CONTENTS

INTRODUCTION

We all know that the urgency of the subject as a result of our independence our country has transformed not only the political, economic and social spheres, but also the cultural and educational spheres. A comprehensive system of overseas integration, which is aimed at shaping a well-educated, modern-day young generation and further integration of the country into the international community system was created by our previous President I.A.Karimov and SH.M.Mirziyoyev is taking into practice. I.A,Karimov said: "Today it is difficult to revalue the importance of knowing foreign languages for our country as our people see their great prosperous future in the cooperation with foreign partners"[1]. According to this system a number of special disciplines, such as technical and international specialties, are being taught in foreign languages by introducing advanced teaching and ICT skills, creation of necessary conditions and opportunities for the development of a new generation of foreign languages, and a radical improvement of the system of professional training in this area, and the broader use of these principles, loyalties, globalization and global information researches, development of international cooperation and interaction. In particular, the study of English literary works in their original English, their understanding of their magic essence, the history of society, the study of the period, and their special study have become the actual and topical issues of today. From this point of view, this topic of qualification is one of the most pressing topics of our qualitative work as it focuses on the expressing of modernism in William Butler Yeats' poetry and literary psychological analysis. The life and work of W.B.Yeats and the period in which he lived and worked. The novelty of the qualifying graduation thesis is that modernism in William Butler Yeats' poetry and the literary psychological analysis have been studied and analyzed for the first time.

[1] Karimov I.A. 2012-yil 10-dekabrdagi "Chet tillaarini o'rganish tizimini yanada takomillashtirish chora-tadbirlari" haqidagi № ПП 1875 qarori. Toshkent: "xalq so'zi" gazetasi, 2012.

Topicality of the work

William Butler Yeats has a main philosophical idea which he sticks to and portrays in his poems. His poems some being positive and some being negative tickle our feelings. To investigate this topic is very important because it is worthy to deserve our respect, attention and admiration.

The main object and subject of the work

William Butler Yeats' poetry can be seen as the main source of our work. The subject of our graduation qualification is modernism in William Butler Yeats' poetry mainly poetical and psychological analysis of "Second coming", "Sailing to Byzantium", "The Lake of Isle Innisfree", "Vision", "A Drinking Song" and "The Second Coming".

Aims and tasks of the work

The aim of writing this graduation is to study Yeats' creative way, his masterpieces and his style, and to analyze the peculiarities of the writer's style and to interpret these symbols, to determine the corresponding archetypes and interpret these in connection with authors intellectual condition. The purpose of our research has led us to address the following tasks:

-to give information about modernism in English literature

- to observe W.B.Yeats' poetry

- to analyze of Yeats' poetry

- to find characteristics features of Modernism in Yeats' poetry.

The scope of studiedness and novelty of the qualification paper

The novelty of research work is that the modern features of property by W.B.Yeats as the basis for analysis of our qualification work from point of view of literary analysis have been studied for the first time. The theme has studied by Tratner Michael in "Modernism and Politics", Childs Peter in "Modernism", Torchiana Donald in "Yeats and Georgian Ireland", Brown Terence in "The life of W.B.Yeats", Holdridge Jefferson in "The poetry of W.B.Yeats".

The theoretical basis of qualification paper

The main resources for qualificaton paper are Michael Tratner "Modernism and Politics", Childs Peter in "Modernism", Torchiana Donald "Yeats and Georgian Ireland", Brown Terence "The life of W.B.Yeats", Holdridge Jefferson "The poetry of W.B.Yeats".

The practical and theoretical significance of the research results

The views expressed in the analysis and research can be used in literary studies, translation studies, comparative literature studies in higher education institutions, English literature and special courses in literature. Theoretical and practical significance of the study is the content of the qualification in all aspects of the current relationship.

Structure of qualification work

This qualification work consists of f four paragraphs, conclusion, and a list of literatures used. The first part is devoted to the theory, theoretical terms. In the second part there is analyzed modernism in Yeats' poetry, the author's unique style and suitability. The data collected are summarized and each of the sources is reflected in the literature.

I CHAPTER. ENGLISH LITERATURE AT THE BEGINNING OF 20th CENTURY

I.1. Modernism in English literature

We live in an age when many of us are interested in literature. Most of us consider that there is deep place of literature in our life. The literature of any national has been improved from a long time ago. It is divided into several periods. For instance: English literature is mainly divided into Old English Period, Middle English Period, The Renaissance, The Neoclassical Period, The Romantic Period and The Modern Period.

First of all, it is worth considering to modern period of English literature. Literary modernism, or modernist literature, has its origins in the late 19th and early 20th centuries, mainly in Europe and North America, and is characterized by a very self-conscious break with traditional ways of writing, in both poetry and prose fiction. Modernists experimented with literary form and expression, as exemplified by Ezra Pound's maxim to "Make it new". This literary movement was driven by a conscious desire to overturn traditional modes of representation and express the new sensibilities of their time. More clearly, modernism began around the turn of the twentieth century and went roughly through 1965. There is not a hard and fast rule for when the Victorian period ended (outside the death of Queen Victoria) and when Modernism began. That is the trouble with literary movements--though some writers did in fact work together, authors are generally connected through consistent trends in the themes of their works. Modernism is a reaction to the previous Victorian period first and foremost. Modernism has a clear break with tradition which was so important to Victorians. Writers could see the world moving away from the certainty of the Victorian era towards instability and the unknown. Modernism is marked by experimentation and individualism. This came from the shocking reality of the World War I which lasted from 1914-1918. The World War I forced a more bleak perspective and left people struggling to understand how such

horrors could take place. Modernist turned from society to explore the individual sometimes recording the workings of the mind, usually the dark workings. The modernist saw a sense of decay and growing alienation for individuals[2].

With the grounding in what makes a work considered part of the Modern British period, both through the time it was known and the work's characteristics, now we will briefly examine some of the most important longer works from this period.

Joseph Conrad wrote his novel Heart of Darkness between 1899 and 1902. This novel experiments with linguistic ambiguity opening the door for many interpretations. The novel explores the corruption of imperialism. The writing becomes just as dense and mysterious as the jungle Marlow, the main character, makes his way into. A sense of the chaotic surreal deepens as the reader gets closer to the center of darkness itself. This delving into the unknown is another connection to Modernism.

The term modernism is connected to the aesthetic and cultural sensibilities evident in the art and literature in the post World War period. The ordered and meaningful world view of 19th century could not write T. S. Eliot The immense panorama of futility and anarchy which is contemporary history. Modernism marks a distinctive break Victorian bourgeois (lower section) morality; rejection 19th century optimism they presented a profoundly pessimistic picture of culture in disarray. This despair often result and apparent apathy and moral relativism.

In Literature, the movement is associated with the works of (among others) Virginia Woolf, E.M. Forster, D.H. Lawrence and James Joyce. In their attempt to through of the aesthetic burden of the realist novel, these writers introduce a verity of literary tactics and devices; the frustration of conventional expectation

[2] Bornstein, George. Material Modernism: The Politics of the Page. New York: Cambridge University Press, 2001. -56p.

concerning unity and coherence of plot and character and the cause and effect development thereof; the deployment of ironic and ambiguous juxtapositions to call into question the moral and philosophical of literary action; the adoption of a tone of epistomologican self-mockery aimed at naive pretensions of bourgeois rationality; the opposition of in word consciousness means the morality of this work should be toutching and gives emotional to rational, public objective discourse and an inclination to subjective distortion to point up the evanescence of the social world of the 19th century bourgeois[3].

Modernism is often derided for abandoning the social world interest in language and its processes. Recognizing the failure of language to ever fully communicate meaning the Modernist is generally down.

In an era characterized by industrialization, rapid social change, and advances in science and the social sciences (e.g., Freudian theory), Modernists felt a growing alienation incompatible with Victorian morality, optimism, and convention. New ideas in psychology, philosophy, and political theory kindled a search for new modes of expression[4].

The Modernist effect is fueled in various literatures by industrialization and urbanization and by the search for an authentic response to a much-changed world. Although prewar works by Henry James, Joseph Conrad, and other writers are considered Modernist, Modernism as a literary movement is typically associated with the period after World War I. The enormity of the war had undermined human kind faith in the foundations of Western society and culture, and postwar Modernist literature reflected a sense of disillusionment and fragmentation. A primary theme of T.S. Eliot's long poem The Waste Land (1922), a seminal Modernist work, is the search for redemption and renewal in a sterile and spiritually empty landscape.

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[3] Bornstein, George. Material Modernism: The Politics of the Page. New York: Cambridge Press,2001.56p.

[4] [4] Bloom, Harold. Yeats. New York: Oxford University Press, 1970. p36.

With its fragmentary images and obscure allusions, the poem is typical of Modernism in requiring the reader to take an active role in interpreting the text.

The publication of the Irish writer James Joyce Ulysses in 1922 was a landmark event in the development of Modernist literature. Dense, lengthy, and controversial, the novel details the events of one day in the life of three Dubliners through a technique known as stream of consciousness, which commonly ignores orderly sentence structure and incorporates fragments of thought in an attempt to capture the flow of characters mental processes. Portions of the book were considered obscene, and Ulysses was banned for many years in English-speaking countries. Other European and American Modernist authors whose works rejected chronological and narrative continuity include Virginia Woolf, Marcel Proust, Gertrude Stein, and William Faulkner.

From 1908 to 1914 there was a remarkably productive period of innovation and experiment as novelists and poets undertook, in anthologies and magazines, to challenge the literary conventions not just of the recent past but of the entire post-Romantic era. For a brief moment, London, which up to that point had been culturally one of the dullest of the European capitals, boasted an avant-garde to rival those of Paris, Vienna, and Berlin, even if its leading personality, Ezra Pound, and many of its most notable figures were American[5].

The spirit of Modernism a radical and utopian spirit stimulated by new ideas in anthropology, psychology, philosophy, political theory, and psycho-analysis was in the air, expressed rather mutedly by the pastoral and often anti-Modern poets of the Georgian movement and more authentically by the English and American poets of the Imagist movement, to which Pound first drew attention in Ripostes (1912), a volume of his own poetry, and in Des Imagistes (1914), an anthology. Prominent among the Imagists were the English poets T.E.Hulme, F.S.Flint, and Richard

[5] Larrissy, Edward. W. B. Yeats. Plymouth, England: Northcote House in association with the British Council, 1998. -98p.

