



THE STUDY OF SYMBOLS OF FIRE AND WATER IN SOME OF ELIOT'S POEMS

MARYAM NAVIDI^{1*} AND TALAT DEHPAHLAVAN²

¹Tehran University, Iran.

²Faculty of Human Sciences, Kermanshah Razi University, Iran.

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ABSTRACT

European and contemporary writers, like, Eliot, have critically examined the dissimilar customs and religions especially those of East, Indian, Buddhist religions particularly Zoroastrianism in their literary works. Eliot gently suggests that there is a reasonable association between religion, culture in the controversial writings. For Eliot; our way of life and religion secure the convictions that regularly force on us, and our revelatory judgment and public analysis of our social guidance are personally identified with individuals. Eliot gave fastidious consideration to Eastern people's promotions and religions and examined the ceremonies. During a considerable study of his amazing sonnets, he supposedly examines Eastern religions, including Zoroastrianism, and fire-revere, Indian, Buddhist religions and contentious issues about human life and fate. Therefore, this study tries to investigate Eliot's poems in the light of Eastern mythology, Zoroastrianism, the symbol of fire in East. Iran and Iranian civilization have a long history, in this regard, Iranian culture and civilization have always been the focus of writers and philosophers around the world. Eliot has paid special attention to Eastern civilizations and religions and he has studied many rituals of past. In some of his poems, he has dealt with Eastern religions, including Zoroastrianism and fire festivals. In the "Hollow Men" he has paid special attention to the Eastern religions, Zoroastrian beliefs, rituals and rituals of the past. Since no research has been done on this subject, the purpose of this article is to examine the myth of fire and Zoroastrian beliefs in some of Eliot's poems such as, "Waste Land", "Four Quarts", "Ash Wednesday", "Hollow Man".

Keywords: Eliot; Zoroastrianism; fire; poem; religion.

1. INTRODUCTION

Eliot's cultural awareness of other religions represents the apocalyptic expectations in his verse and it builds the social strict consciousness of readers living in the current century, and they are associated with an ocean of various belief systems and inclinations. What instantly makes this direct examination is advantageous typically acquires the outflow of Orientalism, Eastern and Zoroastrian religions in a

great portion of his sonnets. The graceful message of his sonnets properly obtains the eternal salvation, which is saved uniquely through individual penance [18-3]. This willing penance is done conceivable by hallowed fire or traversable water. Unmistakably portraying his irresistible inclination for personal holiness in his honorable sonnets, he tends normally to Eastern belief in an acuter power, a model similar to Zoroastrianism or fire-worshiper. He undoubtedly proved this genuine case in one of his dubious

*Corresponding author: Email: maryam_navidi58@yahoo.com, Navidi.m@ut.ac.ir;

sonnets, "The Journey of Magi," since he efficiently utilized "Magi" to signify "Zoroastrian" or "fire-admirer," which features the significance of the investigation of fire in his work. He says,

Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth
and death,
But had thought they were different; this Birth
was
Hard and bitter agony for us, like Death, our
death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old
dispensation,
With an alien people clutching their gods.
I should be glad of another death. (5-12)

In the "Romantic and Victorian Poetry", Eliot uses a quotation of Shelley's poem, "Earth", "The magus Zoroaster.../Met his own image walking in the garden" (Eliot, 437). He properly focuses on the present, the past, and the future, and certifies the laws of motivation to progressively increase a more profound perspective on life. He excitedly grasps French, Italian, and Eastern writings with enthusiasm to proportionately build the open intensity of his inventive works. The double haunts Shelley and Eliot as an image of incomplete selfhood and of connections with other destinies and possibilities, reappearing in the familiar compound ghost passage from "Little Gidding." [4].

2. DISCUSSION

The purpose of this article is to study the symbols of the fire and water in Eliot's sonnets and their relationship with mythology, Iranian and Semitic myths as well as the myth of creation based on the literary and religious movements of this mythical element. The place of fire and water in Iranian myth and Semitic languages have been examined. In the text, fire symbolism, associated with Iranian myths that are examined and then other myths are explained under the general heading of the religious displacement of fire then, we have dealt with symbols that seem to have nothing to do with myths, but are deeply constructed the mythical originality that cannot be ignored; Eliot's uses of the symbol of fire sometimes indicate his personal awareness and it is sometimes accidental and may indicate a collective and ethnic subconscious. Fire cannot and should not be considered the same as other literary images and it is metaphor [5,6].

