium\Of what is past or passing, or to come” (Yeats 1952). The boundary of time in the forms of past, present and future is blurred in the state of perfect wisdom. The speaker has become the timeless Upanishadic sage or seer who lights the many cycles of time with the light of perfect wisdom perennially. The line “To lords and ladies of Byzantium” expects a higher level of enlightened audience who can only perceive the integrity of knowledge. The speaker, after casting out the gross passions, has attained the highest zenith of bliss, sainthood and the stage of super consciousness postulated in *the Bhagavadgita*:

This, O son of Pritha, is the Brahman-state. Attaining this none is deluded. He who abides therein even at the hour of death passes to the Calm of Brahman. (2:72; Hill trans. 94)

The speaker’s *Atman* finds its abode in *Brahman* and remains unaffected by the cause-and-effect course of this temporal world.

Speaker's aspirations have found their highest haven after knowing the limitations of this world. He has been blessed by wisdom and immortality as the enlightened seers who postulated their perennial philosophy in the Upanishads.

### Conclusion

Yeats's poem "Sailing to Byzantium" echoes Upanishadic concepts of transcending the gross world with the inner evolution. The inner evolution opens the way for supreme bliss and eternity. The seeker is blessed with the effulgence of the ultimate reality. The speaker in the poem from the very beginning is apathetic to worldly pleasures. The images like old men, dying generations, birds in trees and so on in the first stanza of the poem all add to the fleeting nature of the temporal world which the speaker wants to transcend with the never-dying intellect. Going beyond the temporal reality remains the fundamental mission for the speaker. His sails to the world of Byzantium resemble the Upanishadic idea of transcending the phenomenal world because the reality is not dual which the Upanishads postulate as the concept of *Brahman*. That's why; the speaker of the poem meditates on the self-realizing that this inner self is the spark reality of *Brahman*. These ideations of Upanishad like "I am the ultimate reality; you are the reality; my self is the reality" reverberate in the poem when the speaker projects the world of Byzantium as the eternal that lasts throughout the phases of time. Once this stage is attained, there is no return because it is like the abode of *Brahman* postulated by the Upanishads. The images of golden birds singing on the branch recur the Vedic symbols that differentiate the bodily self and eternal self. In essence, Yeats speaks as if he is a modern Upanishadic seer because his longing for the bliss in eternity sailing beyond this world aligns with the spiritual quest of classical seers. The journey of one-pointedness to the world of Byzantium and the bliss that he realized signify the yogic experience that the Upanishadic seers perceived after a trance. The poem radiates the message about the supremacy of the soul over the body. If this dichotomy is realized, modern man can achieve the plenitude of ideal humanity. This study opens the floor for further interpretations of this poem through the lens of Shamkhya and Yoga philosophy to expose how the poet has shown the dichotomy of the phenomenal world and the domain of *spiritus mundi*.

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