

**Tribhuvan University**

**Fusion of Ideals of Romanticism and Realistic Concerns of Modernism  
in W.B. Yeats' Selected Poems**

**A Thesis Submitted to the Faculty of Humanities and Social Sciences, Central  
Department of English in the Partial Fulfillment of the Requirements  
For the Degree of Masters of Arts in English**

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Letter of Recommendation

Prakash Ghimire has completed his thesis entitled “Fusion of Ideals of Romanticism and Realistic Concerns of Modernism in William Butler Yeats’ Selected Poems” under my supervision. He carried out his research from January 2019 to August 2019. I hereby recommend his thesis to be submitted for viva voce.

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Mrs. Anju Gupta

Supervisor

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Letter of Approval

This thesis entitled “Fusion of Ideals of Romanticism and Realistic Concerns of Modernism in William Butler Yeats’ Selected Poems” submitted to the Central Department of English, Tribhuvan University, by Prakash Ghimire has been approved by the undersigned members of the Research Committee.

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Abstract

*This research paper examines the fusion of ideals of Romanticism and realistic concerns of Modernism in William Butler Yeats' selected poems. It begins with a demonstration of Yeats as representative of Romanticism and explanation of crucial romantic traits. The Romantic influence is reflected through the issues like subjectivity, escapism, celebration of imagination, revival of myths, use of memory, valorization of nature, art and beauty. He inherits these themes from his Romantic predecessors like William Wordsworth, P.B Shelley and John Keats. Then, this paper continues to exhibit Yeats as a Modernist poet who has romantic roots. His connection with the changing face of literary culture in the early twentieth century led him to pick up the styles and conventions of modernist poets in order to reflect the turbulence of the world. This influences caused his poetry to fulfill the demand of the age. But, he never abandons to reflect the romantic elements that provided essence in his earlier poetry. Though, he belongs to the Modern period in literary canon. Yet, his poetry embodies Romantic features which explores the interaction of art and violence.*

Key Words: Romanticism, Modernism, Imagination, Myth, Subjectivity, Violence

This research paper explores the fusion of ideals of Romanticism and realistic concerns of Modernism in William Butler Yeats's selected poems: 'The Second Coming', 'The Lake Isle of Innisfree', 'The Wild Swan at Coole' and 'The Stolen Child'. Yeats is one of the most distinguished figures of twentieth century Ireland who belongs to the modern period in literary canon. He 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. But during early twentieth century, his writings began to change with respect to the era. New ideas

developed within the realm of philosophy which overturn the traditional modes of representation and express new sensibilities. This impact of modernism on Yeats's writing can be seen in his increasing abandonment of the traditional poetic diction in favor of more simple, concise manner and direct approach to the themes. He started to project the themes of pessimism, disintegration, immortality, hollowness, emptiness, chaos and disorder of human life. Instead of placing emphasizes only on the elements of imagination, he began to address public themes which led him to introduced himself as a modernist poet.

Romanticism emerged in the late eighteenth century and continued until the middle of the nineteenth century, whereas Modernism came into sight in the middle of nineteenth century and continued into the twentieth century. Modernism, in general, includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and sciences, were becoming ill- fitted to their tasks and outdated in the new economic, social, and political environment of an emerging fully industrialized world. The ground motive of modernism is to break away from the literary tradition. It is projected as impersonal, anti romantic and innovative in attitude and approaches to life against the romanticism which provides natural, emotional, personal and artistic themes to the literary tradition. An important aspect of modernism is how it relates to tradition through its adoption of techniques like reprise, incorporation, rewriting, recapitulation, revision and parody in new forms. Many canonical modernist writers define their work in opposite to romanticism. However, unlike fiction and drama, there is the continuation of romantic features in modern poems as well. The modern poets continued to imitate nineteenth century model and this becomes evident in Yeats poetry in which he explores his positive and idealistic view of natural life, society and the world.

The modernist movement is arepresentation of fragmentation in every field of life. After the First World War people got totally shattered and they suffered from frustration,

anxiety and loneliness. These horrible effects of war not only affect the lives of the people rather also affect the poetic world. In respect to the time, Yeats has used these different themes to symbolize the spiritual and psychological states of modern man and their dissatisfaction with the world.