If art is able to create beauty that is effective in the audience, it has done a serious job. Eliot explains this role well. He pays attention to the present, past and

future, and he endorses the laws of reason and wisdom to gain a deeper view of life [7-10]. He embraces French, Italian and Eastern literature with open arms to add the communicative power of his works. His art is both universal and personal. Not only is he interested in Western literature, but he is also interested in the role of Eastern literature, from which he borrows most of his symbols and images; and this is possible through the art of its connection with different cultures [11,12].

Early in his artistic career, Eliot devoted much effort to different languages, words, and subjects. Apart from his inclination towards Western philosophy, as his research, he turned to F. H. Bradley has done many studies on Indian philosophy. His research on Oriental philosophy, religion, and literature has enabled him to spread his work (prose and poetry) more widely.

Shusterman said, "He begins his work with realism, positivism, and neutrality, and turns to historicism, culturology, and an understanding of human characteristics. These tendencies revive his view of modern life, so this view does not fit into any form" (1994, 34).

He has prepared himself emotionally and intellectually to discover the different cultures and religions of the East, especially Zoroastrianism. Because of this, Eliot became a philosophical artist. Aware of the poet's responsibility, he produced the sound literature that was sometimes imaginary, Eliot says: "My literature lacks the philosophy, wisdom, and explicit standards of theism, and the result is undesirable - literary criticism must be complemented by cultural and theological critiques" (1951, 388).

He implies that there is a clear connection between religion, culture, and literature. This does not mean that literature should have no imaginary dimension. In the realm of criticism, on the other hand, one wonders whether the work belongs to literature or to criticism; one cannot separate oneself from religion and cultural values, Eliot continues: "Our culture and religion are imposed beliefs and our judgment and criticism of ourselves and our behavior are related to our fellow human beings. (ibid,396)

In other words, Eliot's sense of responsibility in his poems and plays raises the cultural-religious awareness of readers who live in the present century, and they are involved in a sea of different ideologies and tendencies. What makes this research worthwhile?, Is the manifestation of Orientalist approaches and Eastern and Zoroastrian religions in some of his poems. The poetic message of some of his

poems is salvation that can be preserved only through individual sacrifice. This sacrifice is possible with fire or water. In describing the tendency towards the sacred in his poems, he tends to Eastern theism such as Zoroastrianism or fire worship. He even confirmed this claim in one of his poems entitled "Magi's Journey", because he used the word Magi, which means Zoroastrian or fire worshiper.

Fire has always been important in human life and it is the most delicate, beautiful and useful of the four elements (water, wind, fire and soil) and it has long been considered by tribes and nations in most Aryan religions and even in idol tribes. The African cult has had a special prestige and importance. Fire, which has been revered and sacred since ancient times between Indo-European tribes, has a divine origin. The Hindus considered fire to be the venerable lord of the heavens and believed that fire was brought from heaven to earth. Tabatabai believes that "in Avesta, fire is also introduced, the son of Ahura Mazda and Sepandar Mazd or Zamin, the daughter of God." (1962, 52) This element is a friend, brother and closest human relative. He knows the evil creatures and keeps the predators from attacking the people's shelter at night. Fire has also been highly regarded as a courier between man and the gods (ibid, 40)

Moein says, "Fire is deposited in the body of all beings and the offspring of nature and it is the essence of human life and all animals, as well as the inner or instinctual heat of animals. The sanctity and importance of the element of fire in the wisdom of enlightenment have not been ineffective. In this philosophical insight, the existence of light is truly effective. The honor of the position of caliphate is assigned to the light of human cavalry in the world of sanctity, and to the tangible fire in the world of elements; that is, light in the psychic world is equal to fire in the physical world. Hence, the human soul is considered as the "great caliph" and the elemental fire is considered as the "minor caliph". (1976, 93)

On the other hand, Shahrokh believes that there are many duties regarding the meaning of Zoroastrianism. The correct spelling of the name Zoroastrianism in Avesta is "Zoroastrianism". The word is found in the Gathas. Other forms of the word are also correct because Zoroastrianism spread everywhere, so the Greeks call it "Zoraster", the Persians, Zoroastrianism, and in Zoroastrian Gujarat. "Zoroastrian" is a combination of "Zoroastrian" and the Greek word "Zoraster" (2008, 25). Shahrokh continues : In linguistics, the word Zoroastrianism means "shining and golden star". "Zar" means gold. On the other hand, "T" in Tashtra means two, which doubles this bright star. (ibid, 46).

