

Tribhuvan University

Critique of Materialism in W. B. Yeast's Selected Poems

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Letter of Recommendation

Mr. Rajesh Prasad Chaudhary has completed his thesis entitled “Critique of Materialism in W. B. Yeats's Selected Poems” under my supervision. He carried out his research from 2066/05/01 B.S. to 2067/11/15 B.S. I hereby recommend his thesis be submitted for viva voce.

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This thesis entitled “Critique of Materialism in W. B. Yeast's Selected Poems” submitted to the Central Department of English, Tribhuvan University by Mr. Rajesh Prasad Chaudhary has been approved by the undersigned members of the Research Committee.

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Abstract

The present research tries to analyze Yeats's selected poems in the light of Jameson's version of Marxism. This study not only portrays the human conditions alienated and estranged as the corollary effects of materialism but also critique the system so far as antagonistic force to the development of art and literature. Drawing the view of critics who have acknowledged material mechanism in society, it brings Marxism especially, Jameson's version of Marxism, to reveal the cause behind human condition in modern age--alienation and estrangement. Through critical analysis of Yeats's symbol and image in his poetry, the research aims at putting spotlight on the bourgeois ideology that function antagonistically towards the development of art and literature.

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I. Politics in W. B. Yeats's Poetry

The present research tries to analyze Yeats's selected poems in the light of Jameson's version of Marxism. The primary objective of this research is to bring Marxism especially Jameson's version of Marxism to reveal the cause behind human condition in modern age--alienation and estrangement. Through critical analysis of Yeats's symbol and image in his poetry, the research aims at putting spotlight on the bourgeois ideology that functions antagonistically towards the development of art and literature. So, this study shows Yeats's critique of bourgeois materialism and materialistic progress in present time. By situating his thought within a counter-revolutionary tradition the researcher has underlined the political values that shadow those songs. Yeats's repudiation of abstract hatred can be seen as a plea for liberal tolerance in Ireland. But it must also be read as an attack on modern democratic values. These were not necessarily incompatible aims for Yeats's or many of his generation. Yeats's was part of a long tradition of political thought which treated liberty and democracy as largely antithetical values.

The thesis argues that in two key poems from *The Tower*, "Nineteen Hundred" and "Meditations in Time of Civil War," Yeats is exercising his 'one duty' to rewrite history. But far from reinscribing an outmoded nationalist mindset that idealizes one form of Irish identity, Yeats challenges former and current nationalist narratives of history by focusing instead in instances of rupture and the chaos of the present time Europe. In so doing, Yeats undercuts those stable narratives of unified heroic nations that were central to the political and cultural nationalist agendas during the twenties, which helped to perpetuate, in Deane's Words, a "colonialist mentality" even after of the Free state.

Scholars who analyzed Yeats and Irish literature from a historical vantage, a

practice that inevitably raises issues related to British imperialism, colonization and Irish nationalism, have, however, been correctly suspicious of temptation to make broad-based, prematurely celebratory, postcolonial reading. Echoing the cautionary remark of post-colonial theorists Ella Shohat, Anne McClintock, and others, they have argued that such reading, in assuming a clean break between and oppressive colonial past and a liberated "postcolonial" presents obscures the complexities and unique features of the Irish situation, fail to examine in detail the transitional period itself (one in progress to this day), and most importantly, ignore empire's crippling economic, political cultural, and psychological legacies, as Frantz Fanon has famously outlined. Indeed, recent Yeats scholarship has been particularly attentive to these considerations, frequently emphasizing the degree to which his verse from the 1920s and 30s remains bound in empire's Manichean logic, idealizing those aspects of Irish culture and those apparently essential qualities of the Irish culture and those apparently essential qualities of the Irish race the imperial discourse had used to mark the former colony as "other." According to the critics ranging from Donald Torching and Conor Cruise O'Brien to Terry Eagleton and Seamus Deane, Yeatsian cultural nationalism worked to romanticize, and thus to reinscribe these outmoded form of Irish identity, and in his late verses we can perceive Yeats liberally rewriting Irish history in the service of that end, criticizing growing materialistic tendency of modern people.

Despite the emergence of counter balancing arguments by Declan Kiberd, David Lloyd, and Edward Said, more work needs to be done responding to these criticisms and of a locally engaged postcolonial theory that attends to the specifics of the Irish situation rather than offering a means either to celebrate Yeats as a writer whose version somehow transcends the legacy of imperialism or to attack Yeats (again) for his admittedly aristocratic and authoritarian politics, the postcolonial affords a new vantage

from which to reinvestigate Yeats's verse in light of Irish history, to uncover his complex relationship with an Ireland in transition that, as Auden has famously written, "hurt (him) into poetry".

Looking broadly at Yeats's evolving project of cultural nationalism, particularly as it represents in his most bitterly nostalgic works in the 1930s, it would be difficult to defend Yeats against the claim "that he destroyed history in the service of myth" (Deane 32). Seamus Deane and Terry Eagleton are certainly correct when they argue that Yeatsian cultural nationalism was, at least in part, grounded in an ultimately conservative attachment to an idealized vision of Ireland's Ascendancy past, a romantic conception of Irish history that, according to Deane, "clearly harbours the desire to obliterate or reduce the problems of class, economic development, bureaucratic organization, and the like, concentrating on the essences of self, community, nationhood, theory, *Zeitgeist*" (33).

We can, of course, find critiques of all of these liberal-democratic forms in fascist theoretical writing as well; but as Benjamin argues, such critiques, even when translated into horrific practical actions, are ultimately ways of reinforcing the social and economic structures that produce those very objects of attack. For Benjamin argues that fascism encourages violence as a way of dissipating discontent produced by capitalist economic and political hegemony. It is not so easy, however, to reduce Yeats's later poetry to the status of a deceptive and ineffectual catharsis, a purgation that does nothing to alter the conditions occasions it. Although non-programmatic violence, violence conceived as a ground of value, may play such purgative role in that poetry, every technical or thematic invocation of such violence is also an element in Yeats's critique of his own social order. So if Yeats's later works engage themselves with fascism, it is certainly. Something close to what W.J. McCormack, discussing

Purgatory, calls "critical fascism." And even that label can only be offered along with McCormack's own warning that "the active reader's reception contributes to and modifies and (potentially) transforms any such essentialist definition of the work's meaning.

Focusing on the transitional moment itself and on Yeats's engagement with nationalist constructions of history, critics often formulate Yeats's meditations on an Ireland gripped by war as a romantic idealism or native historical myth making. Rather than using this definition of the role of violence in his works, Yeats with a political label, then, it would be better to view that violence as an example of the ways in which various levels of society's inner contradictory relationship manifest themselves in the poet's views. What matters in such an approach, is neither the private person of the poet, his psychology, nor his so-called social viewpoint but rather the poem itself as philosophical sundial of history. Proceeding from such an approach, we can see Yeats's violence not simply as the blind rage of a without accomplishing any change, but rather as a diagnosis of the degree to which liberal-democratic social organization (and the capitalist economic relations that accompany) has come to regulate both the poet's work and individual life in general. For Yeats's violence strikes every-where he encounters such regulations in action-at his personae who speak for him simply as "I" -shows the desperation of his struggle to resist such regulations in the shaping of his own subjectivity. That violence, then, in all of its forms, records a poet's struggle not so much to resolve the contradictions that animate his works as to survive them.

Homi Bhabha focuses on the moment of the displacement itself, a transitional moment where, as Bhabha puts it "the language of culture and community is poised on the fissures of the present becoming the rhetorical figures of a national past" (142) where a strictly Marxist reading would see a dialectical shift from an engagement with

history unfolding in the present to a glorification of history in the past.

Introduction to W.B. Yeats Nation building is rightly, thought at times excessively, and associated with political and social processes. Yes t, it is not confirmed to national liberation movements, charismatic leaders and liberators, wars of national independence, and the struggle of national entities to emerge to independent from a position of relative powerlessness and subservience to a dominant power.