Aldington and the Americans Hilda Doolittle (H.D.) and Amy Lowell. Reacting against what they considered to be an exhausted poetic tradition, the Imagists wanted to refine the language of poetry in order to make it a vehicle not for pastoral sentiment or imperialistic rhetoric but for the exact description and evocation of mood. To this end they experimented with free or irregular verse and made the image their principal instrument. In contrast to the leisurely Georgians, they worked with brief and economical forms.

On the other hand, the poet and playwright T.S.Eliot, another American resident in London, in his most innovative poetry, Prufrock and Other Observations (1917) and The Waste Land (1922), traced the sickness of modern civilization that, on the evidence of the war, preferred death or death-in-life to life to the spiritual emptiness and rootlessness of modern existence. As he rejected the conventions of the poetic tradition, Eliot, like Lawrence, drew upon myth and symbol to hold out the hope of individual and collective rebirth, but he differed sharply from Lawrence by supposing that rebirth could come through self-denial and self-abnegation. Even so, their satirical intensity, no less than the seriousness and scope of their analyses of the failings of a civilization that had voluntarily entered upon the First World War, ensured that Lawrence and Eliot became the leading and most authoritative figures of Anglo-American Modernism in England in the whole of the postwar period[6].

Pound, Lewis, Lawrence, and Eliot were the principal male figures of Anglo-American Modernism, but important contributions also were made by the Irish poet and playwright William Butler Yeats and the Irish novelist James Joyce. By virtue of nationality, residence, and, in Yeats' case, an unjust reputation as a poet still steeped in Celtic mythology, they had less immediate impact upon the British literary intelligentsia in the late 1910s and early 1920s than Pound, Lewis,

[6] Aldritt, Keith. W. B. Yeats: The Man and the Milieu. -New York: Clarkson Potter, 1997. 5p.

Lawrence, and Eliot, although, by the mid-1920s their influence had become direct and substantial. Many critics today argue that Yeats' work as a poet and Joyce's work as a novelist are the most important Modernist achievements of the period.

In his early verse and drama, Yeats, who had been influenced as a young man by the Romantic and Pre-Raphaelite movements, evoked a legendary and supernatural Ireland in language that was often vague and grandiloquent. As an adherent of the cause of Irish nationalism, he had hoped to instill pride in the Irish past. The poetry of The Green Helmet (1910) and Responsibilities (1914), however, was marked not only by a more concrete and colloquial style but also by a growing isolation from the nationalist movement, for Yeats celebrated an aristocratic Ireland epitomized for him by the family and country house of his friend and patron, Lady Gregory[7].

The grandeur of his mature reflective poetry in The Wild Swans at Coole (1917), Michael Robartes and the Dancer (1921), The Tower (1928), and The Winding Stair (1929) derived in large measure from the way in which (caught up by the violent discords of contemporary Irish history) he accepted the fact that his idealized Ireland was illusory. At its best his mature style combined passion and precision with powerful symbol, strong rhythm, and lucid diction; and even though his poetry often touched upon public themes, he never ceased to reflect upon the Romantic themes of creativity, selfhood, and the individual relationship to nature, time, and history[8].

The example of Joyce's experimentalism was followed by the Anglo-Welsh poet David Jones and by the Scottish poet Hugh Mac Diarmid (pseudonym of Christopher Murray Grieve). Whereas Jones concerned himself, in his complex and allusive poetry and prose, with the Celtic, Saxon, Roman, and Christian roots of

[7] Pratt, William: Singing the Chaos: Madness and Wisdom in Modern Poetry; University of Missouri Press; Columbia, USA. 1996. -65.

[8] Aldritt, Keith. W. B. Yeats: The Man and the Milieu. -New York: Clarkson Potter, 1997. 5p.

Great Britain, MacDiarmid sought not only to recover what he considered to be an authentically Scottish culture but also to establish, as in his In Memoriam James Joyce (1955), the truly cosmopolitan nature of Celtic consciousness and achievement. Mac Diarmids masterpiece in the vernacular, A Drunk Man Looks at the Thistle (1926), helped to inspire the Scottish renaissance of the 1920s and 30s.

In the 1930s, in addition to further major works by Faulkner (As I Lay Dying, Light in August), Samuel Becket published his first major work, the novel Murphy (1938), while in 1932 John Cowper Powys published A Glastonbury Romance, the same year as Hermann Broch's The Sleepwalkers. One of greatest achievement in modernist poetry is then followed by Miroslav Krleza's Ballads of Petrica Kerempuh in 1936. Then in 1939 James Joyce's Finnegans Wake appeared. It was in this year that another Irish modernist, W. B. Yeats, died. In poetry T. S. Eliot, E. E. Cummings, and Wallace Stevens continued writing from the 1920s until the 1950s.

Though The Oxford Encyclopedia of British Literature sees Modernism ending by c.1939, with regard to British and American literature, "When (if) Modernism petered out and post modernism began has been contested almost as hotly as when the transition from Victorianism to Modernism occurred". Clement Greenberg sees Modernism ending in the 1930s, with the exception of the visual and performing arts. In fact, many literary modernists lived into the 1950s and 1960s, though generally speaking they were no longer producing major works[9].

Modernism is also marked by a strong and intentional break with tradition. This break includes a strong reaction against established religious, political, and social views. Belief that the world is created in the act of perceiving it; that is, the world is what we say it is. There is no such thing as absolute truth. All things are

[9] Tratner, Michael. Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats. Stanford, Calif.: Stanford University Press, 1995. -38p.

relative. No connection with history or institutions. Their experience is that of alienation, loss, and despair. Championship of the individual and celebration of inner strength. Life is unordered. Concerned with the sub-conscious.

The horrors of World War I with its accompanying atrocities and senselessness became the catalyst for the Modernist movement in literature and art. Modernist authors felt betrayed by the war, believing the institutions in which they were taught to believe had led the civilized world into a bloody conflict. They no longer considered these institutions as reliable means to access the meaning of life, and therefore turned within themselves to discover the answers.

Their antipathy towards traditional institutions found its way into their writing, not just in content, but in form. Popular British Modernists include the following:

-James Joyce (from Dublin, Ireland) – His most experimental and famous work, Ulysses, completely abandons generally accepted notions of plot, setting, and characters.

-Ford Madox Ford – The Good Soldier examines the negative effects of war.

-Virginia Woolf – To the Lighthouse, as well, strays from conventional forms, focusing on Stream of Consciousness.

-Stevie Smith – Novel on Yellow Paper parodies conventionality.

-Aldous Huxley – Brave New World protests against the dangers and nature of modern society.

-D.H. Lawrence – His novels reflected on the dehumanizing effect of modern society.

-T.S. Eliot – Although American, Eliot's The Wasteland is associated with London and emphasizes the emptiness of Industrialism.

Literature scholars differ over the years that encompass the Modernist period, however most generally agree that modernist authors published as early as the 1880s and into the mid-1940s. During this period, society at every level underwent

profound changes. War and industrialization seemed to devalue the individual. Global communication made the world a smaller place. The pace of change was dizzying. Writers responded to this new world in a variety of ways.

Individualism

In Modernist literature, the individual is more interesting than society. Specifically, modernist writers were fascinated with how the individual adapted to the changing world. In some cases, the individual triumphed over obstacles. For the most part, Modernist literature featured characters who just kept their heads above water. Writers presented the world or society as a challenge to the integrity of their characters. Ernest Hemingway is especially remembered for vivid characters who accepted their circumstances at face value and persevered.

Experimentation

Writers broke free of old forms and techniques. Poets abandoned traditional rhyme schemes and wrote in free verse. Novelists defied all expectations. Writers mixed images from the past with modern languages and themes, creating a collage of styles. The inner workings of consciousness were a common subject for modernists. This preoccupation led to a form of narration called stream of consciousness, where the point of view of the novel meanders in a pattern resembling human thought. Authors James Joyce and Virginia Woolf, along with poets T.S. Eliot and Ezra Pound, are well known for their experimental Modernist works.

Absurdity

The carnage of two World Wars profoundly affected writers of the period. Several great English poets died or were wounded in WWI. At the same time, global capitalism was reorganizing society at every level. For many writers, the world was becoming a more absurd place every day. The mysteriousness of life was being lost in the rush of daily life. The senseless violence of WWII was yet more evidence that humanity had lost its way. Modernist authors depicted this

absurdity in their works. Franz Kafka's "The Metamorphosis," in which a traveling salesman is transformed into an insect-like creature, is an example of modern absurdism.

Symbolism

The Modernist writers infused objects, people, places and events with significant meanings. They imagined a reality with multiple layers, many of them hidden or in a sort of code. The idea of a poem as a riddle to be cracked had its beginnings in the Modernist period. Symbolism was not a new concept in literature, but the Modernists' particular use of symbols was an innovation. They left much more to the reader's imagination than earlier writers, leading to open-ended narratives with multiple interpretations. For example, James Joyce's "Ulysses" incorporates distinctive, open-ended symbols in each chapter.

Formalism

Writers of the Modernist period saw literature more as a craft than a flowering of creativity. They believed that poems and novels were constructed from smaller parts instead of the organic, internal process that earlier generations had described. The idea of literature as craft fed the Modernists' desire for creativity and originality. Modernist poetry often includes foreign languages, dense vocabulary and invented words.

I.2. W.B.Yeats is a modernist poet

William Butler Yeats is widely considered to be one of the greatest poets of the 20th century. He belonged to the Protestant, Anglo-Irish minority that had controlled the economic, political, social, and cultural life of Ireland since at least the end of the 17th century. Most members of this minority considered themselves English people who happened to have been born in Ireland, but Yeats was staunch in affirming his Irish nationality. Although he lived in London for 14 years of his childhood and kept a permanent home there during the first half of his adult life, Yeats maintained his cultural roots, featuring Irish legends and heroes in many of his poems and plays. He was equally firm in adhering to his self-image as an artist. This conviction led many to accuse him of elitism, but it also unquestionably contributed to his greatness. As fellow poet W.H.Auden noted in a 1948 "Kenyon Review" essay entitled "Yeats as an Example," Yeats accepted the modern necessity of having to make a lonely and deliberate "choice of the principles and presuppositions in terms of which made sense of his experience." Auden assigned Yeats the high praise of having written "some of the most beautiful poetry"[10] of modern times.