Zoroastrians believe in the myth that fire should burn in temples and on the roofs of their houses, because every flame of fire represents a human being, and every person has a real light that burns inside him, he should lead others with this fire. For them, fire represents science and knowledge, and every person must be like pure fire to guide people, so fire has a mythical sacred place among the Zoroastrians. Therefore, everyone should be careful about the cleanliness of fire, water and soil. In this regard, Pourdavood says: Five fires are mentioned in the Avesta: 1. Barzi Sara or the long Pahlavi whistle (which is very useful), and it is called the fire of Bahram 2. 3. Orazishta is a fire made of wood 4. Vazishta is the light of fire 5. Spinishta is eternal fire, or the light that exists in Ahura Mazda (God). The existence of a fire indicates the existence of "Aura" (Khoreh) the great king (1988, 304).

Golden believes: From the paintings on the walls of Sassanid temples, it can be considered that the fire burned in these temples, which indicates the myth of the eternal flame of fire that burned next to the statues of kings and emperors. (1965, 305).

Most religious celebrations of different cultures are somehow associated with fire. These celebrations are often based on myths and legends that somehow go back to fire and the goddesses of fire. In ancient Rome, the sacred fire appeared in the presence of a goddess named Vesta, which represented the "national good", and the women who maintained this fire were called "daughters of Vestal". The Aztecs of ancient Mexico believed that the goddess of fire, Hottol, was the guardian of heaven and earth. At the end of every 52 years, its followers extinguish all fires and a new fire is lit. In the cold, dark and long winters of northern Europe, fire has a special place. Celebrations of the Holy Fire, like the celebrations of the First Fire, have been held in European societies. On the other hand, Farahwashi believes that "Agni" is the goddess of fire in Indian mythology and represents energy and life force, she uses all creatures to keep other creatures alive. The fiery horses kill Agni's chariot, and he carries a fiery spear. Agni is the creator of the sun and the stars and has great power and whoever worships him will be immortalized and the souls of the dead will be free from sin with him. Ancient myths say about Agni that he meets the needs of his followers and when he is tired he has to burn all the forest and its inhabitants to regain his power. (1976, 39).

It has been a long time since the beneficial effects of ash and leaf litter from forest fires bring the promise of fertility and fertility for future generations, and human beings benefit from this natural alchemy. Fire

has long been the source of a new fire ritual in various traditions and customs, in which fields were set on fire before sowing for cleansing [13].

As long as "Agni" or "Iconium" was worshiped as the goddess of fire in Rome, Zoroastrianism introduced "Afar" as the holy angel of fire and all the glory and greatness goes back to the one Ahuramazda who is the creator of all beings, omnipotent and powerful. Zoroaster believed that water and fire are pure and should be kept pure, and that if any human being wants to be free from sin, he should pass through the fire. They dominate human beings in the form of hardships and hardships, and human beings must endure these hardships. Of course, the hardships and hardships of this world are not comparable to the hardships after death, because these hardships are manifested in the form of hell fire, and human beings must burn this fire to be cleansed and their destiny is determined, which is why he says in the poem "East Coker":

The chill ascends from feet to knees,
The fever signs in mental wires.
If to be warmed, then I must freeze
And quake in frigid purgatorial fires
Of which the flame is roses, and smoke is briars.

While in all major religions, fire is the symbol and even the main substance, but this element as the only value (in the physical and mystical sense), is not present in Zoroastrian hell. It can be the absence of fire and consequently the lack of light as one of its constituent parts [14].

Thus, Eliot breaks down religious boundaries with regard to wisdom, religion, and human destiny, and attains a deep insight into truths, people, and religions. He says: Whether the philosophy of Dante, Shakespeare or Goethe's religious beliefs is accepted, wisdom is accepted by all. We need these men to achieve wisdom, to overcome our indifference and differences. What exists in all religions and philosophical systems is that truth is one and the other is wrong, but reason is something that is universally accepted. (1990, 22).