Nations are as much cultural as political forms, and the creation of a unique high culture of world significant is often central to their legitimating (Smith 1991). True, the effects of culture are not as clearly quantifiable as those of politics. The effect of Verdi, for example, on Italian nationalism is hardly as clear cut as that of Garibaldi. Wagner's impact on German nationalism is amorphous alongside the concrete political achievement of Bismarck. William Butler Yeat's influence on Irish nationalism is not as definable as that of Michael Collins or Eamon DeValera. The inspiration of Chaim Nachman Bialik on Jewish nationalism is diffuse in comparison with that of Herzl. Yet it may be argued justly that artists have equal if not greater importance. They, above all, express the nation's distinctiveness as their creativity is part of the momentum to independence. They are themselves symbols and icons of the nation's unique creative power. They regenerate their nation morally and speak for its heart and conscience. Yeats' was the outstanding poet of literary movement integral to national revival. Yeats's for a subject people with glorious and violent ethno-religious memories, now struggling for survival in an empirical state with an attractive dominant culture .In common with other romantic culture nationalist (Hutchinson 1994), he said that an artist above the cleric as custodian of the national culture. Breaking with failed traditionalism, he aimed to regenerate morally, creating a humanist universalist culture by evoking a golden age of collective national memory.

Yeats possessed the sense of a public nationalism and poetic skepticism. He was a polymath and a self-taught intellectual with no university education. His most lasting 'national' achievement was the Irish National Theatre, which after 1904 became the Abbey Theatre and the center for a school of famous Irish playwrights. But he also founded literary societies, collected and edited Irish folklore, led occultist Celtic societies, wrote nationalist journalism briefly, under the influence of the dazzling Maud Gonne whom he loved fruitlessly, dabbled in the revolutionary politics. He supported the nascent Irish arts and crafts movement and Horace Plunkett's agriculture cooperative society. His belief in traditional Irish arts and crafts reflects that he denounced materialistic values. After Irish independence in 1921, he became for a time a senator and what he called 'a sixty-year-old smiling public man' ('Among School Children', 1921).

The cultural nationalism of Yeats's even inspired a revolutionary political nationalism. After independence, he became a canonical figure for the state whose creation he inspired. Yet his status as national poet is marked by irony and ambivalence. Fiercely individualistic, suspicious of the very nationalism which unleashed his creativity. A sense of national commitment in him just led with purely private concerns, a source both of originality and guilt. Private trauma though mirrored national concerns to a point. In particular the longing for a woman out of reach in poems such as Yeats' 'No Second Troy' (1908) or 'Words' (1908) - could express collective yearning for national wholeness. Private obsession in him might be viewed as the creative mainspring.

Yeats, too, felt himself from childhood to be an outsider "as a member of the colonial 'Protestant minority which after the British conquest of Ireland in the 17th century has supplanted Ireland's Gaelic Catholic aristocracy. In his literary and public activities, Yeats evidently aimed to overcome this stage of alienation" (Ellmann 1969).

His reworking of Ireland's native Gaelic traditions in English and revival of the legendary heroic pagan Ireland symbolically wedded protestant 'colonialist' and Catholic 'native'. However, what worked in literature did not work in social reality. "Yeats' cult of an aristocratic hero was alien to the populist nationalism of Catholic Ireland, which was antagonistic to what it regarded as the superior airs of the protestant Ascendancy" (Lyons 3). Yeats' sense of the failure as national poet led to his disillusionment with mass democratic values and flirtations and elitist, often irrational politics.

Yeats dreamed of becoming the poet of the Catholic Irish who wanted autonomy in their native homeland from British imperial rule and reversal of the land confiscation of the 17th century. He spoke for a rural society still traumatized by the Great Famine of the 1840s which has killed one million people and turned Ireland into an immigrant country in rapid demographic decline.

Still, the cultural nationalism of Yeats' was as much as inner rebellion against the established leaders as a cry against historical wrongs. He spoke for a generation radicalized by its sense of victimization and destabilized by rapid social change. The new moral vision based on the revival of history and culture which they articulated gave direction to radical, political activism.

Likewise, Yeats was "part of an extensive cultural nationalist movement" (Sheehy 1980). This movement, which lasted from the 1870s to 1914, sought to revive Ireland's pre-conquest Gaelic Culture and combat the increasing assimilation of Irish Society into Industrial Britain. At the same time, there was a large-scale constitutional nationalist drive, led by Charles Stewart Parnell (1846-91), to achieve a Home Rule Parliament with limited political autonomy from Britain. A catalyst of Irish nationalism was the agrarian crisis of the late 1870s which evoked fears of another famine and led to

land war between the Catholic peasantry and Protestant Landlords. However, Irish political nationalism was stimulated by British democratizing reforms. "These expanded educational opportunities opened up the civil service and the profession, and developed local government to the Catholic majority" (Hutchinson 8). "The result was a native middle class, strongly acculturated to British secular liberal ideals, which show themselves as the natural leaders of the Irish Society. This class, driven to nationalism by continued ascendancy of the protestant minority protested by the British state, allied with the conservative Catholic Church to demand a parliament for the Catholic Majority.

The nationalism of Yeats' arose both from problems of identity shared by their generation and from personal trauma. In a broader sense, he shared an unhappy family history and in early manhood underwent a religious crisis. Deracination pushed him to poetry and to the identification with a similarly unhappy national community.

Though his family was from respectable middle-class, Yeats suffered much of his life from status anxiety. When he was a child, his father gave up law for the unsecured vocation of painting that moved his family from Sligo to London, where he joined the Pre-Raphaelite Community of artists. The young Yeats was swift from a stable rural world into the anonymity of a vast, alien metropolitan society. Poor, lonely an Irish, he was mocked and humiliated by the English boys at the school. "He escaped by identifying with his father's cult of the Romantic artist as higher being, transcending the material world" (Ellmann 2). Here is the kernel of Yeats's later perception of the artist of the last aristocrat, struggling for self-mastery and in conflict with society, who by sheer will can summon up life forces that will transform the nation. Alienated from English society, Yeats dreamed of leading a vital Irish national community.

Yeats' aimed to overthrow fatalistic stereotypes produced not only by the external powers but also self-imposed by their kinsmen. Yeats attacked the stage Irish image of the feckless, loveable paddy supported by the Church attitudes and by the Irish elite kow-towing to British Imperial Culture. He sought to construct a secular activist high culture evoking historic and 'authentic' national models of Heroism in order to stir the young to action. Yeats' Cuchulain, for example, served a purpose not dissimilar from that of the Maccabees or Bar-Kokhba in Bialik' Poetry. Literature could, thus, serve the high purpose described in Shelleyan terms by Yeats as the "greater teaching power of the world, the ultimate creature of all value" (Yeats 1903).

Yeats called for a spiritual and communal' Anglo-Irish, 'literature, and he opposed what he show as the deadening realist forms of contemporary Bourgeois England. The poet Samuel Ferguson (1810-86) provided him with a model against which to react. Ferguson's epic poetry, based on Ireland's pagan aristocratic legends, aimed to nationalize capital Protestant gentry and middle-class. Ferguson failed in Yeats' view because his project and Yeats' proposed constituency were unnaturally yoked to British Culture and political forms (Yeats 1886). Instead, Yeats discovered his linguistic medium in the vibrant Irish-English vernacular, employed by Douglas Hyde, to convey authentic idioms of the Gaelic oral tradition. Yeats believed that creating an Irish Theater, based on Gaelic Legend and this Nobel vernacular (arising out of the decay of Irish language), was the most effective and influential instrument for the arousal of nationalism among the new generation of native English-speaking Catholics. He regarded the theater as the modern equivalent of the native institution of the oral communal story-telling (Yeats 1899). Yeats' Cuchulain plays put on the stage for the first time the 'ungovernable' warrior Hero, who in his battle with fate embodies the Nietzschean will to over through limits to modern audiences and especially to

revolutionary mass opinion and democracy. Perhaps more explosive, if limited in reach, were Yeats' increasingly bitter satirical verses as the literary and linguistic revival lost impetus. Poems such as 'September 1913' evoked dampened revolutionary ardour in the face of impending Home Rule. Yeats's refrain, 'Romantic Irelands dead and gone/ Yeats with O'Leary in the grave' set the heroic Irish heritage of sacrifice against the hypocritical piety. It, in effect, declared the failure of Irish nationalism. The attack on Irish society deeply affected young cultural nationalists such as Parnell and Macdonagh who abandoned constitutional politics for revolutionary activism (Edward 1977). So by focusing on Irish heritage of sacrifice, Yeats denounced materialistic tendency.