In 1885, an important year in Yeats' early adult life, he saw his first publication, in the Dublin University Review, of his poetry and the beginning of his important interest in occultism. It was also the year that he met John O'Leary, a famous patriot who had returned to Ireland after totaling 20 years of imprisonment and exile for revolutionary nationalistic activities. O'Leary had a keen enthusiasm for Irish books, music, and ballads, and he encouraged young writers to adopt Irish subjects. Yeats, who had preferred more romantic settings and themes, soon took O'Leary's advice, producing many poems based on Irish legends, Irish folklore, and

[10] Vendler, Helen. Our Secret Discipline: Yeats and Lyric Form. Cambridge: Harvard University Press, 2007. -75p.

Irish ballads and songs. As he explained in a note included in the 1908 volume Collected Works in Verse and Prose of William Butler Yeats*:* "When I first wrote I went here and there for my subjects as my reading led me, and preferred to all other countries Arcadia and the India of romance, but presently I convinced myself ... that I should never go for the scenery of a poem to any country but my own, and I think that I shall hold to that conviction to the end." As Yeats began concentrating his poetry on Irish subjects, he was compelled to accompany his family in moving to London at the end of 1886. There he continued to devote himself to Irish subjects, writing poems, plays, novels, and short stories all with Irish characters and scenes. In addition, he produced book reviews, usually on Irish topics. The most important event in Yeats' life during these London years, however, was his acquaintance with Maud Gonne, a tall, beautiful, prominent young woman passionately devoted to Irish nationalism. Yeats soon fell in love with Gonne, and courted her for nearly three decades; although he eventually learned that she had already borne two children from a long affair, with Gonne's encouragement Yeats redoubled his dedication to Irish nationalism and produced such nationalistic plays as The Countess Kathleen (1892), which he dedicated to her, and Cathleen Houlihan (1902), which featured her as the personification of Ireland in the title role[11].

Gonne also shared Yeats's interest in occultism and spiritualism. Yeats had been a theosophist, but in 1890 he turned from its sweeping mystical insights and joined the Golden Dawn, a secret society that practiced ritual magic. The society offered instruction and initiation in a series of ten levels, the three highest of which were unattainable except by magi (who were thought to possess the secrets of supernatural wisdom and enjoy magically extended lives). Yeats was fascinated by the possibility of becoming a magus, and he became convinced that the mind was

[11] Bloom, Harold. Yeats. New York: Oxford University Press, 1970. -36p.

capable of perceiving past the limits of materialistic rationalism. Yeats remained an active member of the Golden Dawn for 32 years, becoming involved in its direction at the turn of the century and achieving the coveted sixth grade of membership in 1914, the same year that his future wife, Georgiana Hyde-Lees, also joined the society.

Although Yeats' occult ambitions were a powerful force in his private thoughts, the Golden Dawn's emphasis on the supernatural clashed with his own need as a poet for interaction in the physical world, and thus in his public role he preferred to follow the example of John Keats, a Romantic poet who remained in comparison with Romantics William Blake and Percy Bysshe Shelley relatively close to the materials of life. Yeats avoided what he considered the obscurity of Blake, whose poetic images came from mystical visions rather than from the familiar physical world. Even so, Yeats' visionary and idealist interests were more closely aligned with those of Blake and Shelley than with those of Keats, and in the 1899 collection The Wind among the Reeds he featured several poems employing occult symbolism[12].

Most of Yeats' poetry, however, used symbols from ordinary life and from familiar traditions, and much of his poetry in the 1890s continued to reflect his interest in Irish subjects. During this decade he also became increasingly interested in poetic techniques. He befriended English decadent poet Lionel Johnson, and in 1890 they helped found the Rhymers' Club, a group of London poets who met to read and discuss their poems. The Rhymers placed a very high value on subjectivity and craftsmanship and preferred sophisticated aestheticism to nationalism. The club's influence is reflected in the lush density of Yeats' poetry of the times, culminating in The Wind among the Reeds (1899).

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[12] Vendler, Helen. Our Secret Discipline: Yeats and Lyric Form. Cambridge: Harvard University Press, 2007. -75p.

Although Yeats was soon to abandon that lush density, he remained permanently, committed to the Rhymers' insistence that a poet should labor "at rhythm and cadence, at form and style" as he reportedly told a Dublin audience in 1893. The turn of the century marked Yeats' increased interest in theatre, an interest influenced by his father, a famed artist and orator whose love of highly dramatic moments in literature certainly contributed to Yeats' lifelong interest in drama. In the summer of 1897 the author enjoyed his first stay at Coole Park, the County Galway estate of Lady Augusta Gregory. There he devised, with Lady Gregory and her neighbor Edward Martyn, plans for promoting an innovative, native Irish drama. In 1899 they staged the first of three annual productions in Dublin, including Yeats' The Countess Kathleen, and in 1902 they supported a company of amateur Irish actors in staging both George Russell's Irish legend "Deirdre" and Yeats' Cathleen Houlihan. The success of these productions led to the founding of the Irish National Theatre Society with Yeats as president. With a wealthy sponsor volunteering to pay for the renovation of Dublin's Abbey Theatre as a permanent home for the company, the theatre opened on December 27, 1904, and included plays by the company's three directors: Lady Gregory, John M.Synge whose 1907 production "The Playboy of the Western World" would spark controversy with its savage comic depiction of Irish rural life, and Yeats, who was represented that night with On Baile's Strand, the first of his several plays featuring heroic ancient Irish warrior Cuchulain[13].

During the entire first decade of the 20th century Yeats was extremely active in the management of the Abbey Theatre company, choosing plays, hiring and firing actors and managers, and arranging tours for the company. At this time he also wrote ten plays, and the simple, direct style of dialogue required for the stage

[13] Murphy, William M. Family Secrets: William Butler Yeats and His Family. Syracuse, N.Y.: Syracuse University Press, 1995. -73p.

became an important consideration in his poems as well. He abandoned the heavily elaborated style of The Wind among the Reeds in favor of conversational rhythms and radically simpler diction. This transformation in his poetic style can be traced in his first three collections of the 20th century: “In the Seven Woods” (1903), “The Green Helmetand Other Poems” (1910), and “Responsibilities” (1914). Several poems in those collections use style as their subject. For example, in ″A Coat,″ written in 1912, Yeats derided his 1890s poetic style, saying that he had once adorned his poems with a coat "covered with embroideries Out of old mythologies." The poem concludes with a brash announcement: "There's more enterprise in walking naked"[14]. This departure from a conventional 19th-century manner disappointed his contemporary readers, who preferred the pleasant musicality of such familiar poems as "The Lake Isle of Innisfree," which he wrote in 1890.

Simplification was only the first of several major stylistic changes. In "Yeats as an Example?" an essay in Preoccupations: “Selected Prose” 1968-1978, the prominent Irish poet Seamus Heaney commended Yeats for continually altering and refining his poetic craftsmanship. "He is, indeed, the ideal example for a poet approaching middle age," Heaney declared. "He reminds you that revision and slog-work are what you may have to undergo if you seek the satisfaction of finish; he bothers you with the suggestion that if you have managed to do one kind of poem in your own way, you should cast off that way and face into another area of your experience until you have learned a new voice to say that area properly".

Eventually, Yeats began experimenting as a playwright; in 1916, for instance, he adopted a deliberately esoteric, nonrealistic dramatic style based on Japanese Noh plays, a theatrical form to which he had been introduced by poet Ezra Pound.

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[14] Murphy, William M. Family Secrets: William Butler Yeats and His Family. Syracuse, N.Y.: Syracuse University Press, 1995. -73p.

These plays were described by Yeats as "plays for dancers"[15]. While Yeats fulfilled his duties as president of the Abbey Theatre group for the first 15 years of the 20th century, his nationalistic fervor, however, was less evident. Maud Gonne, with whom he had shared his Irish enthusiasms, had moved to Paris with her husband, exiled Irish revolutionary John MacBride, and the author was left without her important encouragement. But in 1916 he once again became a staunch exponent of the nationalist cause, inspired by the Easter Rising, an unsuccessful, six-day armed rebellion of Irish republicans against the British in Dublin. MacBride, who was now separated from Gonne, participated in the rebellion and was executed afterward. Yeats reacted by writing "Easter, 1916," an eloquent expression of his complex feelings of shock, romantic admiration, and a more realistic appraisal.

The Easter Rising contributed to Yeats' eventual decision to reside in Ireland rather than England, and his marriage to Georgie Hyde-Lees in 1917 further strengthened that resolve. Earlier, in an introductory verse to “Responsibilities”,he had asked his ancestors' pardon for not yet having married to continue his Irish lineage: "Although I have come close on forty-nine, I have no child, I have nothing but a book." Once married, however, Yeats traveled with his bride to Thoor Ballylee, a medieval stone tower where the couple periodically resided. With marriage came another period of exploration into complex and esoteric subjects for Yeats. He had long been fascinated by the contrast between a person's internal and external selves between the true person and those aspects that the person chooses to present as a representation of the self. Yeats had first mentioned the value of masks in 1910 in a simple poem, "The Mask," where a woman reminds her lover that his interest in her depends on her guise and not on her hidden, inner self. Yeats gave eloquent expression to this idea of the mask in a group of essays, “Per Amica

[15] Vendler, Helen. Our Secret Discipline: Yeats and Lyric Form. Cambridge: Harvard University Press, 2007. -75p.

Silentia Lunae" (1918): "I think all happiness depends on the energy to assume the mask of some other life, on a re-birth as something not one's self." This notion can be found in a wide variety of Yeats' poems.

Yeats also continued to explore mysticism. Only four days after the wedding, his bride began what would be a lengthy experiment with the psychic phenomenon called automatic writing, in which her hand and pen presumably served as unconscious instruments for the spirit world to send information. Yeats and his wife held more than four hundred sessions of automatic writing, producing nearly four thousand pages that Yeats avidly and patiently studied and organized. From these sessions Yeats formulated theories about life and history. He believed that certain patterns existed, the most important being what he called "Gyres", interpenetrating cones representing mixtures of opposites of both a personal and historical nature. He contended that gyres were initiated by the divine impregnation of a mortal woman first the rape of Leda by Zeus; later, the immaculate conception of Mary. Yeats found that within each 2000year era, emblematic moments occurred at the midpoints of the 1000 year halves. At these moments of balance, he believed, a civilization could achieve special excellence, and Yeats cited as examples the splendor of Athens at 500 B.C., Byzantium at A.D. 500, and the Italian Renaissance at A.D. 1500[16].