What naturally makes this direct examination useful properly is the remarkable statement of Orientalist tendency, Eastern and Zoroastrian religions in Eliot's sonnets. The graceful message of a preserved of his sonnets conducts salvation, which is safeguarded distinctly through individual penance. He indeed confirmed this claim in one of his poems, entitled "Journey of Magi", because he used the word "Magi", which means "yellow-headed or fire-worshiper", which highlights the importance of studying blaze in

his works. Herodotus traditionally writes that the Iranians do not look at a heathen god with sacred fire and never pollute it. The possible presence of glowing fire in the lithographs of magnificent Darius' tomb and in the historical paintings of Persepolis and on the coins shows the prominent role of this cultural element in ancient Iran [15].

Symbol and myth have a subtle connection with each other that are clearly understood the relationship: "What we call a symbol is a term, a name or an index that, in addition to the controversial meanings, it is conventional and obvious meaning. The symbol contains something vague, unknown or hidden it's our fault . . . Thus a word or an index becomes symbolic when the word has something more than the obvious meaning that has no intermediaries. This word or index has a broad "unconscious" aspect that it can never be precise and not fully explained, and no one hopes to do so [16].

Eric Forum while acknowledging that fire is one of the universal symbols that is necessary inherent in the phenomenon, "some characteristics of fire, such as movement and continuity of life, are relevant," he said and it fascinates us with constant change and transformation, and gives us a sense of power, energy, grace, and agility. The energy of fire is endless and its dance is eternal. Whenever we use the word fire as a symbol in our inner experience, which coincides with the sensory perception of fire, is nothing but a feeling of strength, agility, mobility, grace, and It is not cheerful, but sometimes one of these factors and sometimes another will control our emotions [17].

Golden sincerely believes that paintings on the ruined walls of Sassanid temples show that fire burned in these sacred shrines, which merely indicates the myth of the eternal flame of the conflagration that burns next to the place of kings and emperors (305). The following article properly examines the sacred fire and its divine manifestations in some of Eliot's outstanding works. However, those who were unaware of the social philosophy of Mazdisna (Zoroastrians) subtly suggested that Zoroastrians be mistakenly called fire worshipers. God is considered worthy of exclusive worship. In the Zoroastrian religion, like the Vedic religion, the most crucial element in religious ceremonies is the sacred flames. Fire or Azar in common is an iconic symbol of divine wisdom and extensive knowledge. Fire in the sky shines brilliantly like the glorious sun, promptly sells in sacred space like frequent lightning, and two dry blocks of wood instantly appear on the moral ground from decent wear. (Joshua 36: 1: 2: 77).

It has long been known that the beneficial effects of smoldering ash and leaves caused by fires inevitably bring a promise of fertility to emerging generations and that humans take advantage from this natural alchemy. It has been a long time since fire in various traditions and customs became the source of the emergence of the new fire religion, in which agricultural lands were burned before sowing to be cleansed. Eliot, inspired by Dante's Hell, which has resulted in carnal sins in this world. They are typically dominated by human beings in the distinct form of suffering, and human beings must stoically endure these hardships. That's why he says in the poem "Eastern Cocker": The chill ascends from feet to knees, The fever signs in mental wires. / If to be warmed, then I must freeze/ And quake in frigid purgatorial fires/ Of which the flame is roses, and the smoke is briars [18].

In this way, Eliot's poem "Waste Land" equally induces the reader to inquire himself what in common is the probable fate of man and his life? The first essential step towards undoubtedly gaining divine wisdom and extensive knowledge is through refining with sacred fire. Eliot's poem, "Waste Land," is based on the Buddha's lament, in which he encourages his followers to give up worldly [19].

In this way, Eliot's poem "Wasteland" also makes the reader ask himself what is the fate of man and his life? The first step towards gaining wisdom and knowledge is through refining with fire. In this sense, wisdom and knowledge must be adorned so that man is on the right path, otherwise man becomes a wild animal. The title of Eliot's poem "Wasteland" is taken from the Buddha's lament in which he encourages his followers to give up worldly pleasures (Purdavood says that in the Pahlavi language there is a fire called Vahofrayana), (304) and free themselves from worldly problems. Turning away from worldly pleasures in this section is manifested in the form of religious elegies and songs. Fire, thanks to its destructive potential, is able to destroy evil, its origins and evildoers. That is why during some celebrations, pictures, masks or designs of sinister animals or evil figures of ghosts, which are an allegory of evil, are burned around hot tubs, and especially during celebrations. [20].