Yeats' powerful evocation of a visionary aristocratic Ireland led by self-sacrificing seers rejecting materialist values can be read as a reaction of a member of a declining Ascendancy family forced from much of his early career to eke out an unsecured existence as a journalist in the literary marketplace. His celebration of romantic, sometimes tragic, individuals who brought to a life of action high morale idols regardless of mass opinion, derived from his longings as a shy, insecure intellectual to be similarly active. His ambivalent Romanticism of Ireland came partly out of his unrequited passion for the aristocrat Maud Gonne, actress and revolutionary nationalist. He made his service to her a metaphor for his thwarted dedication to Ireland. Yeats cast Maud Gonne as Heroine queen in his nationalist plays, *Cathleen ni Houlihan* and *Cathleen*, and used her in poetry, fusing the dilemmas of nationalist politics with his own sexual frustration. Yeats' poetic achievement was greater than other 20th century poets, though in his lifetime his social and political impact was more modest. Yeats expresses the attraction and pride of belonging to a nation whose legends and culture are more powerful tools for overcoming rootlessness and transforming individual concerns into something of wider, more permanent importance. Yet no poet,

however gifted, can go against the ethnic grain to construct a nation. Yeats was rejected by the Irish as Bialik was never rejected by the Jews. Still, Yeats chooses not to leave the life of cosmopolitan romantic. Repeatedly he came back to Ireland and wrote up to the end, in 'Under Ben Bulbin' (1938), celebrating 'the Indomitable Irishry'.

In the long run, though Yeats had an impact on Irish culture comparable with that of Bialik on Jewish in large part this was because of his international recognition as an Irish nationalist and as one of the greater poet of the 20th century. Since the Gaelic revival failed to produce a vital national culture, Yeats' project to create a distinctive Irish literature in English has appeared increasingly plausible and viable. In particular, the Abbey Theater which survives to this day has shown through the high qualities of Yeats dramatist and the controversies that it has excited the potential for Irish cultural nationalism in English. In his reflections on the competing demands of personal conscience and national duty, Yeats was true to both his poetic calling and to his self-constructed national role. His career highlights the contribution of the minority Protestant community to Irish identity. His glorification of pagan Irish heroes of legend denies any single sectarian definition of the nation and has particular value in an island. In need of unifying ideology but wracked by divisions between its different religious and cultural traditions, his individual voice as rebel against this unity and mediocrity in his 'blind bitter land'--a voice originating in the same tradition of prophetic dissent in which Bialik wrote--is the conscience and direction of Irish national culture.

The theory of materialism holds that the only thing that exists is matter; that all things are composed of material and all phenomena (including consciousness) are the result of material interactions. In other words, matter is the only substance. To many philosophers, not only is 'physicalism' synonymous with 'materialism', but they use both words to describe a position that supports ideas from physics which may not be matter

in the traditional sense (like anti-matter or gravity). Therefore much of the generally philosophical discussion below on materialism may be relevant to physicalism. Also related are the ideas of methodological naturalism.

According to *Dictionary of Social Science*, “materialism is the philosophical position that states everything is material or a state of matter” (12). It means that everything is counted in term of material. In addition, money is a magic power which control human and creates the essential social status. It means that money is a creature of human which controls them and also their society. Material oriented tendency leads human into moral decadence since people cannot see beyond material. It is happen because human ignorance with the others, arrogance and look down to other people who led them into nothing but emptiness.

Recent historical analyses have variously concluded that contemporary patterns of happiness-seeking through consumption first emerged in the West in fifteenth and sixteenth century Europe. Although historians may disagree on the date and place of modern consumption's emergence, they agree that it has achieved an elevated and revered place in industrial and post-industrial life. Such a consumption-based orientation is commonly labeled materialism. Belk defines materialism as: "The importance a consumer attaches to worldly possessions. At the highest levels of materialism, such possessions assume a central place in a person's life and are believed to provide the greatest sources of satisfaction and dissatisfaction" (291).

Some philosophers tried to explain materialism through science since 19th century since philosophical materialism was developed. A German philosopher, George Wilhelm Friedrich Hegel, found a new scientific philosophy called dialectical materialism. The reality of Hegel' belief was about spirituality and nature as the product consumption. In the other words, Hegel required spiritual happiness as the most important in life.

At the time, the young Karl Marx adored this idea of Hegel and believed that Hegel had discovered something essential. He especially admires Hegel's dialectical account of human history into materialism by adapted Hegel's idea by arguing that economic forces were basic to all social phenomena. According to Marx, production and distribution of life's necessity should be equal to people, so there is no gap among society. He proclaimed equality is the most important thing in society to live better side by side. When Hegel focused on spiritual happiness and Karl Marx developed the idea of materialism more into economic purpose.

Every individual has to work really hard to fulfill their needs and get better living within life. It is nature of human being to do it, which is why human often called as an economic creature. The goal of economic efforts is the pleasure of human needs. Everyone requires at minimum of food, clothing and housing as the basic needs of human to survive. Those life's necessities should be had by all people. The production of life's necessities should be enough to all people and the distribution of it should be spread averagely in order to get better living and equality. That is the most important thing that Karl Marx tried to emphasize.

By the time is changing and so the human's needs. In the beginning, they just need food, clothes and shelter from the weathers to survive. But by the growth of human civilization, they need a lot of needs for their life such as lavish house, Universitas Sumatera Utara variation of food, brand new vehicles to ride, or most fashionable clothes to wear. And to have those things, human need to have a lot of money to buy that. Based on those matters, many people try to get better life to fulfill their needs.

The position of material in the first place as the life's essential needs to survive of human change into prestige of the human himself. Material is no longer interpreted as the life's necessities but it changes into money as the exchange devices nowadays. But as the

matter of face, recently becomes the symbol of success and happiness. This changing process certainly brings a lot of alteration to the human nature. Material which at the beginning is considered as the life necessities turns into human obsession to reach the happiness.

Modern people started to think money has such a powerful function. With money people do not only get anything they want but also they can also do everything they want to do. Even money involves a human status. Money is a "magic power which control human and creates the essential social status" (Ratha 27). It means that money is a human's creation which controls them and also the society.

The following chapter explores the idea that the bourgeois ideology is responsible for making human life more and more materialistic, thus leading them to estrangement and alienation. The chapter takes ideas from Marxist theorists such as Jameson and others.

III. Critique of Materialism in Yeats's Selected Poetry

Although most of W. B. Yeats's poetry deals with his love for his beloved, Maud Gonne, Irish myth, nationalism and politics, this present study explores, through some selected poems, how bourgeois mode of production has affected once harmonious human life, thereby making human life much materialistic; the study also reveals how the dominating materialist tendency in Ireland is enemy and obstacle to the flourishing of art and literature which needs subjective perception of the independent individuals. Thus, by taking insights from Frederick Jameson's version of Marxism, this study shows how bourgeois class and their ideology in Ireland ruled the commercial life of Ireland putting obstacles on the growth and development of true Irish art and literature.