Yeats further likened these historical cycles to the 28day lunar cycle, contending that physical existence grows steadily until it reaches a maximum at the full moon (phase fifteen), which Yeats described as perfect beauty. In the remaining half of the cycle, physical existence gradually falls away, until it disappears completely at the new moon, whereupon the cycle begins again. Applying this pattern both to historical eras and to individuals' lives, Yeats

[16] McCormack, W. J. Ascendancy and Tradition in Anglo-Irish Literary History from 1789 to 1939. Oxford, England: Clarendon Press, 1985. -39p.

observed that a person completes the phases as he advances from birth to maturity and declines toward death. Yeats further elaborated the scheme by assigning particular phases to specific types of personality, so that although each person passes through phases two through 14 and 16 through 28 during a lifetime, one phase provides an overall characterization of the individual's entire life. Yeats published his intricate and not completely systematic theories of personality and history in "A Vision" (1925; substantially revised in 1937), and some of the symbolic patterns (gyres, moon phases) with which he organized these theories provide important background to many of the poems and plays he wrote during the second half of his career[17].

During these years of Yeats' esoterica Ireland was rife with internal strife. In 1921 bitter controversies erupted within the new Irish Free State over the partition of Northern Ireland and over the wording of a formal oath of allegiance to the British Crown. These issues led to an Irish civil war, which lasted from June 1922, to May 1923. In this conflict Yeats emphatically sided with the new Irish government. He accepted a six-year appointment to the senate of the Irish Free State in December 1922, a time when rebels were kidnapping government figures and burning their homes. In Dublin, where Yeats had assumed permanent residence in 1922 (after maintaining a home for 30 years in London), the government even posted armed sentries at his door. As senator, Yeats considered himself a representative of order amid the chaotic new nation's slow progress toward stability. He was now the "sixty-year-old smiling public man" of his poem "Among School Children," which he wrote after touring an Irish elementary school. But he was also a world renowned artist of impressive stature, having received the Nobel Prize for Literature in 1923.

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[17] Vendler, Helen. Our Secret Discipline: Yeats and Lyric Form. Cambridge: Harvard University Press, 2007. -75p.

Yeats' poems and plays produced during his senate term and beyond are, at once, local and general, personal and public, Irish and universal. At night the poet could "sweat with terror", a phrase in his poem ″Nineteen Hundred and Nineteen" because of the surrounding violence, but he could also generalize those terrifying realities by linking them with events in the rest of the world and with all of history. The energy of the poems written in response to these disturbing times gave astonishing power to his collection "The Tower" (1928), which is often considered his best single book, though "The Wild Swans at Coole" (1917; enlarged edition, 1919), "Michael Robartes and the Dancer" (1921), "The Tower", "The Winding Stair" (1929); enlarged edition, 1933), and 'Words for Music Perhaps and Other Poems" (1932), also possess considerable merit[18].

Another important element of poems in both these collections and other volumes is Yeats' keen awareness of old age. Even his romantic poems from the late 1890s often mention gray hair and weariness, though those poems were written while he was still a young man. Nevertheless, despite the author's often keen awareness of his physical decline, the last 15 years of his life were marked by extraordinary vitality and an appetite for life. He continued to write plays, including "Sophocles'KingEdipus" and "Sophocles'OedipusatColonus" (translation s performed with masks in 1926 and 1927) and "The Words upon the Window Pane" (1934), a full-length work about spiritualism and the 18th century Irish writer Jonathan Swift. In 1929, as an expression of gaiety after recovering from a serious illness, he also wrote a series of brash, vigorous poems narrated by a fictitious old peasant woman, Crazy Jane. His pose as "The Wild Old Wicked Man"

[18] Foster, R. F. W. B. Yeats: A Life. 2 vols. New York: Oxford University Press, 1997-2003. -65p.

(the title of one of his poems) and his poetical revitalization was reflected in the title of his 1938 volume New Poems[19].

As Yeats aged, he saw Ireland change in ways that angered him. The Anglo-Irish Protestant minority no longer controlled Irish society and culture, and with Lady Gregory's death in 1932 and the consequent abandonment of the Coole Park estate, Yeats felt detached from the brilliant achievements of the 18th Anglo-Irish tradition. According to Yeats' unblushingly antidemocratic view, the greatness of Anglo-Irishmen such as Jonathan Swift, philosopher George Berkeley, and statesman Edmund Burke, contrasted sharply with the undistinguished commonness of contemporary Irish society, which seemed preoccupied with the interests of merchants and peasants. He stated his unpopular opinions in late plays such as Purgatory (1938) and “The essays of On the Boiler” (1939).

But Yeats offset his frequently brazen manner with the personal conflicts expressed in his last poems. He faced death with a courage that was founded partly on his vague hope for reincarnation and partly on his admiration for the bold heroism that he perceived in Ireland in both ancient times and the 18th century. In proud moods he could speak in the stern voice of his famous epitaph, written within six months of his death, which concludes his poem "Under Ben Bulben": "Cast a cold eye on life, on death, Horseman, pass by!" But the bold sureness of those lines is complicated by the error-stricken cry that "distracts my thought" at the end of another late poem, "The Man and the Echo," and also by the poignantly frivolous lust for life in the last lines of "Politics," the poem that he wanted to close Last Poems*:*

"But O that I were young again / And held her in my arms."

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[19] White, Anna MacBride and A. N. Jeffares, eds. The Gonne-Yeats Letters, 1893-1938. New York: W. W. Norton, 1992. -86p.

Throughout his last years, Yeats' creative imagination remained very much his own, isolated to a remarkable degree from the successive fashions of modern poetry despite his extensive contacts with other poets. Literary modernism held no inherent attraction for him except perhaps in its general association with youthful vigor. He admired a wide range of traditional English poetry and drama, and he simply was unconcerned that, during the last two decades of his life, his preference for using rhyme and strict stanza forms would set him apart from the vogue of modern poetry. Yeats' allegiance to poetic tradition did not extend, however, to what he considered an often obscure, overly learned use of literary and cultural traditions by T. S. Eliot and Pound. Yeats deplored the tremendous enthusiasm among younger poets for Eliot's The Waste Land, published in 1922. Disdaining Eliot's flat rhythms and cold, dry mood, Yeats wanted all art to be full of energy. Yeats described in "The Tower". Yeats wanted poetry to engage the full complexity of life, but only insofar as the individual poet's imagination had direct access to experience or thought and only insofar as those materials were transformed by the energy of artistic articulation. He was, from first to last, a poet who tried to transform the local concerns of his own life by embodying them in the resonantly universal language of his poems. His brilliant rhetorical accomplishments, strengthened by his considerable powers of rhythm and poetic phrase, have earned wide praise from readers and, especially, from fellow poets, including W. H. Auden who praised Yeats as the savior of English lyric poetry, Stephen Spender, Theodore Roethke, and Philip Larkin. It is not likely that time will diminish his achievements.

II CHAPTER. DEPICTION OF MODERNISTIC IDEAS IN W.B.YEATS' POETRY

II.1. Characteristic features of Modernism in Yeats' poetry

Yeats is the greatest poet in the history of Ireland and probably the greatest poet to write in English during the twentieth century. His themes, images, symbols, metaphors, and poetic sensibilities encompass the breadth of his personal experience, as well as his nation's experience during one of its most troubled times. Yeats' great poetic project was to reify his own life, his thoughts, feelings, speculations, conclusions, dreams into poetry to render all of himself into art, but not in a merely confessional or autobiographical manner. He was not interested in the common-place. The poet, Yeats famously remarked, is not the man who sits down to breakfast in the morning. His elaborate iconography takes elements from Irish mythology, Greek mythology, nineteenth-century occultism which Yeats dabbled in with Madame Blavatsky and the Society of the Golden Dawn, English literature, Byzantine art, European politics, and Christian imagery, all wound together and informed with his own experience and interpretive understanding.

His thematic focus could be sweepingly grand in the 1920s and 1930s, he even concocted a mystical theory of the universe, which explained history, imagination, and mythology in light of an occult set of symbols, and which he laid out in his book "A Vision" which usually considered important today only for the light it sheds on some of his poems. However, in his greatest poems, he mitigates this grandiosity with a focus on his own deep feeling. Yeats' own experience is never far from his poems, even when they seem obscurely imagistic or theoretically abstract, and the veil of obscurity and abstraction is often lifted once one gain an understanding of how the poet's lived experiences relate to the poem in question.

No poet of the twentieth century more persuasively imposed his personal experience onto history by way of his art; and no poet more successfully plumbed the truths contained within his "deep heart's core," even when they threatened to

render his poetry clichéd or ridiculous. His integrity and passionate commitment to work according to his own vision protect his poems from all such accusations. To contemporary readers, Yeats can seem baffling; he was opposed to the age of science, progress, democracy, and modernization, and his occultist and mythological answers to those problems can seem horribly anachronistic for a poet who died barely sixty years ago. But Yeats' goal is always to arrive at personal truth; and in that sense, despite his profound individuality, he remains one of the most universal writers ever to have lived.

The complexity and fullness of William Butler Yeats' life was more than matched by the complexity and fullness of his imaginative thought. There are few poets writing in English whose works are more difficult to understand or explain. The basic problems lie in the multiplicity and intricacies of Yeats' own preoccupations and poetic techniques, and all too often the reader has been hindered more than helped by the vagaries of criticism and exegesis.

A coincidence of literary history is partly responsible for the latter problem. The culmination and conclusion of Yeats' career coincided with the advent of the New Criticism. Thus, in the decades following his death, some of his most important poems became exercise pieces for "explication" by commentators whose theories insisted on a minimum of attention to the author's cultural background, philosophical views, personal interests, or even thematic intentions (hence their odd-sounding term "intentional fallacy"). The consequence has been critical chaos. There simply are no generally accepted readings for some of Yeats' major poems. Instead, there have been ingenious exegeses, charges of misapprehension, countercharges, alternative analyses, then the whole cycle starting over again, in short, interpretational warfare.