The land is cold, dry, waterless and grassy and covered with thorns and debris. Despite the desert burning in the scorching sun, this land is cold, and even a river flows in it, which is a symbol of revival. Like Elliott's other crayfish, "The Love Song of J. Alfred Prufrock," mice eat carcasses in this poem. They represent the low life of the present world. Tiresias is a creature who is neither female nor male,

can be a model for the present world, he is blind but sees everything clearly, he neither hopes nor does anything, like Prufrock (in the poem of love songs) J. Alfred Prufrock). Tyresias cannot give up worldly pleasures, he has to witness mortal and worldly issues. At the end of this poem Tiresias gives his place to ST. Augustine and Buddha, Eliot wrote this poem. T. "Augustine must tell God to make him hot," he says, referring to Augustine and the Buddha as the hallmarks of Eastern and Western aesthetics. "Preaching the Fire," he says,

"Augustine must tell God to keep him plucked," he says constantly, "Burn," "Burn," and at the end of the third part of "Waste Land", he says, "The Promise of Fire." Burning, burning, burning burning/ O Lard, Thou pluckest me out / O Lord, Thou pluckest burning [18]. In fact, it can be said that the phrase "O God, thou pluckest me out" means to melt me with fire, which is a possible way refers to purification before death. This credible claim goes back to the reasonable beliefs of the Zoroastrians, who sincerely believe that fire and sacred water are pure. And they should be away from any possible contamination. Wainwright believes that "in this sermon, the Buddha teaches the priests that everything depends on fire, whether tangible, pleasant, unpleasant, etc., their origin goes back to an invisible fire." [18]. That is, it melt me with fire, which in a way refers to purification before death. This claim goes back to the beliefs of the Zoroastrians, who believe that fire and water are pure and should be free from any pollution, and anyone who they pass, they become pure, they believe that Zoroaster crossed the holy river, and the holy spirit of Bahman appeared and took him to the pure and exalted god, Ahuramazda. As mentioned before, the Zoroastrians built many fire temples so that their followers would stay away from any ugliness, sin and filth in order to be saved. In another line, "Wasteland," says Eliot

I sat upon the shore

Fishing, with the arid plain behind me

Shall I, at least, my lands in order?

This episode ends with a passage from Daniel Amaut addressed to Dante, who says, "I now pray for you to be guided and to reach the peak and think of my sufferings [21].

"In the sermon of wasteland, the Buddha teaches the priests that everything depends on fire, whether

tangible, pleasant, unpleasant, etc., their source goes back to a fire that is invisible," Warren said. (64)

Eliot says here that he hides himself in the fire to be cleansed. This purity in salvation from fire is separate from the fire of lust and somehow leads to the revival of the individual. It is said that on the 100th day after winter, the Iranians prepare for the celebration of Seth, because at that time they thought that they had gone through a period of cold and hardship, and that this period of stagnation due to the existence of the devil was gradually declining. Is [22].

Eliot also pays attention to various aspects of Indian rationalism. The title of the fifth section of "Wasteland," "What the Storm Says," is taken from Upanishads, and contains the idea that God speaks through the storm. (Eliot, 1617) It is a reaction to stimuli, man is a creator like God. He is a creative thinker. History has witnessed people who have dominated their destiny in the crisis of events. "Poetry is full of emotions and thoughts that make a person temporarily face events," says Frost. (18) "Poetry in this bitter world, without ambiguity and lies, shows us the right way with a shadow of illusions," says Eliot (76). He refers to Indian manuscripts such as the Upanishads, the Bhagavad Gita, and the ancient Buddhists in his poems entitled "Wasteland," "Four Quarters." He believes that human existence is not limited to external stimuli and that human life includes the visible and invisible and various physical parts, and the supernatural. In this poem, Elliott has fulfilled his poetic responsibility well. It is far away. If not, what benefit would the Europeans get from the Upanishads or the Buddha? (226).

The main theme of "Four Quarter" is man's relationship with time, the world and spirituality. Time is a transmitting force that prevents man from overcoming the obstacles of the material world, so man can no longer be saved. The general message of this poem is the sacrifice of Christ to save man. In describing and understanding spirituality, Eliot combines the theology of Christianity with the mythology of Western literature and Eastern texts, including Bhagavad Gita and the works of Dante.

The four Quarters consists of four parts: "Burnt Norton", "Eastern Cocker", "Thirsty Survivors" and "Little Gidding". The concept and origin of "burnt Norton" is an emphasis on order and need and belief in God. Poetry discusses the concept of time, and this point is more important now, because the past is unchanged and the future is uncertain. The poem ends with the argument that God is the only one. He is separate from time and space and he is aware of them, but man can be saved, this belief refers to

Ahuramazda, who is the creator of all beings, Eliot says,

Desire itself is movement
Not is itself desirable;
Love is itself unmoving,
Only the cause and end of movement,
Timeless, and undeserving
Except in the aspect of time
Caught in the form of limitation
Between un-being and being.