Traditionally, ideology has referred to system of ideas, values and beliefs common to any social group; in recent years, this vexed but indispensable term has come to be associated with the process by which social subjects are formed, reformed and enabled to perform in an apparently meaningful world. In the well known formulation of Althusser's essay, "Ideology and Ideological State Apparatuses", "Ideology is a 'representation' of the imaginary Relationship of Individuals as Subject" (Eagleton 1). It is well known that the expression 'ideology' was invented by Cabanis, Destutt de Tracy and their friends, who assigned to it as an object the (genetic) theory of ideas. When Marx took up the term fifty year later and he gave it a quite different name even in his early works ideology is the system of ideas and representations which dominate the mind of man and social group. Althusser's concept of ideology is a system (with its own logic and rigour) of representations (images, myths, ideas or concept, depending on the case) endowed with a historical existence and role within a given society ... ideology, as system of representation, is distinguished from science in that in it the practice of social function is more important than the theoretical functions (76).

Similarly, in the poem, "To a Shade," capitalist ideology has been reflected as the poem shows the blind bitterness with which the benefactors of Ireland have been greeted. Yeats expresses his sorrow that Ireland's true and honest and nationalist leaders have been ignored and forgotten and only their thin shades (memories) have lingered. In the very first line, Yeats refers to Charles Stewart Parnell, an Irish Parliamentary leader and a true nationalist hero who loved Ireland. But people like Sir Hugh Lane, agent of contemporary bourgeois values have promoted the materialistic attitude. Yeats writes:

If you have revisited the town, thin Shade,
 Whether to look upon your monument
 (I wonder if the builder has been paid)
 Or happier-thoughted when the day is spent
 To drink of that salt breath out of the sea
 When grey gulls flit about instead of men,
 And the gaunt houses put on majesty:
 Let these content you and be gone again;
 For they are at their old tricks yet. (220)

Here, 'you' is Parnell who would be worried to find the prevalent materialistic attitudes of his successors. Though they have built the monuments of great leaders, they are so greedy that they have exploited the labourers who have built the monuments. This reality is reflected in the line, 'I wonder if the builder has been paid.' Human beings have been made insignificant and big grey gulls and majestic houses are decorated. The always-hungry materialistic look for ways to serve their own selfish interest as the poet says, "For they are at their old tricks yet" (221).

Marx and Engels had thought of society as a structure consisting of three fundamental levels-the economic base, and the superstructure, consisting legal and

political institutions on the one hand, and ideology on the other. They thought of ideology as sum of the forms in which men and women were conscious of the production relations and of the class struggle by which their society was in reality constituted. Althusser adds the fourth level, which is science, to this society. His concept of science is the science of the historical materialism, So, by describing ideologies as system of representation in which the 'practico-social' function is more important than the theoretical function. According to him, there are two fundamentally distinct forms of discourse at work in capitalist societies - science, which provides us with real knowledge of those societies, and ideology, which does not. Ideology social function, for Althusser, but this function is not that of producing knowledge of real knowledge of real historical conditions of society. The real historical condition in which poor people were often neglected, which is shown in the poem "To a Shade."

The 'man' in the second stanza of "To a Shade" is Sir Hugh Lane, who had offered to donate money and pictures to the people of Dublin. The money for the gallery seems not to have been forthcoming, and this is the starting point for 'To a shade'. Yeats conjures up the spirit of the nationalist hero Parnell and says he'd be saddened at Lane's treatment. Lane, according to Yeats, is a kindred spirit of Parnell - 'A man/ Of your own passionate serving kind'. What he had 'brought/ In his full hands' (223) are the paintings, or the generosity of spirit and cultural wealth for which they stand. For this generosity, he is ill-treated - the 'enemy, an old foul mouth' is William Martin Murphy, a newspaper magnate who opposed Lane:

A man

Of your own passionate serving kind who had brought

In his full hands what, had they only known,

Had given their children's children loftier thought,

Sweeter emotion, working in their veins
 Like gentle blood, has been driven from the place,
 And insult heaped upon him for his pains,
 And for his open-handedness, disgrace;
 Your enemy, an old foul mouth, had set
 The pack upon him. (226)

Here, Yeats criticizes the modern political leaders whose greed and lust for hoarding more and more material things has led to the impoverishment of the countries and the world. So, Yeats regards them as "enemy" of common poor people.

It is now that Yeats shows himself more and more enemy of the bourgeois, the Philistine materialists who ruled the commercial life of Dublin and put every obstacle in the way of the development of a true Irish art and literature," *To a Shade*" is only one of many poems directed against them. More and more Yeats comes to see in the country-house is "ideal, the ideal of a life lived with quite courtesy and ritual in aristocratic leisure, the pattern of adequate living the Platonic dance of life rendered in contemporary terms" (Daiches 1129). This shows that the Irish aristocracy led a very materialistic life.

Jameson goes much further toward reinvesting a traditional literature by suggesting that it has to be viewed "as the symbolic affirmation of the unity of a given tribe, collectivity, or even social formation" (292). In arguing in this way for a positive as well as negative Marxist criticism—the need to identify the Utopian promise as well as the ideological functioning of art—Jameson must contend with the "serious reservations" both poststructuralists and Marxists would raise to such a proposal:

How is it possible for a cultural text which fulfills a demonstrably ideological function, as a hegemonic work whose formal categories as

well as its content secure the legitimation of this or that form of class domination—how is it possible for such a text to embody a properly Utopian impulse, or to resonate a universal value inconsistent with the narrower limits of class privilege which inform its more immediate ideological vocation? (288)

What Jameson calls popular and/or marginalized cultural texts are important only insofar as they provide the "other" voice in reconstructing the class dialogue or struggle that (single-voiced) hegemonic texts suppress or reappropriate. Indeed, he suggests that "it may well be more adequate to study contemporary high culture (that is to say, modernism) as part of a larger cultural unity in which mass culture stands as its inseparable dialectical counterpole" (288). That texts affirming various non-hegemonic voices might be important in and for themselves and the cultures they represent, that "difference" might be thought differently—that is, liberated from its secondary and devalued status as "other"—Jameson's "investment in centered dialectic," which "results in an omniscient single model that takes care of and speaks on behalf of all possible differences and heterogeneities" (Radhakrishnan 319), will not allow. Jameson's Marxist literary criticism is designed to reconfirm and reestablish the centrality and universality of traditional literature; and his Marxist political stand to reconfirm and reestablish a traditional politics:

This is a classic case of a defensive reaction on the part of Marxism whose monopolistic hold on revolutionary subject formation is being challenged seriously by other discourses based on gender, sexuality, ethnicity, and the politics of location. (Radhakrishnan 313)

Yeats's next poem, "No Second Troy" shows how the British bourgeois have made the life of Irish people miserable. Though the poem is associated with his beloved Maud

Gonne, it can also be associated with Ireland. The poem tells us the bitter fact that Irish people have been isolated and thus become alienated because of the dominating capitalistic nature of Britain, which exploited the poor Irish people and deprived them of their natural rights. The poem reads:

WHY should I blame her that she filled my days?
 With misery, or that she would of late
 Have taught to ignorant men most violent ways,
 Or hurled the little streets upon the great.
 Had they but courage equal to desire?
 What could have made her peaceful with a mind?
 That nobleness made simple as a fire,
 With beauty like a tightened bow, a kind
 That is not natural in an age like this,
 Being high and solitary and most stern?
 Why, what could she have done, being what she is?
 Was there another Troy for her to burn?

Though Yeats's poetry is often regarded by critics as referring to his beloved Maud Gonne, the first line refers to Irish nationalists drawn to both Ireland's/Maud's beauty and her nationalistic tendencies. The poet is not in favour of blaming Ireland but the bourgeois colonizers who have exploited the Irish people for their material benefit. So, he believes the working class people would rise against the exploiters. That Yeats refers to them as 'ignorant' implies Maud's intelligence. "Or hurled the little streets upon the great, where "little streets" is a reference to Irish nationalists and commoners rising up against the strength of a great British Empire. Yeats, it seems, has little confidence that

the level of what they desire- an autonomous Ireland- would be met by an equal level of courage, hence the line: "Had they but courage equal to desire."