Fortunately, in more recent years, simultaneously with decline of the New Critical movement, there has been increasing access to Yeats' unpublished materials, letters, diaries, and especially the manuscript drafts of poems and plays

and more scholarly attention has been paid to the relationships between such materials and the probable themes or meanings in the completed works. Even so, critical difficulties of no small magnitude remain because of continuing widespread disagreement among even the most highly regarded authorities about the basic metaphysical vision from which Yeats' poetic utterances spring, variously interpreted as atheism, Platonic dualism, modern humanist monism, and existentialism[20].

Added to the problems created by such a critical reception are those deriving from Yeats' qualities as an imaginative writer. Probably the most obvious source of difficulty is the highly allusive and subtly symbolic mode in which Yeats so often expressed himself. Clearly another is his lifelong practice of infusing many of his poems and plays with elements of doctrine, belief, or supposed belief from the various occult sources with which he was so thoroughly imbued. Furthermore, as to doctrine or belief, Yeats was constantly either apparently or actually shifting his ground more apparently than actually. Two of his better-known poems, for example, are appropriately titled "Vacillation" and "A Dialogue of Self and Soul." In these and numerous others, he develops and sustains a running debate between two sides of an issue or between two sides of his own truth-seeking psyche, often with no clear-cut solution or final stance made unequivocally apparent.

Related to this but not simply the same is the fact that Yeats tended to change philosophical or metaphysical views throughout a long career, again either actually or apparently, and, also again, sometimes more apparently than actually. One disquieting and obfuscating consequence of such mental habits is that one poem will sometimes seem flatly to contradict another, or, in some cases even aside from the dialogue poems, one part of a given poem may appear to contradict a

[20] Vendler, Helen. Our Secret Discipline: Yeats and Lyric Form. Cambridge: Harvard University Press, 2007. -75p.

different part of the same poem. Adjacent passages in the major piece "The Tower," involving apparent rejection of Plato and Plotinus alongside apparent acceptance of Platonic or Neoplatonic reincarnation and "translunar paradise[21]," constitute a case in point.

In spirit, doctrine, or belief, then, Yeats remained preponderantly a romantic and a nineteenth century spiritualist as he lived on into the increasingly positivistic and empirically oriented twentieth century. It was in form, not content, that he gradually allowed himself to develop in keeping with his times, although he abjured verse libre and never wholly relinquished his attachment to various traditional poetic modes. In the direction of modernism, he adopted or employed at various times irregular rhythms, writing by ear, declaring his ignorance of the technicalities of conventional metrics, approximate rhymes, colloquial diction, some Donnean or "metaphysical" qualities, and, most important of all, symbolic techniques much like those of the French movement, though not from its influence alone[22]. The inimitable Yeatsian hallmark, however, remained a certain romantic rhetorical quality, despite his own fulminations against rhetoric, what he called passionate syntax, that remarkable gift for just the right turn of phrase to express ecstatic emotional intensity or to describe impassioned heroic action.

To suggest that Yeats consistently achieved great poetry through various combinations of these thematic elements and stylistic devices, however, would be less than forthright. Sometimes doctrinal materials are indeed impediments. Sometimes other aspects of content are unduly personal or sentimental. At times the technical components seem to be ill-chosen or fail to function as might have

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[21] Chaudhry, Yug Mohit. Yeats, the Irish Literary Revival and the Politics of Print. Cork, Ireland: Cork University Press, 2001. -21p.

[22] Raine, Kathleen. W. B. Yeats and the Learning of the Imagination. Ipswich, Mass.: Golgonooza Press, 1999. -28p.

been expected, individually or conjointly. Thoroughly capable of writing bad poetry, Yeats has by no means been without his detractors. The poems for which he is famous, however even those which present difficulties of understanding are masterpieces, alchemical transformations of the raw material of his art.

Probably the most famous of all Yeats' poems, especially from his early period and with popular audiences, is "The Lake Isle of Innisfree." A modern, middle-income Dublin homemaker, chosen at random, has said on mention of Yeats' name: "Oh, yes; I like his 'Lake Isle of Innisfree'; yes, I always did like 'The Lake Isle of Innisfree.'" Such popularity, as well as its representative quality among Yeats' early poems, makes the piece a natural choice for initial consideration here.

On the surface, there seems to be little that is symbolic or difficult about this brief lyric, first published in 1890. The wavering rhythms, syntactical inversions, and colorful but sometimes hazy images are characteristic of much of Yeats' youthful verse. So too are the Romantic tone and setting, and the underlying "escape motif," a thematic element or pattern that pervades much of Yeats' early work, as he himself realized and acknowledged in a letter to a friend.

The island of the title real not imaginary is located in Lough Gill near the Sligo of Yeats' youth. More than once he mentioned in prose a boyish dream of living on the wooded isle much as Henry David Thoreau lived at Walden Pond, seeking wisdom in solitude. In other passages, he indicates that while homesick in London he heard the sound of a small fountain in the window of a shop. The experience recalled Lough Gill's lapping waters, he says, and inspired him to write the poem.

The most important factor for Yeats' emerging poetic vision, however, was his long-standing fascination with a legend about a supernatural tree that once grew on the island with berries that were food for the Irish fairy folk. Thus in the poet's imaginative thought, if not explicitly in the poem itself, esoteric or occult forces

were at play, and in a figurative sense, at least, the escape involved was, in the words of the letter to his friend, "to fairyland," or a place much like it.

One of the most notable sources of praise for "The Lake Isle of Innisfree" was a letter from Robert Louis Stevenson in distant Samoa. Stevenson wrote that only two other passages of literature had ever captivated him as Yeats' poem did. Yeats himself said later that it was the earliest of his nonnarrative poems whose rhythms significantly manifested his own music. He ultimately developed negative feelings, however, about his autobiographical sentimentality and about instances of what he came to consider unduly artificial syntax. Yet in late life when he was invited to recite some of his own poems for radio programs, he more than once chose to include "The Lake Isle of Innisfree." Evidently he wished to offer to that audience what he felt it probably wanted to hear. Evidently he realized that the average Irish homemaker or ordinary working man, then as later, would say in response to the name Yeats: "Oh, yes, I like his 'Lake Isle of Innisfree"[23]

Technically, "Leda and the Swan" (1923) is a sonnet, one of only a few that Yeats ever composed. The spaces between quatrains in the octave and between the octave and the sestet not to mention the break in line eleven are evidently Yeats' innovations, characteristic of his inclination toward experimentation within traditional frameworks in the period of the poem's composition. The story from Greek mythology on which the poem is based is well known and much treated in the Western tradition. In the tale from antiquity, a Spartan queen, Leda, was so beautiful that Zeus, ruler of the gods, decided that he must have her. Since the immortals usually did not present themselves to humankind in their divine forms, Zeus changed himself into a great swan and in that shape ravished the helpless girl. The story has often been portrayed pictorially as well as verbally; Yeats himself possessed a copy of a copy of Michelangelo's lost painting on the subject. There

[23] Vendler, Helen. Our Secret Discipline: Yeats and Lyric Form. Cambridge: Harvard University Press, 2007. -75p.

has been considerable critical discussion of the degree of interrelationship between the picture or other graphic depictions and Yeats' poem, but to no very certain conclusion, except that Leda seems much less terrified in Michelangelo's visual version where perhaps she might even seem to be somewhat receptive than in Yeats' verbal one[24].

The poem has been one of Yeats' most widely praised pieces from the time of early critical commentaries in the first decade after his death. Virtually all commentators dwell on the power, economy, and impact of the poem's language and imagery, especially in the opening sections, which seem to be concerned predominantly, if not exclusively, with mere depiction of the scene and events themselves. The poem's apparent simplicity, especially by Yeatsian standards, however, is decidedly deceptive. The greatest problem in interpretation is with the sestet's images of Troy in flames and with Agamemnon's death.

Almost as synonymous with Yeats' name as "The Lake Isle of Innisfree" is the unusual and foreboding poem "The Second Coming," which was composed in January, 1919, and first published in 1920. It is one of Yeats' few unrhymed poems, written in very irregular blank verse whose rhythms perhaps contribute to the ominous effect created by the diction and imagery. The piece has had a strange critical reception, deriving in part from the paradox that it is one of Yeats' works most directly related to the system of history in A Vision, but at the same time appears to offer reasonably accessible meanings of a significant kind to the average reader of poetry in English.

The more obvious "meanings," generally agreed on, are implications of disorder, especially in the first section, in which the falcon has lost touch with the falconer, and impressions of horror, especially in the second section, with its vision

[24] Vendler, Helen. Our Secret Discipline: Yeats and Lyric Form. Cambridge: Harvard University Press, 2007. -75p.

of the pitiless rough beast slouching through the desert. In the light of the date of composition, the validity of such thematic elements for both Yeats and his audience is immediately evident. World War I had just ended, leaving the Western world in that continuing mood of despondency voiced also in T. S. Eliot's The Waste Land (1922) which shares with Yeats' poem the desert image and in Gertrude Stein's and Ernest Hemingway's epithet of "a lost generation"[25].

Composed in 1926 and published in 1927, "Among School Children" is another of Yeats' most widely acclaimed and extensively studied poems. The two most famous interpretative readings are by Cleanth Brooks in The Well Wrought Urn: Studies in the Structure of Poetry (1947) and John Wain in Interpretations "Essays on Twelve English Poems" (1955). Although both essays are almost belligerently New Critical, each sees as the overall theme the relationships between natural and supernatural, or between matter and spirit, and the ravages wrought on humankind by the passage of time. Most other analyses tend to accept this same general meaning for the poem as a whole, although almost inevitably there have been some who see the subject as the triumph of art, or something of that sort. With this poem, the problems and difficulties of interpretation have been not so much with larger suggestions of significance as with individual lines or passages in their relationships or supposed relationships to the poem's broadest meanings. Such tendencies toward agreement about the piece's general thematic implications are fortunate since they are in keeping with Yeats' own comments in notes and letters: that physical or temporal existence will waste the youthful students and that the poem is one of his not infrequent condemnations of old age.