After "Burnt Norton", "Eastern Cocker" refers to the life and death of the two. And in The Thirsty Redeemers, Eliot points to the fact that a meaning has been revealed, and man, by understanding this meaning, feels immortality in the moment of salvation. Cooper says in the last part of "Little Gidding" that the main subject of that time and the place of man in it. Eliot says, Each generation is a unit and reflects the poetry of the unity of Western civilization. By discussing World War II, the poem shows that humanity must choose between bombing London in the Holy Spirit. Love of God causes man to purify himself, and to escape from the hell of life with the cultivating fire. The end of the poem shows how Eliot helped the world as a poet, balancing the soul of individuals and society with his work (38).

Eliot in "Little Gidding" says, "Water and fire succeed /The town, the pasture and the weed./ Water and fire deride /The sacrifice that we denied". (Eliot, 1958, 1-4) Love of God causes man to purify himself and to escape from hell with the flames of purification. The end of the poem indicates how Eliot restored the world as a poet, balancing the spirit of individuals and society with his works [18]. This poem, Elliott directly states that water and fire can cultivate the earth. As mentioned earlier, Elliott's orientation towards Eastern religions and Zoroastrianism is more evident in the poem "Journey to Magi", because the word "magician" means Zoroastrian or fire worshiper. The Magi come to Jerusalem from the east to witness the birth of Christ (pbuh) (Gospel of Meta: 12- 201). Eliot continues,

A cold coming we had of it,
Just the worst time of year
For a journey, and such a long journey:
The ways deep and weather sharp,
The very dead of winter.
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted

The depth of this poem is an allusion to the journey of three Magi from the Orient to find Christ. It is a

treasure and treasures [23]. On the night of Christ's birth, they saw his star in the sky and followed him. Roman King Herod did not want the Magi to find Christ, but the Magi found it difficult to find Christ, who was born in a cave. Eliot says, those who leave their palaces and pleasant lands and look for something in difficult winters on difficult roads; It seems that in the middle of the road after enduring all that hardship, they are somewhat remorseful. A voice in their ears cries out, "What is the use of enduring all this suffering?" But they continue on their way until they finally reach the goal, and so their journey ends and they return to their land of good weather, but they no longer feel comfortable, because the people of their land are alien to them, because they have known things, and a real birth has happened to them. Eliot's poem "Ash Wednesday" is also based on the opposition and rebellion of the secular society of the twentieth century. Eliot says that this poem is about the difficulty of religious beliefs and the hardships and problems that exist in rebuilding the world. He cannot talk to God, in this poem he depicts the hardships and sufferings of the fire of hell. Duplessis says, Because the language, phrases, and narratives of the wasteland place the reader in a world of chaos that is full of turmoil, this poem shows the disease of despair in this world [24].

As mentioned earlier, Eliot's penchant for Eastern religions and Zoroastrianism is more pronounced in the remarkable poem "Journey of Magi". Magi traditionally comes to Jerusalem from the East to witness the gentle birth of Christ [25]. The profound construction of this poem is an allusion to the journey of the three Magi from the East to find Christ on the night of Christ's birth, and they detect his star in the sky and followed it. Eliot's poetry set a modern example of the question of romance to obstinately determine man's preoccupation and destiny, and in this sense, it can be said that he can discover the man's identity and destiny [26].

3. CONCLUSION

Typically, depending on the active trending of artistic and philosophical thoughts of diverse societies, the unique extension and divine substance of works become rich and all-inclusive. Eliot has given close consideration to Indian, Buddhist, and Eastern religions, particularly the Zoroastrians. As per Buddhist convictions, he invariably maintained another dignified demeanor towards human fate and his objective reality, reflected in his sonnets. Eliot's elective affinity for Eastern religions originates from his desperate longing to bear and decipher historical factors. He can uncover the ultimate realities in his verse, and he allegedly owes this characteristic to the

antiquated writings of the past. With an irresistible inclination for Eastern and Zoroastrian religions, he invariably has a profound comprehension of human standards and ideological convictions that reliably produce him an acclaimed writer.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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