Similarly, the Romantic period began around 1798 and ended around 1832, and is considered as a reaction against the authority of reason. Basically, the imagination and the glorification of nature and rustic life in poetic creation came into existence dismantling the earlier notions of writing the poems following the strict forms, patterns, meters, and the ideas of earlier classical periods. Romantic thereafter encapsulates the myths and return to the primitive, medieval and natural phenomenon. Romanticism came to be closely associated with the French revolution whereas Modernism was associated with the First World War. Therefore, it is possible to say that both the movements include the individuals against the established conventions, which had a great influence on their poets and writers. Raymond Williams mentions the relation between the two movements by stating that: "Romanticism is the most important expression in modern literature of the first impulse of revolution: a new and absolute image of man. Characteristically, it relates this transcendence to an ideal world and an ideal human society; it is in Romantic literature that man is first seen as making himself (71)". With the emergence of Romanticism the world had been introduced to the idea of 'individualism' and Modernism had taken this idea and improved it into a deeper and more understandable sense. Romantics believe that individuals can feel and act better in nature and they reject being in society because of corruption. In other words, Romantics give importance to the emotions of an individual and get inspired by nature. On the other hand, the celebration of self confidence is associated with the admiration of the individual creativity which is connected to the process of idealization in both of the movements.

William Butler Yeats is regarded as one of the last romantics' who successfully bridged the gap between the romantic tradition of the nineteenth century and modernist literature of the twentieth century which was produced in direct opposition to that tradition. He was considered both a romantic and modern poet. He started his literary career as a romantic poet and gradually evolved into a modernist one. Some of Yeats's early poems were written under the influence of romanticism whereas some of his later poems were written under the impact of modernism. His poems had a lyrical, romantic style, and they focused on love, longing and loss, and Irish myth. The works of poetry during these periods talk more about truth of fragmentation of human and efforts of modern inventions in humanity. Although, Yeats is a major modern poet and his poems are marked with modern human anxieties and crisis, many of his poems contain romantic elements such as subjectivity, high imagination, escapism, romantic melancholy, interest in myth, folklore and so on. His later poetry reflects modernism which is the outcome of his growing experience and intellectual abstractness. He highly presents the Irish culture and manifests the reality of society. Furthermore, his poems highly valorized natural and imaginative feelings interconnecting human beings with nature. Dan Mulhall asserts the same conviction, "I believe it is fair to say that Yeats early work was part of the tradition of English language romantic poetry that stretches back to Blake, Wordsworth, Coleridge, Keats and Shelley" (2). Yeats was highly influenced by the major romantics in his early years therefore, he wrote a number of romantic poems. Graham Hough, in his book *The Last Romantics*, begins by mentioning what Yeats declared:

We were the last romantics- chose for theme

Traditional sanctity and loveliness;

Whatever's written in what poet's name

The book of the people; whatever most can bless



The mind of man or elevate a rhyme. (6)

In the given lines, he affirmed that he was one of the last romantics who wrote about traditional purity and gave importance to individualism. He considers himself as one of the last romantics; however he can be seen as a modernist literary figure too. Dan Mulhall asserts that “Early in the twentieth century, something in Yeats’s work began to change. He began to find a new voice, with a more modern air” (4). In a way, it can be vividly seen that he was influenced by the new literary movement which was carrying a new way of expressing thoughts.

Historians divide the development of literary history into different periods according to time sequence. They do so for the convenience of discussing specific characteristics of particular period. However, it misleads readers and makes them believe that different periods are disconnected and not continuous. Modernism claims to break away from the established rules, tradition and conventions with many experiments in form and style against the romanticists’ poetics of spontaneity and imagination. However, Yeats being the modern poet incorporates romantic issues such as subjectivity, high imagination and valorization of nature, escapism, romantic melancholy in his poems.