The inspirational matrix for the poem was literal enough a visit by Yeats in his role as senator in the newly established Irish Free State to a quite progressive school administered by a Catholic convent. Given this information, the reader will

[25] Jeffares, A. N. A New Commentary on the Poems of W. B. Yeats. London: Macmillan, 1984. -45p.

have no problems with stanza 1. Any analysis, incidentally, which suggests that Yeats felt that the children depicted were being taught the wrong kinds of things is open to question, for Yeats subsequently spoke to the Senate about the convent school in highly laudatory terms. The next three stanzas, however, although they are generally thought to be less problematical than the last part of the poem, are somewhat more opaque than the casual-toned and low-keyed opening. In stanza 2, the sight of the schoolchildren suddenly brings to the poet-senator's memory (with little transition for the reader) a scene in which a beautiful woman had told him of some childhood chastisement, probably by a schoolteacher. That memory, in turn, evokes for him a vision of what she must have looked like at such an age, perhaps not too much unlike the girls standing before him in the convent's hall. As indicated earlier in the biographical section, Yeats continued to work on poems and plays right down to the last day but one before his death. Although "Under Ben Bulben" was not his last poem, it was written quite consciously as a valedictory or testamentary piece in the summer and fall of 1938, when Yeats knew that death was not far away. Although such a status for the poem has been widely recognized by authorities from a very early date, surprisingly little has been written about it until relatively recently.

Ben Bulben is the impressive west-Irish headland "under" whose shadow Yeats specified that his body be buried in the churchyard at Drumcliff where his great-grandfather had been rector a century earlier. In draft versions, "Under Ben Bulben" had two previous titles: "His Convictions" and "Creed." Furthermore, the opening lines that read "Swear by" in the finished poem originally read "I believe." Here, then, presumably, if anywhere, one should be able to find Yeats' final views on life and the human condition. Because the poem goes on, however, to indicate quite candid belief in the existence of supernatural spirits and, further still, in reincarnation or transmigration of the soul, modern critics who do not accept such religious views have evidently declined to take the piece very seriously.

One apparent consequence has been that they have had little adequate basis for understanding or glossing the epitaph with which the poem concludes. Ironically, the epitaph has been very often quoted

"Cast a cold eye

On life, on death.

Horseman, pass by!"

Exegetical commentary on these three lines, however, has been almost as rare as that on the larger poem. Explication has been so minimal and inconclusive, in fact, that as late as 1974 one spokesperson, Edward Malins, asserted that determination of the epitaph's meaning and its intended audience "is anybody's guess." In terms of the framing poem's thesis of transmigration, however, along with evidence from other sources, the horseman can be identified as Yeats himself, a cosmic journeyer engaged in a vast round of cyclical deaths and rebirths, as outlined in "A Vision". A cold eye is cast on both life and death because the point of possible release from the wheel of reincarnation to some ultimate beatific state such as that imaged in "Sailing to Byzantium" is at such great distance that the grave is little more than a way station on the cosmic odyssey. Thus, there is time or place for little more than a passing nod or glance toward either life or death. In the words of a passage from "A Vision" that is virtually a prose counterpart of the epitaph's verse, man's spirit can know nothing more than transitory happiness either between birth and death or between death and rebirth; its goal is to "pass rapidly round its circle" and to "find freedom from that circle."

In Autobiographies, on the other hand, Yeats states that when great artists were at their most creative, the rest was not simply a work of art, but rather the "re-creation of the man through that art." Similarly, in a scrap of verse, he said that whenever he remade a poem, the real importance of the act was that, in the event, he actually remade himself. Thus he emerged the unity. Yeats' life and his work became two sides of the one coin.

II.2. Analyses of Yeats' poetry

Yeats stuck to the classics. He returned again and again to age-old traditional forms like ballads or Irish folk tales or even, in this case, ottava rima. While the Romantic era saw the world as being full of "progress and growth, the Modernist intelligentsia saw decay and a growing alienation of the individual"; they saw decline of civilization. They saw everything about the modern world as being cold, impersonal, and antagonistic, such as machinery and capitalism. Hence, major characteristics of Modern literature were self-reflection and cynicism.

The gradual evolution is one of the chief features of Yeats' poetry. His early poetry is romantic while the later one is realistic both in theme and treatment. He began by producing poems in the Pre-Raphaelite romantic tradition. There early poems are openly escapist, and their dreamy atmosphere is accentuated by rhythms. The use of Irish mythology and folklore electrified all Europe. It had a rare fascination for those who were fed up with overworked classic myths and legends. They became aware of a new lyrical voice that had a fay quality, a wild tenderness, something which was wanting to their souls. That is why Yeats was called the last of the great romantics. But he was soon tired and dissatisfied with this romanticism and the dissatisfaction kept increasing with his advancing age. Because of his enjoying a long life full of complexity, passion and variety of experience he could impart his poems masculine vigor and solidity which neither Keats nor Shelley nor Wordsworth could do.

Yeats' later poetry is nakedly real in character. It is even brutal, coarse and throwing with manly vigor. There is a more and more approximation to speech rhythms and colloquial diction. Natural words in a natural order are his aim and ambition now. There is no decoration or exaggeration in style. It is made terse and epigrammatic in force and sublimity. But it is rich and complex, the simplicity of form is accompanied by the profundity of thought. The uniformly high standard of work is maintained even in the poems of the last phase. Such sustained evolution

and uniformity of production is uncommon indeed. As Yeats was caught between two worlds of romanticism and modernism, this ambivalence in his personality is reflected in his poetry. Thus, his poetry has been pronounced as a battleground for the clash of opposites. The antimonies of the human and the non-human, of the spiritual and the material, the sensuous and the artistic, physical decay and intellectual maturity, the past and the present, the personal and the impersonal, power and helplessness, constantly occur and recur in his poetry.

With advance of age and gathering of experience, Yeats acquired complete command over his material and could move quite easily from one dissimilar concept to another and also compress vast possibilities within the compass of short lyric. In this way his lyrics acquire richness and force of personally felt emotion. The poem “The Second Coming” owes its intensity to Yeats's prophetic vision.

I chose “A Drinking Song”, by William Butler Yeats to analyze for a variety of reasons. I particularly like the simplicity of not only the language, but the message. It is not a particularly abstract or deep thought poem, but is a poem with a clear message none the less. The basic plot of the poem, as I saw it, is there is a man drinking a glass of wine, reflecting on his choices in life.

A Drinking Song

Wine comes in at the mouth
And love comes in at the eye;
That’s all we shall know for truth
Before we grow old and die.
I lift the glass to my mouth,
I look at you, and I sigh.

On the first read, there are no words that are particularly unfamiliar; however, every word seems to have been deliberately chosen based on the context and point of the message. Key words that I thought were crucial to the overall message of the

poem were wine, mouth, love, eye, know, truth, look, and sigh. I chose to specially acknowledge these words because if they were to be changed, the entire message of the poem would then be too.

In the first two lines, there are two fairly straight forward statements. The first is regarding the consumption of wine through the mouth (nothing super novel about this idea), and the second in how love comes through the eye. When I saw the word eye I first think of images and how a perceive my surroundings. Then I went back to the word love and had a bit of an "ah-ha" moment. Through this line, Yeats has specifically defined what the eye is seeing in this particular situation.

Following these two statement-type lines, Yeats continues on in the following two lines to describe that these are the only two things we shall know as a sort of "end-all, be-all" facts before we die. The key words that give me this sense are all and truth. When used in context, these two words denote that the person in the poem will know nothing else regarding life that is concrete definitive before passing away.

The final two lines is where the culmination of the previous four lines is. In a very systematic way, Yeats has defined two fairly simple statements, and has told the reader that these two statements are all we know as facts of life. Then, in the most abstract part of the poem he describes how he lifts the glass to his mouth and sighs. Since by already defining that wine comes in at the mouth, and love comes in at the eye, in the last line we now know as readers that Yeats is comparing love to wine.

But what really gives the concept and text of the poem a mood is the very last word, sigh. although the word love usually denotes happiness or joy, Yeats says he sighs when he sees the glass of wine appear in front of his face.

Another interesting connotative element to the poem is how Yeats states that wine coming in through the mouth and love coming in through the eye is all we're

ever going to know before we die. I thought die gave a very sharp contrast to the word love here; almost a life/death, happy/sad dualism.

As far as the mechanics of the poem, Yeats played with the elements of sound and line length and punctuation in particular to support the concept and message of the poem. There is a very obvious rhyme scheme of A B A B. This works to support the poem's namesake, A drinking Song. This scheme very well gives the poem a song type rhythm.

Line length is another fairly simple element to this poem, which I think adds to the idea of simplicity. Each line in the poem is exactly seven syllables long with the exception of the first line, which is six. This also works with the rhyme scheme to give it a song feeling.

The last element that really stuck out to me was the punctuation of the poem. While reading the poem, I noticed that some lines have periods, some have commas or semicolons, and some end with or contain no punctuation mark at all. From this punctuation, I gathered that as a reader I was to read the poem with strict punctuation. When I did, certain lines ran together and worked as one fluid thought, while other lines were separated into emphasized phrases. The most obvious example of this is in the last line where a comma is used to separate, "I look at you, and I sigh." When read aloud, this comma gives huge emphasis to the last three words as they work together to give an emotion of regret or a certain anguish.

Overall, I found this poem to be really thought provoking and cause me, as a reader, to do some introspection of my life choices. Although I can't definitively say, I feel that this was the intended reaction for readers to have. Yeats wanted readers to see life through the eyes of a person who has only lived for his drink, and how bleak his life has become that his idea of love come from the bottom of a glass.

"The Second Coming" was William Butler Yeats' ode to the era. Rife with Christian imagery, and pulling much inspiration from apocalyptic writing, Yeats' "The Second Coming" tries to put into words what countless people of the time felt:

Turning and turning in the widening gyre

The falcon cannot hear the falconer;

It was the end of the world as they knew it, and that nothing else would ever be the same again. The First World War had shaken the foundations of knowledge for many, and scarred from the knowledge of the 'war to end all wars', they could no longer reconcile themselves with a time before the Great War. This poem is the literary version of that: a lack of ability to think of a time before the war.

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world,

Much has been written on the apocalypse, and many of those writings focus on the harbingers of the event: it is always bloody and massive, a vicious explosion that shakes the world to its foundation.

The blood-dimmed tide is loosed, and everywhere

The ceremony of innocence is drowned;

The best lack all conviction, while the worst

Are full of passionate intensity.

In Yeats' poem, the apocalypse is a much quieter, more understated, affair. It opens up with the disturbance of nature.

Turning and turning in the widening gyre

The falcon cannot hear the falconer.