Marx and Engels had spoken of ideology largely in terms of forms of 'consciousness', Althusser argues that ideas were held to be the reality governing human life. Marx and Engels view ideology as including the literary and cultural products which are a part of it as a set of discourse whose function is to justify and maintain the position of ruling class in a society that is based (as all societies have thus far been) on the economic exploitation of one class by another. Ideology is the discourse of class interest (19). Marx and Engels develop a systematic philosophy they call the materialist conception of history. According to this conception, a given society consists fundamentally of the forces and relations of production of its members' material lives. Out of this economic 'base' arises a '*super structure*', consisting of that society's legal and political institutions and of all society's forms of consciousness, or 'ideology', including literary and cultural production. Since human history always been the history of class struggles reflecting the positions of the antagonistic classes) in society, especially that of ruling class.

In "Reconciliation" Yeats expresses his grievances that in the absence of his love, he is forced to make songs about "kings, Helmets, and swords" (102) the bourgeois and materialistic things, which he does not like. He wants to "hurl helmets, crowns, and swords into the pit" (102) which is his protest against capitalistic mode of production. In the poem, the poet searches for close, emotional relationship not material things which are supposed to make human life comfortable. In reality, these things have made his life lonely and miserable and estranged himself from harmony. The poem reads:

SOME may have blamed you that you took away
 The verses that could move them on the day
 When, the ears being deafened, the sight of the eyes blind
 With lightning, you went from me, and I could find
 Nothing to make a song about but kings,
 Helmets, and swords, and half-forgotten things
 That were like memories of you--but now
 We'll out, for the world lives as long ago;
 And while we're in our laughing, weeping fit,
 Hurl helmets, crowns, and swords into the pit.
 But, dear, cling close to me; since you were gone, (102)

Here, the poet longs for relationship, love and affection, not jewels and money as he calls up people to throw material things no matter how valuable they are. So he says to "hurl helmets, crowns, and swords into the pit" and to "cling close to me." Thus, he revolts against materialistic attitude.

In the poem, "The Wild Swans at Coole" the poet purely prefer natural world as it offers him perfect joy, but not the transient material comforts. With the trees "in their autumn beauty," the speaker walks down the dry woodland paths to the water, which mirrors the still October twilight of the sky. Upon the water float "nine-and-fifty swans." The speaker says that nineteen years have passed since he first came to the water and counted the swans; that first time, before he had "well finished," he saw the swans mount up into the sky and scatter, "whelling in great broken rings / Upon their clamorous wings." The speaker says that his heart is sore, for after nineteen autumns of watching and being cheered by the swans, he finds that everything in his life has changed. The swans, though, are still unwearied, and they paddle by in the water or fly

by in the air in pairs, “lover by lover.” Their hearts, the speaker says, “have not grown cold,” and wherever they go they are attended by “passion or conquest.” But now, as they drift over the still water, they are “Mysterious, beautiful,” and the speaker wonders where they will build their nests, and by what lake’s edge or pool they will “delight men’s eyes,” when he awakes one morning to find that they have flown away (*The Tower* 147).

Marx and Engels had spoken of ideology largely in terms of 'forms of consciousness'. Although, Marx developed the scientific concept of ideology, he continued to use pre-scientific language in describing it, because the process of developing the fully systematic terminology appropriate to the science he had discovered was a long and difficult one. Althusser argues, according to the principles of this science articulated elsewhere, ideology has little to do with consciousness. It is a profoundly unconscious phenomenon. Althusser writes:

Ideology is indeed a system of representations have nothing to do with 'consciousness': They are usually images and occasionally concepts, but it is above all the structures that they impose on the vast majority of men, not via their 'consciousness'. They are perceived-accepted suffered cultural objects and they act functionally on men via a process that escapes them. (77)

He means that ideology is primarily the kind of discourse that we do not consciously appropriate for ourselves, rationally judging it to be true. It is not the kind of discourse to which, having critically reflected upon it, a person makes a conscious act of assent. Rather, ideology comprises the stream of discourses, images, that are all around us all the time, in to which we are born, grow up, live, think and act.

For Althusser, "ideology is a particular organization which goes to constitute human beings as subjects and which produces the lived relations of production in society" (18). As a term ideology covers the various political modalities of such relations from identification with the dominant power to an oppositional stance towards it. It is the name of all the discourse in society that does not, like science, represent the reality of that society. It is the way in which men and women live their relationship to reality, it represents, the imaginary relationship of individuals to their real conditions of existence. Althusser argues that ideologies exist materially as a set of practices within an institution. An institution functions primarily by ideology; and by the ruling ideology in a given society. All ideology even before the rise of bourgeoisie, interpolates individual as subjects. It leads us to believe that we are subjects in the philosophical sense free and responsible centers of thought and action and ensures that we remain subjects in the political sense submissive to the ruling class.

"Ideology hails or interpellates individuals as subjects" (Althusser 128). This means first of all that most fundamental category of ideology is that of the 'subjects'. It is in bourgeois ideology that the term 'subject' first arises, but Althusser argues that the same category was at work in earlier ideologies under different names such as 'Soul' or 'god'. The concept of the subject is one in which an individual human being is believed to be the independent origin of their own thoughts, actions and emotions. For Althusser, society consists of complex set of relations between the mutually interacting practices by which they are constituted. Individuals do not determine these practices or their relationship; rather, the practice and their relationship determine the lives of the individuals. Each human being exists on an, individual inserted into the complex set of practice-by which their society produces the material conditions of its members' lives. Althusser further states: "It is ideology that causes individuals whose lives are in reality

determined by their insertion in a complex series of social practices to believe that they are free subjects the origin and source of their thoughts, emotions and actions” (89). Ideology 'recruits' subject among the individuals or 'transforms' the individual into subject by that very precise operation which Althusser has called interpellation or hailing.

The discursive practices have no universal validity but are historically dominant ways of controlling and preserving social relations of exploitation. Human experience is shaped by social institutions and specifically by ideological discourse. Althusser's theory abandons the orthodox interpretation of ideology as 'false consciousness' in favour of a theory which situates ideology firmly within material institutions (political, Juridical, educational, religious and soon) and conceives ideology as a body of discursive practices, which when dominant, sustain individuals in their places as 'subjects'. Every individual is 'interpellated' or 'hailed' as a subject by a number of ideological discourses, which together serve the interest of the ruling classes Foucault also emphasizes that discourses are always institutions. He shows social and political power works through discourse.

"September 1913" by William Butler Yeats, glorifies Ireland's revolutionaries and damns all those capitalists who are not willing to do what is right for the citizens of Ireland. This poem marks a change in Yeats' political views; Yeats goes from the aristocratic way of idealizing Ireland to taking on a more revolutionary voice. This poem begins by talking about the Dublin Lockout of 1913, which was about workers wanting to unionize:

What need you, being come to sense,
But fumble in a greasy till
And add the halfpence to the pence

And prayer to shivering prayer, until
 You have dried the marrow from the bone,
 For men were born to pray and save:
 Romantic Ireland's dead and gone,
 It's with O'Leary in the grave (lines 1-8).

Yeats is speaking to the Catholic bourgeois, in this poem. A "till" is a cash register. They fumble with their "greasy till," meaning that they have so much money coming in that they have to grease the drawer of the cash register. Adding "halfpence to the pence" means that they have all this money coming in, but none is going out to the people, who actually need it. They "have dried the marrow from the bone" meaning that the poor are suffering and dying while they live comfortably. "For men were born to pray and save" is a slam against the Catholic bourgeois; they pray and keep their money to themselves. The rich stay rich by not giving any of it away. The last two lines of this stanza function like a stop sign. They are meant to make you stop and think about what you have read. "Romantic Ireland's dead and gone," Yeats thinks that the selfishness of the Catholic bourgeois has made everything become meaningless. Ireland has become a poor nation concerned with money, and when money comes into the equation romance is lost; where there is greed there cannot be romance.