“The Second Coming” explains Yeats’s theory of the movement of history. In the opening lines of the poem, Yeats uses the most complicated symbol that is of ‘gyre’ in order to describe present state of the world. In Yeats philosophy ‘gyre’, circular or spiral turns, represents the progression into a new era. In this respect, gyre concept in the poem perhaps emphasizes the cyclic nature of things. It means all times oscillate through two cones or gyres and the bases of them are joined. He believed that there was an endless cycle of human history and one cycle of history need to be end for the development of new history. Yeats vision of the world through the concept of gyre projects the connection of one movement with another. In Graham Matrin’s viewpoint ‘the symbolism of Yeats’s ‘The Second Coming’

is obscure and vague' (230), on the contrary, John R. Harrison points out that 'the poem could be interpreted to be anything but not obscure symbolism, except in some sense'(362). Paul Dean states that "The Second Coming" is one of the classics of the twentieth century. The poet mainly derives the poem's power from metaphor. There may not be anyone who is not moved by strong images used in the poem. Like romanticist, Yeats encapsulates romanticism in his early poetry to civil influences and then a modernist approach in later years.

Likewise, Yeats's another poem "The Wild Swan at Coole" written in romantic style explores the cycle of life through nature. The poet appears to be William Wordsworthian in delineating the beauty of nature. The poet parallels nature in the poem, as it represents his present state while, in the poem, there is a contrast between the poet and the swan. Swans are beyond the harsh realities of human life while human life is full of problems and troubles.

The poet says of the swans;

Companionable streams or climb the air  
 Their hearts have not grown old  
 Passion or conquest, wander where they will  
 Attend upon them still. (21-24)

The contrast between the swans and the humans remind of the contrast made by Keats between nightingales and humans in his "Ode to Nightingales". They are free and moved by the idea of passion and conquest. They become the symbol of immortality and fulfillment. He urges his readers to discover the inevitability of, mortality through his personal questioning; transience of natural beauty and art also encompasses an aspect of his search for truth.

Similarly, "The Lake Isle of Innisfree" expresses a set of desires familiar in the modern world: to escape, to achieve peace and solitude, to be at one with nature. It is highly subjective and imaginative poem which contains a great deal of romantic imagery. The poet

reaches the peak of his romantic imagination when he visualizes peace dropping slowly in the isle from “the veils of the morning to where the cricket sings” and where “midnight’s all a glimmer, and noon a purple glow and evening is full of the linnet’s wings”. The poet is fascinated by the charms of the isle that he cannot keep him away from the place. The poem therefore contains the essential romantic elements. F. R. Leavis, in his book *New Bearings in English Poetry: A Study of the Contemporary Situations* cites a statement by Yeats regarding his poetry: “I tried after the publication of *The Wandering of Oisín* to write of nothing but emotion” (29). This shows that Yeats longing for emotionality in his poems.

In the like manner, Yeats prefers rustic life and the purity of nature and so is the case with “*The Stolen Child*”. The environment of Sleuth wood in the lake is so dreamy that fantastic things happens there. The poet along with the herons and water rats walk in the lake all night dancing and mingling the lake water chasing “the forthy bubbles”. But the real world is not so beautiful and not so free from troubles and anxieties. That is why the poet invites the peace seeking trouble stricken people to come to this place:

Come away, O human child!

To the waters and the wild

With a faery, hand in hand

For the world’s more full of weeping than you can understand. (9-12)

The given stanza reminds one of Wordsworth who often, tired of the cruelties of the harsh realities of time, like to be lost in the lap of nature. Like Keats, Yeats in this poem wants to escape towards a dreamy land where he believes that there are no troubles and human anxieties. The fantasy that the poet creates in the poem out of his imagination places him next to Romanticists like S. T. Coleridge.

Numerous critics have examined Yeats’s poem from different perspectives. Richard Poirier compares the aspect of Yeats to James Joyce and T.S. Eliot in order to show “a

species of modernism from which Yeats quite consciously exclude himself” (39). The critic compares Joyce, Eliot and Yeats on various aspect of modernism. Regarding Yeats modernism, the critic Jeffrey Hart asserts that “the signal of transcendence in Yeats is intermittent and tends towards the ambiguous. The consciousness in Yeats’s poetry, resolutely individualistic, discovers truth on its own and test them on its own” (576). He comments that “Yeats was concealed modernist, unlike the theatrical and insurgent Pound” (552). The attitudes of both Yeats and Eliot and their art were deeply inflected both in theme and practice by philosophical, religious and social anxieties that had incubated in the nineteenth century. Both were haunted by the prospect that the world may be ‘Absurd’, in so far as it has no purpose; that history is merely a process of endless repetition. But Yeats sought to redeem the world through the imagination. Edward Profitt believes that Yeats’s writing makes sense and once if readers comprehend it completely they would highly appreciate it (165). Seamus Heaney states: “Yeats does not listen in but act out. The origin of the poetry is not a matter of sinking in but of coming up against, the mature music is not a lulling but an altering strain” (68). It means to say that Yeats’s poetry not only emphasizes on the problem of the society rather deploys the alternative solution to come out from that problems. He focused especially on imagination as a gateway to the transcendental and spiritual truth. The idea that nature provides an inherently restorative place to which human beings can go to escape the chaos and corrupting influences of civilization reflects Yeats’s creation of fantasy world out of imagination.