Falcons were used as a hunting animal since the medieval era. They are incredibly smart, and dedicated to their trainers, responding immediately to any noise that their handler makes, thus for the falcon to have flown so rapidly out of the reach of the falconer shows us how the delicate balance of the world has been upset. It's a particularly Shakespearian tactic to reflect evil in the way that nature behaves. In Macbeth, when the villainous Macbeth murders the good king, a lowly porter recognizes that the horses have started to eat each other, and that there was a great and thunderous storm. This is the same manipulation of imagery, using the

innocent vision of nature to imply a great warping in the fabric of things as they should have been. We see it throughout the first stanza:

Surely some revelation is at hand;

Surely the Second Coming is at hand.

The Second Coming!

Yeats' words take on an edge of doomed and destroyed innocence ('things fall apart, the center cannot hold'). The very world as he knew it – here no doubt represented in the immediate world as Yeats knew it, which was Europe – has started to crumble. The Great War is still fresh on his mind, and the phase

'*the centre cannot hold'*

It can also represent the battles that were fought in France, battles that left the country scarred beyond repair, and struggling in the aftermath of the war. 'Blood-dimmed tide', also, can reference the same war, but aside from the historical link, there is again that idea of nature warped by man – blood-dimmed tide, water corrupted by spilt blood, by war, by an encroaching and violent end.

The Lake Isle of Innisfree is perhaps the best known of all Yeats' poems. It has been a popular choice of anthologists since it was first published in 1890 and has made Innisfree, a tiny island in laugh Gill in County Sligo, Ireland, now a place of pilgrimage.

This green and watery landscape is where the young Yeats spent time as a child and the idyllic imagery remained strong in his memory. He wrote the poem when he was in his early 20s, stuck in the metropolis of London, homesick, struggling to get his name known and his poems out in suitable form.

Unknown to many, the basic theme is based on the day-dreams of a character in a novel Yeats wrote in 1891, John Sherman. And the catalyst for the poem was a jet of water in a shop window on the Strand in London. Yeats saw and heard the water spout, set up for a drinks advertisement, and the tinkling sound reminded him of laugh Gill's Innisfree. And don't forget that Yeats had also been influenced by

the writings of H.D.Thoreau, who wrote WaldenWhen Innisfree was finished. Yeats finally declared that it was 'my first lyric with anything in its rhythm of my own music'.

It had taken him a long time to complete the poem. Originally it had a different rhythm and many more syllables in long rambling lines but, with use and skill, he cut and polished the lines to reach a final successful outcome. As he matured however, he became disenchanted with his earlier work, including Innisfree, and said to his publisher in 1920 that 'the popular poems I wrote before I knew better' ought to be included in an anthology about to be published, to maximise sales. Yeats thought that his celtic period, so called, was not modern or cutting edge enough.

Yet he still did important readings in the 1930s of this poem and others written at around the same time. His highly formal aging voice can be heard on the BBC as he reads out the lines with 'great emphasis on the rhythm'. Seamus Heaney thought the readings were great, saying that Yeats' speaking voice was like an 'elevated chant.'

Some poets, and many people, will always yearn for quiet, out of the way places, where noise, pollution and crowds do not exist. The Lake Isle of Innisfree, with its Irish folk resonance and liturgical undercurrents, taps into the soul's desire for peace, harmony and natural surroundings.

The Lake Isle Of Innisfree

I will arise and go now, and go to Innisfree,

And a small cabin build there, of clay and wattles made;

Nine bean-rows will I have there, a hive for the honey-bee,

And live alone in the bee-loud glade.

Ist Stanza - Speaker describes physical location, on Innisfree, where he will live alone in a self-made cabin.

And I shall have some peace there, for peace comes dropping slow,

Dropping from the veils of the morning to where the cricket sings;

There midnight's all a glimmer, and noon a purple glow,

And evening full of the linnet's wings.

2nd Stanza - All the qualities of this new life are stated. Speaker needs peace.

3rd Stanza - Reiterates need to fulfill the wish. Even as he stands in the traffic, amongst the crowds, he longs for that idyllic island on the laugh.

This is a poem of strong rhythms and unexpected stresses which combine with caesura to produce long lines that surge forward then loosen off, a little bit like the waters washing around Innisfree.

A complex musicality adds to the idea of a rural idyll filled with birdsong, bee and cricket sounds. Contrast this with the tension induced by varied syntax and stress, reflecting the slight anxiety the speaker feels about life in the city, as his vision pulls him away.

Fundamentally built of hexameter and tetrameter, with six feet establishing the longer lines and four feet in the shorter, there are important variations in certain lines that merit closer study. Structual repeats help reinforce the idea that the speaker wishes to get away from the grey prison of the city and escape to the dream.

So basically the same iambic hexameter line with that different third foot, that extra unstressed word just before the comma, the caesura. Note the enjambment - no punctuation to end the line, it carries on into line two, so the reader's voice hardly pauses.

Metaphor. The poet uses this to compare two or more things without using the words 'like' or 'as', e.g. *'peace (evening) comes dropping slow'*, veils of the morning.

Alliteration. The repetition of consonant sounds, e.g. *'lake water lapping with low sounds.'*

Repetition. Certain words, sounds and even stanzas are repeated in a poem which serves to stress certain ideas, picture, images, sounds or moods, e.g,

'dropping slow, dropping, I will... now'.

Yeats has been regarded as a great myth-maker. His prose work "Vision" has been assessed as the most ambitious attempt made by any poet of time to set up a myth. Yeats is forever finding analogies in the present and the personal in the past and impersonal. The present is thus raised high and gloried and imparted the universal status of a myth. In the opening stanza of Easter 1916 we are given the myth of Yeats's contemporaries coming out of the dead past to take part in the activities of the present. Yeats invents new myths or tries old ones in changed context, or invests them with new significance. In the poem Magi the old Biblical story is modified and the Magi are transported to stars looking down at "bestial floor".

Yeats' poetry is simply obscure too. Undoubtedly, the undercurrent of mysticism running through Yeats' poetry produces obscurity because mysticism cannot be rationally interpreted. But this obscurity stems from the profundity of thought and terseness of expression rather than from the carelessness of the poet. He has also been spoken of as being arrogant and blunt sometimes. But reason for this is that inspired with absolute artistic sincerity and integrity, he does not hesitate to express himself in a blunt and straightforward manner. He may sometimes be coarse and brutal, but his brutality is an expression of his integrity of purpose.

Yeats was a great meterist as much as he experimented with various stanzas, and different forms of verse. He steered clear of the verse libra and other technical novelties of his day, but he used with conspicuous skill the traditional meters and stanza-forms. He freed the English lyric from the tyranny of the iambic meter and manipulated the stress, pause, and cadence of the long line with masterly ability and self-confidence. He specialized in octosyllabic couplet and brought out its colloquial possibilities. He made his stanza patterns correspond with the flow of thought and emotion.

Use of hyperboles can be taken as one of his poetry's features. Phrases like "a tattered coat upon a stick," "blood and mire", "dragon-ridden" etc., are hyperbolic. Such phrases, being overworked, become wearisome and sound hollow.

Yeats' poetry does not follow contemporary event . There are few references to factories, railways, airplanes, screaming engines, automobiles, etc., which are a part and parcel of modern life. In ignoring modern contemporary scene, he ignores much of his own experience. At times when he attempts to incorporate a contemporary reference into his verse requiring the exploitation of modern imagery, the result is unhappy. Thus, modern war is not adequately pictured in the poem Lapis Lazuli. In a democratic age, he champions the cause of the aristocracy and defends their tradition; and in the age of industrialism he extols the rural way of life. He is thus strangely indifferent to the trends of modern life while contemporary poets have been influenced thereby in their verse.

Yeats started his long literary career as a romantic poet and gradually evolved into a modernist poet. When he began publishing poetry in the 1880s, his poems had a lyrical, romantic style, and they focused on love, longing and loss, and Irish myths. His early writing follows the conventions of romantic verse, utilizing familiar rhyme schemes, metric patterns, and poetic structures. Although it is lighter than his later writings, his early poetry is still sophisticated and accomplished. Several factors contributed to his poetic evolution: his interest in mysticism and the occult led him to explore spiritually and philosophically complex subjects. Yeats' frustrated romantic relationship with Maud Gonne caused the starry-eyed romantic idealism of his early work to become more knowing and cynical. Additionally, his concern with Irish subjects evolved as he became more closely connected to nationalist political causes. As a result, Yeats shifted his focus from myth and folklore to contemporary politics, often linking the two to make potent statements that reflected political agitation and turbulence in Ireland and abroad. Finally, and most significantly, Yeats' connection with the changing face

of literary culture in the early twentieth century led him to pick up some of the styles and conventions of the modernist poets. The modernists experimented with verse forms, aggressively engaged with contemporary politics, challenged poetic conventions and the literary tradition at large, and rejected the notion that poetry should simply be lyrical and beautiful. These influences caused his poetry to become darker, edgier, and more concise. Although he never abandoned the verse forms that provided the sounds and rhythms of his earlier poetry, there is still a noticeable shift in style and tone over the course of his career.

Throughout his literary career, Yeats incorporated distinctly Irish themes and issues into his work. He used his writing as a tool to comment on Irish politics and the home rule movement and to educate and inform people about Irish history and culture. Yeats also used the backdrop of the Irish countryside to retell stories and legends from Irish folklore. As he became increasingly involved in nationalist politics, his poems took on a patriotic tone. Yeats addressed Irish politics in a variety of ways: sometimes his statements are explicit political commentary, as in "An Irish Airman Foresees His Death," in which he addresses the hypocrisy of the British use of Irish soldiers in World War I. Such poems as "Easter 1916" and "In Memory of Eva Gore Booth and Con Markiewicz" address individuals and events connected to Irish nationalist politics, while "The Second Coming" and "Leda and the Swan" subtly include the idea of Irish nationalism. In these poems, a sense of cultural crisis and conflict seeps through, even though the poems are not explicitly about Ireland. By using images of chaos, disorder, and war, Yeats engaged in an understated commentary on the political situations in Ireland and abroad. Yeats' active participation in Irish politics informed his poetry, and he used his work to further comment on the nationalist issues of his day.