Fredric Jameson prefers to employ the term "late capitalism" to stress the continuity with the past. Instead of a decisive break, he characterizes today's information or electronic age as a facet of an evolving capitalist structure, but not a fundamentally differing mode of societal relations. "Late" capitalism or "multinational" capitalism signified for the Frankfurt school "a tendential web of bureaucratic control and the interpenetration of government and big business such that Nazism and the New Deal are related systems" (Jameson xviii). Instead, capitalism has evolved in a different

direction, and today's new period of capitalism is characterized by an international division of labor, a new, second and third world dynamic in stock exchanges and international banking, new forms of media interrelationships, computers, automation, global gentrification, and the flight of production to the third world. (Jameson, xix). The earlier, entrepreneurial capitalism of monopolies and imperialism defined internationally by rivalries between colonial powers has given way to a transnational capitalism that encompasses much of the world.

The Frankfurt school theorists wrote from an oppositional standpoint, examining the capitalist system as if outsiders looking in. Advanced capitalism is characterized by the colonization of these oppositional spaces, where one hardly thinks to critique the near ubiquitous intrusion of commodification and bureaucratization. This has rendered the Frankfurt school's critique of capitalism somewhat anachronistic: as Jameson puts it "any sophisticated theory of the post-modern ought to bear something of the same relationship to Horkheimer and Adorno's old "Culture Industry" concept as MTV or fractal ads bear to fifties television series" (Jameson, x). The situation has changed to the point where "the new social formation in question no longer obeys the laws of classical capitalism, namely, the primacy of industrial production and the omnipresence of class struggle" (Jameson, 3). The failure of many communist governments (or their modification and incorporation of capitalist reforms as in the case of China) has emphasized the stature of multinational capitalism as an overarching global system. According to Ernest Mandel, these developments have represented "a prodigious expansion of capital into hitherto uncommodified areas. This purer capitalism of our own time thus eliminates the enclaves of precapitalist organization it had hitherto tolerated and exploited in a tributary way" (Jameson, 36). Thus capitalism has become such an unquestionable global unifier that any dissent must be directed from within the

system itself, having lost the ability to function outside of its sphere. Ernst Mandel also defines the current version of capitalism as an advanced stage of a tripartite model. Market capitalism was followed by monopoly (or imperial) capitalism before giving way to multinational (or late) capitalism. Each of these divisions has its own cultural signifiers, that of realism, modernism, and postmodernism, respectively (Jameson, 35).

The totality of consumer culture has melded culture and the economy, giving rise to a blurring of the demarcation between high and low art. The work of art became a text, infused with a multiplicity of meanings adhering to certain underlying structures. And increasingly, modern technology has encouraged art designed for reproducibility for a multitude of consumers. As Jameson puts it "What has happened is that aesthetic production today has become integrated into commodity production generally: the frantic economic urgency of producing fresh waves of ever more novel seeming goods (from clothing to airplanes), at ever greater rates of turnover, now assigns an increasingly essential structural function and position to aesthetic innovation and experimentation" (Jameson, 5). Cultural production, once held as independent of economics, has become an indispensable part of the capitalist economic system, if not one of the primary tools of multinational capitalist hegemony. He continues:

To say that my two terms, the cultural and the economic, thereby collapse back into one another and say the same thing, in an eclipse of the distinction between base and superstructure that has itself often struck people as significantly characteristic of postmodernism in the first place, is also to suggest that the base, in the third stage of capitalism, generates its superstructures with a new kind of dynamic" (Jameson, xxi).

For example, the fusion of culture with economy has made the exportation of either one an explicitly political process as it adds to the American dominance of global, multinational capitalism. The need to discuss these two disparate sides of society as one is itself representative of a fundamental break with the viewpoints of the Frankfurt school theorists, who aligned themselves as arbiters of culture in resistance to a voracious capitalist machine. But the new definition of "'culture,' in the sense of what cleaves almost too close to the skin of the economic to be stripped off and inspected in its own right, is itself a postmodern development" (Jameson, xv).

In "Long-Legged Fly" Jameson's insight is applicable. Yeats advocates for the development of art and creativity. In each of the stanza, Yeats folds his poetry around the creative spark – the genius of mind. In the first is Ceasar, in the second Helen, and the third Michelangelo. "Our master Caesar is in the tent", that the topless towers be burnt/ And men recall that face, /Move most gently if move you must/ In this lonely place. She thinks, part woman, three parts a child, (105). And finally, "There on that scaffolding reclines Michael Angelo". Yeats does not confine himself to artists – Ceasar wasn't; neither was Helen. In one sense, Yeats could be celebrating the genius creativity as being more than just the province of the artist. On the other hand, Yeats could also be suggesting that all human endeavors, whether Ceasar's territorial, empire-building ambition which Yeats frames as "civilization" (perhaps man's greatest collective accomplishment), or Helen's physical grace and beauty, are expressions of artistic genius and creativity. The meaning could be either or could be both. Unlike some analysts, I like to think that the goal is not to guess at what Yeats intended, but to offer the possibilities presented by the poem itself.

In "A Prayer for my Daughter", the poet finds the external atmosphere as a hindrance to his child. Symbolically, the gloomy atmosphere represents the obstacles.

The poet watches his infant daughter sleep. It is stormy outside, there is a kind of dark and gloomy weather and he prays for her. And he says that he has gloom in his mind and we will understand that what gloom is that in his mind.

Once more the storm is howling, and half hid
 Under this cradle-hood and coverlid
 My child sleeps on. There is no obstacle
 But Gregory's wood and one bare hill
 Whereby the haystack- and roof-levelling wind,
 Bred on the Atlantic, can be stayed;
 And for an hour I have walked and prayed
 Because of the great gloom that is in my mind. (211)

The above stanza also explains the fact that because of people's materialistic benefit, the natural world has been destroyed and thus the human life has become vulnerable. Man's material quest has led to the exploitation of natural world such as Gregory's wood which has become "bare." This has saddened the poet as there is great gloom in his mind.

In the second stanza the poet describes the things while he is praying for his daughter. He walks for an hour and notices the "sea-wind scream upon the tower", "under the arches of the bridge", "in the elms above the flooded stream." They probably represent the dreaming of the human beings and they are decisive. They are all about the present material things and they block people from thinking about the future events. The last four lines of the second stanza clearly explain this idea:

Imagining in excited reverie
 That the future years had come,
 Dancing to a frenzied drum,
 Out of the murderous innocence of the sea. (212)

The stanza suggests that people have immersed themselves in the present material comforts, so they cannot give value to the future. They are in present "excited reverie."

The following stanza describes the quality that Yeats came to see as at the very heart of civilized life: courtesy. By courtesy he understands a means of being in the world that would protect the best of human dignity, art and emotion. And in his prayer for his daughter he wishes that she will learn to survive with grace and dignity in a world turned horrific. He explains that many men have hopelessly loved beautiful women, and they thought that the women loved them as well but they did not. Yeats writes:

In courtesy I'd have her chiefly learned;
 Hearts are not had as a gift but hearts are earned
 By those that are not entirely beautiful;
 Yet many, that have played the fool
 For beauty's very self, has charm made wise,
 And many a poor man that has proved,
 Loved and thought himself beloved,
 From a glad kindness cannot take his eyes. (12)

The poet wishes for a perfect, spiritual and harmonious life for his daughter and for the people of Ireland for that matter. Here, Yeats means to say that people should not involve themselves in physical aspect of love, but in spiritual and eternal aspect of love.