For William Wordsworth, poetry is a powerful feelings recollection of tranquility but Heaney views Yeats’s poetry as a mastery of struggle for “maximum struggle” and also the violent underpinning of Yeats’s own ambitions for poetry and drama. Seamus Heaney states:

Padraic Colum once spoke of Yeats’s poems having to be handled carefully as a blade, and the image reminds us of Yeats’s own ambitions for the work, poems “the

poet sings them with such airs/ That one believes he has a sword upstairs”; poems “cold and passionate as the dawn”; plays where he hopes “the passion of the verse comes from the fact that the speakers are holding down violence or madness—down hysterica passion. All depends on the completeness of the holding down, on the stirring of the beast underneath”. (62)

For Heaney, Yeats’s poetry is a lesson in controlling violence with form. It means she believes upon peace and solace rather than destruction because it is the only way to overcome from any kinds of conflict or violence in the society. Along with it, Yeats often looks outward to the historical impact of his internal thoughts. Historical impacts refer the cities of Dublin and London where he used to live alternately. While in Dublin, the spiritual and mystical elements of Irish mythology, folklore and occult intrigued and inspired him. Later living in London, he got exposed to the best in literature and art.

Yeats makes poetry through framing the space between subject and object, more explicitly the space where subject and object can become other as in the word “matter” itself. It is this space that creates the sensations that are affective in poetry. Deleuzian philosopher Elizabeth Grosz defines sensations as the result of the interactive exchange between subject and object. Grosz states:

Sensations are...extracted from the energetic forces generated between subjects and objects that are arrested, as it were, in flight, where they live as pure movement or transition...Sensations are subjective objectivities, or equally objective subjectivities, midway between subjects and objects, the point at which the one can convert into the other. This is why art, the composition of material elements that are always more than material, is the major—perhaps the only—way in which living beings deal with and enjoy the intensities that are contained within but are extracted from the natural world, chaos. (86)

When the subjective and objective interact sensations are produced. Yeats forms the interaction between the subjective and objective rhetorically. As “The Gyres” exemplifies, art is produced through framing the divide between subject and object according to the philosophers Deleuze and Guattari. They write “art does not commemorate or celebrate something that happened but confides to the ear of the future the persistent sensations that embody the event.”(19) This is exactly Yeats’s strategy. That is, Yeats seeks to convey to the ear of his reader the “persistent sensations” or “affective intensities,”(20) through both the rhetorical strategies and manipulation of his favored lyrical form rather than to poetically monumentalize a single historic event. Elizabeth Grosz states that art is “the expression and exploration of the unrepresentable,” because art is created by framing and thus delimiting chaos in such a way that produces affect (22).

Grosz argues “Art thus captures an element, a fragment, of chaos in the frame and creates or extracts from it not an image or a representation, but a sensation or rather a compound or multiplicity of sensations, not the repetition of sensations already experienced or available beyond or outside the work of art, but those very sensations generated and proliferated only by art” (23). In order to create artistic act of violence through a frame of chaos and disorder, Yeats draws a sensation out of conflict between internal ordering and external disordering affect of the act. This allows the reader to create aesthetic distance between them and the art. M.H. Abrams states:

The faculty of imagination is born, then goes underground, but only to rise... with the intellectual love which is ‘the first and chief’ and in which ‘we begin and end’; and it is also the indispensable mediator by which love manifests that it abounds over pain and apparent evil... saving the poet from a ‘universe of death’ ... opening the way to an earthly paradise. (119)

The imagination exists with the intellectual love present in the mind. Abrams clarifies this idea, noting that “justifying fear, pain and seeming evil as stemming from pervading love; he goes on to say that this love can neither exist nor triumph over evil except through the imagination as its complement and intermediary“(118). In this manner, he presents imagination as an important element for romantic poets. Yeats being a modernist poet encapsulates this idea of imagination in his poems in order to depict the chaotic atmosphere that modernism brought in the society.