One of the famous and priceless works of W.B.Yeats is "Sailing to Byzantium" poem. This poem is written in 1927. Several authorities, in fact, have gone so far as to say that "Sailing to Byzantium" explains itself or needs no

extensive clarification; but if such were actually the case, the amount of commentary that it has generated would clearly constitute an anomaly. If nothing else, the general reader ought to have some answer to the almost inevitable question, "Why Byzantium?" Though it does not provide every possible relevant response to such a query, a much-quoted passage from A Vision indicates some of the more important reasons why and how Yeats came to let that great Near Eastern city of medieval times represent in his imagination a cultural, artistic, and spiritual ideal. He believes, he says, that one might have found there "some philosophical worker in mosaic" with "the supernatural descending nearer to him than to Plotinus even," that in "early Byzantium" perhaps more than at any other time in history "religious, aesthetic and practical life were one." Artists of all kinds expressed "the vision of a whole people," "the work of many that seemed the work of one" and was the "proclamation of their invisible master."

It stars with following rhyming line:

That's no country for old man. The young
In one another's arm, birds in the trees,
-Those dying generations- at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

In the first line, Yeats says that his country is not appropriate for old man. It means old ancestors. And he continues in the next lines. He says that young people, generations are busy with unnecessary activities like birds which are singing about only love, not nature. Dying generations indicate cruel people who want only entertainment as bird are singing about only love, do not do other exercises. He says all of these men, women, waterfalls, fish, birds and all creatures are enjoying

the summer with happiness. They are singing the songs of senses and beauty and joy. All creatures are bound to born and death. They are unable to escape the cycle of life death. But the idea of the poet is that they all have neglected this process, because they are with sensual joys of beauties and activities.

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

The poet starts with true meaning that old man is only busy with unnecessary smallest sings. But in our life business or another jobs are not important as real meaning of life. He compares the old man to a worn out coat which is hanging on stick having no use. He uses "ugly words"[26] like 'paltry'. Similarly, the old man has no use in this life and only destination that awaits him is death. The only available choice for the old man is that mood is educated. Once his soul is educated the he will sing and sing louder, because he will get the whole picture and true essence of life.

Although there is no question whatever that "Sailing to Byzantium" is a richly symbolic poem, its genesis apparently involved a more or less literal level that, even though it has not been ignored, may not have been stressed in all its particulars as much as might be warranted. Yeats was first exposed to Byzantine art during a Mediterranean tour in 1907 that included Ravenna, where he saw mosaics

[26] James Applewhite. The Sewanee Review: Modernism and the imagination of ugliness. Journal articles. The John Hopkins University Press. 1986. p. 418-439.

and a frieze in the Church of San Apollinare Nuovo that is generally regarded as the chief basis of imagery in stanza 3 of "Sailing to Byzantium." Years later, however, two factors coincided to renew his interest, one of them involving a voyage in certain respects interestingly akin to that in the poem. In the first half of the 1920's, Yeats had read rather widely about Byzantium in connection with his work on the historical "Dove or Swan" section of A Vision[27]. Then, nearing sixty years of age, he became somewhat ill and suffered high blood pressure and difficulty in breathing. He was advised to stop work and was taken by his wife on another Mediterranean tour, this time seeking out other Byzantine mosaics, and similar craftsmanship that sharply contrasted art with nature, at places such as Monreale and Palermo, Sicily. As at least one commentator has pointed out, Yeats had no great regrets about leaving home at this time because of dissatisfaction with the political situation and depression about his health. The first legible words in the drafts of "Sailing to Byzantium" are "Farewell friends," and subsequent early portions make unequivocal the fact that "That country" in the finished poem is Ireland. Thus, the imaginative and poetic voyage of a sick old man leaving one locale for a more desirable one very probably had at least some of its antecedents in a rather similar actual journey a few years earlier.

Two symbolic interpretations of "Sailing to Byzantium" have been predominant by a considerable margin: Either the poem is about the state of the poet's spirit or soul shortly before and after death, or it is about the creative process and artistic achievement. A choice between the two might be said to pivot on response to the question, "How ideal is the ideal?" In other words, does Byzantium represent this-worldly perfection on the aesthetic level or perfection of an even greater kind in a transcendent realm of existence? A not insignificant amount of the

[27] Fleming, Deborah. A Man Who Does not Exist: The Irish Peasant in the Work of W. B. Yeats and J. M. Synge. Ann Arbor: University of Michigan Press, 1995. -145p.

massive critical commentary on the poem as well as on its sequel "Byzantium" has been in the way of a war of words about the "proper" reply to such a question, with surprisingly inflexible positions being taken by some of the combatants. Fortunately, however, a number of authorities have realized that there is no reason at all why both levels of meaning cannot obtain simultaneously and that, as a matter of fact, the poem becomes much more characteristically Yeatsian in its symbolic complexity and wealth of import if such a reading is accepted.

About 1926 or 1927 and thereafter, an apparent major change with emphasis on apparent seems to have taken place in Yeats' attitude toward life. On the surface, "Sailing to Byzantium" may look and sound like the culmination of a long line of "escape" poems, while many poems or passages written after it (for example, "A Dialogue of Self and Soul") seem to stress instead a plunge into the physicality of this world, even a celebration of earthly existence[28]. Even though Yeats continued to write poems very much concerned with transcendence, supernaturalism, and otherworldliness, he developed in his late career a "new" kind of poem. These poems were often short, were frequently presented in series or sequences, and were frequently but not always concerned with a particularly physical aspect of worldly existence.

These poems also share other attributes, a number of them related to Yeats' revived interest at the time in the ballad form. At times sound patterns other than rhyme contribute to the songlike effects, and some pieces, although not all, make effective use of the refrain as a device. In these verses, Yeats has come a long way from the amorphous Pre-Raphaelitism of his early lyrics. In them, in fact, he achieves some of the most identifiably "modern" effects in his entire canon.

Related to that modernity is the fact that these late-life songs are anything but simple in content and meaning. Their deceptiveness in this regard has led some

[28] Donoghue, Denis. Yeats. London: Fontana, 1971. -32p.

early critics to label them especially the scatological ones as tasteless and crude. More recent and perceptive analysts, however, have found them to be, in the words of one commentator, more nearly eschatological. What Yeats is doing thematically in such pieces, in fact, is by no means new to him. As in “Solomon and the Witch,” “Leda and the Swan,” and some other earlier pieces, he is using the sexual metaphor to explore some of the metaphysical mysteries of human existence. One significant difference, however, is that now the sexual experience itself sometimes seems to be regarded as something of a mystery in its own right.

Yeats wasn’t just an old curmudgeon, though. He truly believed in the ability of old forms to modify themselves for the new challenges and possibilities of his modern world. After you read "Sailing to Byzantium," you’ll see that this was a pretty huge theme in his poetry, as well. Where Eliot and Pound broke down poetic form completely, Yeats tried to breathe new life into an aging shell.

CONCLUTION

All in all, Modernism period has deep position in English literature. We have mentioned above some features of modernism. They are seen in form of the both prose and poetry. There are also some special marks in the structure. Modernist poets describe the real life with new side. They used simple, ordinary daily words. But they can give deep meaning and clear ideas.

William Butler Yeats was one of the modern poets, who influenced his contemporaries as well as successors. By nature, he was a dreamer, thinker, who fell under the spell of folklore and superstitions of the Irish peasantry. He is a prominent poet in modern times for his sense of moral wholeness of humanity and history.

Yeats' poetry does not follow contemporary event. There are few references to factories, railways, airplanes, screaming engines, automobiles, etc., which are a part and parcel of modern life. In ignoring modern contemporary scene, he ignores much of his own experience. At times when he attempts to incorporate a contemporary reference into his verse requiring the exploitation of modern imagery, the result is unhappy.

Yeats has strong self-assurance and was not afraid of making mistakes and others reaction t wrote his poems with the towards his ideas. He always got people surprised with his complex character.

Here Yeats confuses by stating that he doesn't want to change, but as a human change is always at hand even after death. In conclusion, Yeats enjoys the idea of change and changelessness within the world. Yeats of course approaches the idea of change and changelessness differently in each of the poems. Some of the ways that the idea of change is used can be optimistic more like the poem of "The Wild Swans at Coole" and some are more pessimistic and quite an eye opener like the poem on "The Second Coming" or "Sailing to Byzantium".

Further, his poetry deals with a variety of themes ranging from ancient legend, mythology, folklore, politics, history, love and constantly creates new myths of his own. His work is uniformly good and his creations are quite extensive and he writes with ease on themes adopted from every sphere of life. The sustained and continuous development of art and genius is the chief point in Yeats' poetry. The period of poetic activity in his case extended over fifty years, and during this long span of time he was constantly maturing and growing different from what he was at the beginning. There is no sudden change or break in continuity, but a slow evolution, and the seeds of the future are to be found in what has gone before. The seeds that are sown in the earliest phase gradually sprout and come to fruition in his later phase of poetry. Moreover The Collected Poems from an organic whole where each poem lights up its predecessor and is in turn illuminated by its successor. All obscurities disappear if Yeats' poetry is read as a whole, and such reading gives an aesthetic pleasure, such as is derived from the writings of even a few of the greatest poets.

The complexity and fullness of William Butler Yeats' life was more than matched by the complexity and fullness of his imaginative thought. There are few poets writing in English whose works are more difficult to understand or explain. The basic problems lie in the multiplicity and intricacies of Yeats' own preoccupations and poetic techniques, and all too often the reader has been hindered more than helped by the vagaries of criticism and exegesis.

In William Butler Yeats' brief love poem "A Drinking Song," we see modernism in the speaker's cynical questioning of both love and truth. I chose "A Drinking Song", by William Butler Yeats to analyze for a variety of reasons. I particularly like the simplicity of not only the language, but the message. It is not a particularly abstract or deep thought poem, but is a poem with a clear message none the less. Throughout his literary career, Yeats incorporated distinctly Irish themes and issues into his work. He used his writing as a tool to comment on Irish politics

and the home rule movement and to educate and inform people about Irish history and culture. Yeats also used the backdrop of the Irish countryside to retell stories and legends from Irish folklore. And he utilized one of modernism feature which was connected to the politics. At that time modernist poets criticized politics in their poems, and ordinary people song those poems along the street.

One of Yeats' concern was old age which is seen as a symbol of the tyranny of time. "Among School Children" he considers himself a comfortable scarecrow. The heart becomes 'comprehending, unfortunately attached to 'dying animal'. A powerful expression of Yeats' agony facing old age appears at the beginning of "Sailing to Byzantium".

He was both romantic and modernist and so talks about balance. We can see Yeats is a unique poet as he is traditional and modern poet at the same time.

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