We need to examine one aspects of Marx's materialist conception of history in order to understand its basic outlines'. Any society consists of two classes one is bourgeois and the next is proletariat. Engels defines these term in his "The communist Manifesto". By bourgeois" he means to the class of modern capitalists, owners of the means of social production and employers of wage-labour. By proletariat, the class of

modern wage labourers who, having no means of production of their own, are reduced to selling their labour power in order to live (CM 219). In *Capitalism* Marx writes that modern society consists of three major classes: bourgeois, proletariat, and landowners. Nevertheless, he thinks of capitalism fundamentally as a mode of production that increasingly divides society into two economically antagonistic classes the bourgeois and proletariat. The proletariat own none of the commodities they produce, except food and shelter they can buy in order to sustain themselves as labourers. Furthermore, as a result of increasing division of labour, the work of the proletarian loses all individual character and pleasure for him. As Marx and Engels writes, He becomes on appendage of the machine, and it is only the most simple, most monotonous and most easily required knack that is required of him. (CM. 227). Not only, therefore, are the lives of the vast majority of society under industrial capitalism reduced to an inhuman level of subsistence, Marx and Engels comment, but not even this subsistence can be guaranteed them, because of the constant crises of overproduction and unemployment caused by the fluctuations of the market. As Marx and Engels write, “the bourgeois is ‘incompetent to assure an existence to its slave within his slavery’” (CM 233).

In the poem, "The Second Coming," Yeats imagines that more and more dangerous and authoritative bourgeois ideology would emerge in a disguised form:

The Second Coming! Hardly are those words out
 When a vast image out of Spiritus Mundi
 Troubles my sight: somewhere in the sands of the desert
 A shape with lion body and the head of a man,
 A gaze blank and pitiless as the sun,
 Is moving its slow thighs, while all about it
 Reel shadows of the indignant desert birds. (223)

Yeats wrote "The Second Coming" while Europe and much of the rest of the world was trying to recover from World War I. This was surely an important factor for him in writing the poem. Yeats saw great social troubles -- people's growing inclination to materialism -- all around him, and remarks on a world spinning out of control because people are becoming more and more greedy and desire for more physical comfort.

Yeats hints at technology progressing beyond mankind's ability to control it. The problem was evident to Yeats 80 years ago, and the problem has worsened since then. Yeats shows his concern that technology has advanced to the point where mankind can do a great deal of harm with relative ease. The world had never seen destruction of the likes of World War I, and most people were shocked at the extensive loss of human life during the war. In the time that Yeats speaks of, the rulers of the world were caught up in imperialism and expanding circles of power to the point where they would do almost anything to accomplish their goals. The ruthless power mongers were outspoken and numerous, and there seemed to be few who dared to speak out against them in the name of peace.

Spiritus Mundi brings an image of the sphinx to Yeats' mind. Yeats sees the sphinx rising up to bring forth the end of the world. The sphinx slept in a world of nightmares for 2000 years. The nightmares were caused by the turmoils of the human race. The indignant desert birds, humans who foresee the 'Second Coming' try to stop the sphinx (the end of the world), but their task is impossible. In the end, Yeats reveals no hope for the continued existence of poor class people.

W.B. Yeats's poem "Easter 1916" is his way of mourning the poor working class people he knew and lost in the 1916 Easter Rising. It's a eulogy for their lives and for all that Ireland suffered during and after that rebellion, which took 490 lives, not including

the fourteen (including the four men named in this poem) who were executed after that rebellion.

I HAVE met them at close of day
 Coming with vivid faces
 From counter or desk among grey
 Eighteenth-century houses.
 I have passed with a nod of the head
 Or polite meaningless words,
 Or have lingered awhile and said
 Polite meaningless words,
 And thought before I had done
 Of a mocking tale or a gibe
 To please a companion
 Around the fire at the club,
 Being certain that they and I
 But lived where motley is worn:
 All changed, changed utterly:
 A terrible beauty is born. (228)

In this long quote, Yeats attacks the bourgeois rulers who, for their material benefit, unleashed violence and killing against proletarians. Yeats begins the poem describing the casual friendship he enjoyed with the people he will go on to eulogize. People he would meet for a drink at the "close of day" (line 1) in clubs that resided among "gray Eighteenth-century houses" (line 4) which refers to the Georgian architecture that defines Merrion Square where Yeats lived (and wasn't too impressed by, apparently) for twenty years. The houses themselves are mostly brick or painted white, but the

neighborhood is dominated by the large gray Leinster House that holds the Irish parliament and casts a grayish tint over its side of Merrion Square at "close of day." Earlier I used the phrase "casual friendship" because the first stanza of this poem shows that Yeats wasn't all that close to these people. "I have passed with a nod of the head/Or polite meaningless words" (lines 5-6) Showing that the heroes he would "number in this song" (line 35) were not his kindred spirits but acquaintances that he would occasionally exchange lame pleasantries with on the street or "Around the fire at the club." (line 12) After setting up this very calm un-dramatic beginning, Yeats abruptly shattered the poem's tranquil set-up in lines 15&16 with "All changed, changed utterly/A terrible beauty is born."

Yeats repeats that last line in the second stanza and concludes the poem in order to drive home the point that everything has "changed utterly" for him, for the martyrs of the Easter Rising, and for Ireland. As for "a terrible beauty is born" I read this as a commentary on the country itself. Its physical beauty is unparalleled but it is impossible to separate the Emerald Isle's beauty from its rather blood soaked history.

In the second stanza, he describes the lives of the acquaintances involved: Georgina Markiewicz, Padraig Pearse, Thomas MacDonagh, and John MacBride. But the three men (and James Connolly, the leader of the rebellion) aren't called by name until the last stanza, and the Countess Markiewicz never is. But she is the first to be described as a woman who's "days were spent in ignorant/her nights in argument." (Lines 17-9) Yeats's description of her informs us she "rode to harriers" (line 24) when she was "young and beautiful." (line 23) We now have a vision of her as an upper-class (by the riding to hounds visual conjured in line 24) beauty who did charity work by day and debated Irish independence by night.

The next people honored are three who were executed after the rebellion was squelched (Georgina was given life in prison because she was a delicate' upper-class woman, then pardoned in 1917) the first of which was Pearse, an educated man who "kept a school/And rode our winged horse." (lines 24-5) The last refers to Pearse leading the group that captured the Dublin Post Office and reading the Proclamation of the Republic loud, to declare independence from Britain. He was the first to ride into battle, and the first to be executed. The second, MacDonagh, "his helper and friend" (line 26) who was cut down in the prime of his career according to Yeats's description "he might have won fame in the end/so daring and sweet his thought." (lines 28&30) The section dedicated to the third man proves my theory that these were not close personal friends of Yeats. "This other man I had dreamed/A drunken, vainglorious lout/He had done most bitter wrong/To some who are near my heart." (lines 31-4) This is Yeats's opinion of John MacBride (who had married and then abandoned the woman Yeats loved) but Yeats makes it clear that whatever his failings as a person, he must be "number[ed] in the song" (line 35) for his part in the war. There's also something vaguely ironic in lines 38 and 39. "He, too, has been changed in his turn,/Transformed utterly." These lines are threefold. One, they echo the terribly beauty' refrain; Two, they suggest that however much Yeats hated him, he didn't deserve death by firing squad; and three, the ironical part, was that his death and his part in this fight transformed him into a better person, someone Yeats could grudgingly respect.

In stanza three, Yeats comforts himself and his reader with the thought that all life is fleeting. A eulogy standard that we aren't meant to last forever and death in inevitable and natural. Lines like "Minute by minute they change;/A shadow of cloud on the stream/Changes minutes by minute" (lines 48-50) show this with soothing nature imagery, also impossible not to include while talking about Ireland. He makes two

references to a stone that never changes: in lines 43 and 56. First to establish that the stone was there in the beginning "to trouble the living stream" and it is there in the end "in the midst of all." This can be read two ways: One, as a direct reference to the land itself, meaning Ireland and the fact that it will always be there through all the wars and revolts and car bombings. Or, it could be a more vague there are some things that never change so don't despair' statement. The whole poem reveals the fact that the bourgeois rulers waged war against poor people and made their lives miserable.