Likewise, Harold Bloom regards Modernism as a belated version of Romanticism and even declares Romanticism itself as no more than a belated Miltonic poetry. In *Anxiety of Influence: A Theory of Poetry*, Harold Bloom says that “the history of fruitful poetic influence ... is a history of anxiety and self starving caricature, of distortion, of perverse, willful revisionism without which the modern poetry as such could not exist” (30). Bloom's theory of anxiety of influence has the notion that “poetic strength comes only from a triumphant wrestling with the greatest of the dead and from even more triumphant solipsism” (9). For Bloom, present poets see the poets of older generation in a powerful position, thus know that they have to struggle against them. This sense of struggle develops an attitude of both love and rivalry or what Freud calls an oedipal complex in them. The young poets want to free themselves from the dominating influence of poetic forefathers. Therefore the young poet misreads the works of the old poets to avoid the sense. Thus no poem can remain stand alone; consciously or unconsciously, every poem follows the tradition.

In *Map of Misreading*, Bloom posits that “a meter . . . argument makes a poem . . . the thought and the form are equal in order of time, but in the order of genesis of visionary content rather than form” (20). Bloom emphasizes poetry as the genesis of visionary content rather than form. He thus shows the continuation of different periods of the literary canon. Moreover, in *Map of Misreading*, Bloom explains in greater detail his central notions of

‘belatedness’ and ‘revisionism’. Belatedness in the sense of late coming and having to do it again what has already been done by their fathers. Feeling of belatedness is concerned with the loss of originality. Therefore, there is no invention or discovery. Revisionism is the rewriting, the regular interpretation of poetic history by poets attempting to make space for themselves. It is strongly connected to the way canon is formed. Therefore for Bloom, ‘any poem is not writing, but a rewriting, and though a strong poem is a fresh start is starting again’ (3).

According to Bradbury and McFarlane “ A number of critics have been tempted to see modernism as a resurgence of Romanticism, though conceivably in a more extreme and strained form of pure irrationalism” (46). Bradbury and McFarlane accept the fact that there are similarities and differences between the two movements. Both the movement was against the enlightenment thinking, which claims that the world is rationally ordered whole. In comparison to this, both the movement predicts that the world is disorganized because of social, political, economic and cultural problem. Therefore, they tended to challenge the existing system with the hope of creating new one, which would be able to fulfill the needs and expectations of the people who are living in the unsatisfying circumstances.

On the other hand, it is possible to say that both of the movements include the individuals’ against the established conventions, which had a great influence on their poets and writers too. Raymond Williams mentions the relation between the two movements by stating that it is in “Romantic literature that man is first seen as making himself” (71). With the emergence of Romanticism the world had been introduced to the idea of individualism and modernism had taken this idea and improved it into a deeper and more understandable sense. In other words, the celebration of self confidence is associated with the admiration of the individual creativity which is connected to the process of idealization in both of the



movements. Romanticism gives importance to the emotion of an individual and gets inspired by the nature.

Ellmann and Fieldson in *The Modern Tradition* seek to develop the connecting link between the modernism and romanticism. For the critics, the concept of modernism or of the modern', is both all- pervasive and curiously vague in literary criticism. They provide the explanatory background of the literary tradition on the basis of nine categories as symbolism, realism, nature, cultural history, the unconscious, myth, self consciousness, existence and faith. Regarding the romantic and modernist ties, the writers assert:

Everyone has begun to realize that the great age of the century's literature, the age of Yeats, Joyce, Eliot and Lawrence, of Proust, Valery and Gide, of Mann, Rilke and Kafka, has already passed into history. Looking back upon that age historically, we are able to see it in historical depth. We become aware of what we must call a 'modern tradition', which reaches well back into romantic era and even beyond. And the more we extend our perspective in time, the less inclined we are to see this tradition as narrowly literature. What comes to mind is rather something broadly imaginative, a large spiritual enterprise including philosophic, social and scientific thought, and aesthetic and literary theories and manifestoes, as well as poems, novels, dramas. (ii)

Ellmann and Fiedelson keep an eye on the historical background of the modern tradition with reference to the modernist writers like Yeats, Joyce and Eliot. On the other hand, the writer excavates the similarities of the modern poems, novels, dramas with the romantic ones on the basis of the philosophical, imaginative, social and scientific perspectives. They believe that modern tradition stretches from the romantic era to the present.

Yeats started his long literary career as a romantic poet and gradually evolved into a modernist poet. Modernist critic T.S. Eliot remarks that "The past should be altered by the

present as much as present is directed by past” (5). Eliot’s claims here signify that what an individual has experienced can be changed by his/her present experience and the decision of the present are always affected by the past experience. Keats, as a romantic poet, reflects his imagination being influenced not only by his understanding of better past as he conceives but also of the present. In the same instance, Yeats was influenced by the major Romantics in his early years. Though facts of modernism come out in his later writing, there is no doubt that Yeats felt more comfort in declaring himself as a Romantic when he retrospectively reasserted his romanticism as a heroic stance in the filthy wave of modernism.

All the reviewers mentioned above portray their different views regarding the continuation of these two movements’ i.e. modernism and romanticism in Yeats’ poetry. In his early literary career, he established himself as one of the most important romantic poets and gradually his ingrained modernist ideas in his poetry turned him as a modernist poet. But Yeats was neither strictly romantic nor strictly modernist. He often includes the fragmentation of modernization but also focuses heavily on the romantic aspects like spiritual, personal and emotional sentimentality. In addition, he tries to reflect a romantic world to be more active and creative soul, which he cannot achieve to have in material realm. Multiple meanings and interpretations are a great feature which we see in Yeats’ poetry similar to the modern literature. Apparently his poems seem simple and straight forward with complexity in themes and style. His works bridged the gap thematically, formally, and stylistically between romanticism and modernism.

This research paper is based upon primary and secondary resources available in library, journals and internet websites. Along with this, this paper has taken theoretical insights: one of the theoretical frameworks is accounts of origin of Modernism that often begins with Charles Baudelaire’s *The Painter of Modern Life, and other Essays* gave such prestige to the term modern:

this solitary mortal endowed with an active imagination always roaming the great desert of men [...] is looking for that indefinable something we may be allowed to call “modernity,” for want of better term to express the idea in question. The aim for him is to extract from fashion the poetry that resides in its historical envelope, to distil the eternal from the transitory. [...] Modernity is the transient, the fleeting, the contingent; it is one half of art, the other being the eternal and immovable. [...] You have no right to despise this transitory fleeting element, the metamorphoses of which are so frequent, nor to dispense with it. If you do, you inevitably fall into the emptiness of an abstract and indefinable beauty. (13-14)

Modernism is defined as the art where he sees beauty and modernity as intertwined. He believes that the artist can learn technical skills from old masters, but to make art beautiful he or she must understand the nature of present day beauty. Baudelaire defines nature as a temple where living pillars utter confusing words- man passes through a forest of symbols that stare at him with an intimate gaze.

Charles Baudelaire returns art to the domain of aesthetics. Art, he suggests, is all about beauty, not truth. The work of art is the one that captures the feel of its epoch with elegance and pathos. Art is at once Romanticism and modern. Art is a diverse range of human activities in creating visual, auditory or performing artifact expressing the author’s imaginative, conceptual ideas, or technical skills intended to be appreciated for their beauty or emotional power. However, Baudelaire also agrees with the earlier strands of Romanticism that the artist is the gifted creator of a timeless and abstract ideal: in the Salon of 1846, he states:

Romanticism lies neither in the choice of subjects nor in exact truth, but in the manner of feeling... Romanticism is the most recent and up-to-date expression of beauty...

The one who says romanticism says modern art – which is to say intimacy,

spirituality, color, aspiration towards the infinite – expressed by all the resources of art.(52-53)

Romanticism lies neither in the subject that an artist chooses nor in the exact copying of truth, but in the way we feel. Romanticism and modern art is one and the same thing, in other words: intimacy, spirituality, color yearning for the infinite, expressed by all the means that the art possess. The meaning is created through art and the beauty lies in its core form.