In Yeats's best work, referents often conflict with referents within the same sign to create a network of interlocking, yet contradictory meanings in the reader's mind- the perceptual experience imaged in Yeats's interlocking gyres. The text conflicts with the reader's expectations of what language should do, transforming his perception of whatever thought the words was saying. such cognitive oscillations, induced by the act of reading most good poetry, force the reader to shift the mental strategies he might have used to interpret the text and those he uses to perceive his experience of the world around him.

The interpenetrating cones of *A Vision* gave Yeats the oscillating and contradictory image which corresponded to his perception of human personality and of human history, especially after 1916. Easter Rising. They also provided a figure which corresponds to the ambivalent relationship which Yeats maintained between himself and his modern audiences throughout his career. His conflicted feelings toward those audiences produced the contradictions in his verse through which Yeats tried to change the mordant Irish, even as he feared they were trying to silence him. The psychological violence of the conflict between Yeats and his public caused him to turn form them and invent an ideal audience, who would accept and support -- respond to and even inspire -- his work as a poet.

The aristocratic influence of Protestant families like the Gregorys had passed. Men raised in Catholic homes, whose wealth came from commerce and not from their ancestors, could stymie the support which the Gregorys provided for the arts, and so for Yeats's work. Yeats saw such Irishmen as members of the Catholic middle classes, and as he felt their influence over Irish culture increase, he invented totally imagined, ideal listeners and supporters of his work to replace aristocrats like the Gregorys.

The most vitriolic of the poems, "September 1913," underscores Yeats's hatred of what he saw as the emphatically Catholic and commercial origins of his public:

What need you, being come to sense,
But fumble in a greasy till
And add the halfpence to the pence
And prayer to shivering prayer, until
You have dried the marrow from the bone?
For men were born to pray and save:
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

By 1913 Yeats had reached an end. The romantic nationalist which John O'Leary had weakened in him in 1889 no longer fit the Ireland Yeats saw evolving in the second decade of the new century. Yeats had come to believe that the Irish were ruled by papist hucksters who fumbled through their prayers. Yeats had been particularly offended by what he considered an unholy alliance between Dublin capitalists and the Catholic Church during the employers' lockout.

Yeats says in his 1909 journal, come from the Irish lower middle classes, and have suffered through the cultivation of hatred as the one energy of their

involvement, a deprivation which is the intellectual equivalent to the removal of the genitals. Hence the shrillness of their voices. Yeasts shows in the above passage that his lower-middle-class enemies cannot create a culture for the Ireland and, in "One those that hated....," that they will threaten anyone, like Yeasts himself, who is capable of fathering Irish culture.

As a poet who felt threatened by the dominant social formations of his time. Yeast constantly invented and embellished ideal feudal and utopian communities where he imagined he might find the receptive and supportive audience for his work which he felt the modern world denied him.

The struggles left Yeast, as Terry Eagleton says, "doubly dislocated in Irish society": a middle-class poet aping aristocrats in order to battle other middle-class men. Most of Yeast's readers still feel the legitimate power of "The Second Coming" through the image of the beast as the conflicted, creative, and violently destructive spirit of modern man, expressed in Yeast's poetry and revealed in history through the massive destruction mankind has created for itself in this century.

During the same month that Yeats castigated his modern audiences in "September 1913," he looked into the sky and imagined the disembodied figures of "The Magi" waiting for a Second Coming which would signal the loss of control Western Civilization was bringing on itself:

Now as at all times I can see in the mind's eye,
 In their stiff, painted clothes, the pale unsatisfied ones,
 Appear and disappear in the blue death of sky
 With all the ancient faces like the rain-beaten stones,
 And all their helms of silver hovering side by side,
 And all their eyes still fixed, hoping to find once more,

Being by Calvary's turbulence unsatisfied,

The uncontrollable mystery on the bestial floor. (225)

The self-conflicting double gyres served Yeats as a contradictory metaphor for the conflicts he experienced in human history and for the contradictory relationship he maintained with his modern audience, the central conflict out of which he produced his poems throughout his life. Finally, Yeats envisions the world full of materialistic quest as he sees in his "mind's eye". His frustration is caused by the present situation in the world.

III. Condemnation of Materialism

Yeats's selected poems reflect how bourgeois ideology renders poor working class people's lives miserable, leading to estrangement, isolation and alienation. In doing so, these poems criticize the materialistic tendency upheld by bourgeois values. Although this study makes significant use of Marxist scholarship, it doesn't offer a comprehensive analysis of Marxist theories. Rather, an analysis of Yeats's employment of image and symbol for their ironic involvement on bourgeois with Jameson's version of Marxism remains the primary tool of analysis. Since the major objective of the study is to critique bourgeois idealism, a comprehensive analysis of Yeats's vast panorama of poetry has beyond the scope of this project. Given the nature of the research, available time and resources, this study doesn't offer an analysis of Yeats's personal life and relationship, even though such an analysis would definitely add up to the complex relationship between 'authorship' and 'political' ideology that Yeats's poetry presents.

This study brings into account a significant aspect of Yeats's poetic endeavor. Firstly, this study makes a connection between human condition-alienation and estrangement-with the ideology of materialism and then, it seeks to critique the mechanism to make an environment for the growth of art and literature. In this line, the study also closely sees the Yeat's attempt to form a permanent, ideal world as an alternative to the degraded material world.

In the poem "To a Shade" expresses his sorrow that Ireland's true and honest and nationalist leaders have been ignored and forgotten and only their thin shades (memories) have lingered. In the very first line, Yeats refers to Charles Stewart Parnell, an Irish Parliamentary leader and a true nationalist hero who loved Ireland. But people like Sir Hugh Lane, agent of contemporary bourgeois values have promoted the materialistic attitude. "No Second Troy" shows how the British bourgeois have made

the life of Irish people miserable. Though the poem is associated with his beloved Maud Gonne, it can also be associated with Ireland. The poem tells us the bitter fact that Irish people have been isolated and thus become alienated because of the dominating capitalistic nature of Britain, which exploited the poor Irish people and deprived them of their natural rights.

In "Reconciliation" Yeats expresses his grievances that in the absence of his love, he is forced to make songs about "kings, Helmets, and swords" (102) the bourgeois and materialistic things, which he does not like. He wants to "hurl helmets, crowns, and swords into the pit" In the poem, "The Wild Swans at Coole" the poet purely prefer natural world as it offers him perfect joy, but not the transient material comforts. With the trees "in their autumn beauty," "September 1913" by William Butler Yeats, glorifies Ireland's revolutionaries and damns all those capitalists who are not willing to do what is right for the citizens of Ireland.

In "Long-Legged Fly" Jameson's insight is applicable. Yeats advocates for the development of art and creativity. In each of the stanza, Yeats folds his poetry around the creative spark – the genius of mind. In the first is Ceasar, in the second Helen, and the third Michelangelo.

In "A Prayer for my Daughter", the poet finds the external atmosphere as a hindrance to his child. Symbolically, the gloomy atmosphere represents the socio-political obstacles. The poet watches his infant daughter sleep. It is stormy outside, there is a kind of dark and gloomy weather and he prays for her.

Yeats wrote "The Second Coming" while Europe and much of the rest of the world was trying to recover from World War I. This was surely an important factor for

him in writing the poem. Yeats saw great social troubles all around him, and remarks on a world spinning out of control.

By 1913 Yeats had reached an end. The romantic nationalist which John O'Leary had weakened in him in 1889 no longer fit the Ireland Yeats saw evolving in the second decade of the new century. Yeats had come to believe that the Irish were ruled by papist hucksters who fumbled through their prayers. In this way, by employing various symbols and images in the selected poems, W. B. Yeats condemns the growing materialistic tendency of the modern western people. At the same time, he attacks the bourgeois rulers and their materialistic values, which have made the lives of working class people miserable. So, this study of Yeats's selected poems shows how the elite rulers pursue their selfish materialist interest and exploit and oppress the poor people.

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