Similarly, it links upon German philosopher C.W.F. Von Schlegel's theoretical concept on romanticism as imaginative representation on *Lectures on the History of Literature*. As he define it as literature depicting emotional matter in an imaginative form. Furthermore, he opines that Romantic poetry is said there to be progressive, universal poetry, the only kind of poetry itself: for in a certain sense all poetry is or should be romantic. The task of such poetry, he claims to be fuse poetry and prose, inspiration and criticism, the poetry of art and the poetry of nature; and make poetry lively and sociable, and life and society poetical. Furthermore, he opines that Romantic poetry is said to be a progressive universal poetry and the only kind of poetry that is more than a kind, that is, as it were, poetry itself: for in a certain sense all poetry is or should be romantic. The task of such poetry is to make lively and sociable poetry. For Romantic writers, the poetic process entails a creative recollection of one's own feelings so that it will be the wish of the poet to bring his feelings near to those of the persons whose feelings he describes nay, for short spaces of time perhaps, to let himself slip into the entire delusion and even confound and identify his own feelings with theirs; modifying only the language which is thus suggested to him, by a consideration that he describes for a particular purpose, that of giving pleasure. Influenced by the romantic poets, Yeats wrote his early poems following the style of romantic poets and believed in the theory of "art for art sake". Unlike John Keats he does not want to come back into reality.

Being dissatisfied and bored with the din and bustle of mechanical society and urban civilization, Yeats' romantic mind wanted to go back to the lap of mother nature.

Celebration of nature is one of the important features of Romantic poetry. William Wordsworth, S.T. Coleridge, Keats, Shelley, Byron all have intense interests in nature. Unlike Wordsworth, Shelly's view of nature seems different. To him, poet must be inspired and his poetry is addressed to an audience, so the target poetry is social, and thus the poem is the image of life. The beauty of nature echoes with poets' emotion in Romantic poetry. The discussion around W.B. Yeats as a poet between Romanticism and Modernism has positioned him as "the last romantic" or "the first modernist". Of course, as a romantic he believed in a subjective wisdom that was manifested in the use of traditional form but he was also a modernist in infusing them with refreshed originality. Yeats position between two manners of perceiving poetry was the core of his fascination on amalgamating the new with the ancient.

"The Wild Swans at Coole" projects the duality of Yeats affiliation with modernism and departure from romanticism. The archetypal swans are embodied as a symbol of beauty, love, fidelity and eternal life. In the 1919 review of "The Wild Swan at Coole", John Middleton Murray disparagingly declared it as his swan song; eloquent of the final defeat and deemed its author as worn out not with dreams but with the vain effort to master them (40-41). However, the poem's attention to nature and the power of beauty, as well as the speaker's ostensibly passive position of pastoral reverie upon a tranquil outdoor scene, are traditional elements of romantic poetry.

In the poem, the way Yeats depicts landscape and handles the swan images marks a transition between Yeats the romantic and Yeats the post romantic. In the first stanza of the poem, the description of landscape does not merely set the scene:

The trees are in their autumn beauty,

The woodland paths are dry,

Under the October twilight the water  
 Mirrors a still sky;  
 Upon the brimming water among the stones  
 Are nine- and- fifty swans. (1-6)

Here, the lines seem to suggest a discarding of the imaginative faculties. The way the speaker describes the beauty has the calming affect on the readers. Nature stands as a perfect mimetic relationship. Yeats is able to convey a feeling of sadness by using the feelings of his speakers in juxtaposition to the beauty of lake and the swans.

In reflecting the empirical reality of the swans, we can see that the highly personal and the local nature of poet's encounter with the swans that remain beautiful, nevertheless offer the possibility of reconciliation. Norma M. Hahn comments on the nature of this encounter, asserting that

Yeats places himself here as representative of man caught in the flux of time, and of artist torn by the exigencies of that ever- present the theme of his poetry, the opposing values of being and becoming. From the anguish of his experience, the poet turns, not for escape but for confirmation of the worth of such suffering, to the opening image of the poem. He sees that the swan still 'paddles in the cold/ companionable streams or climb the air'... The swans- art images- retain beauty... suffering is a part of experience of beauty. (420)

Yeats' concept of the nature of beauty is completely overwhelmed. Beauty does not reside in the eternal itself, but in the encounter of the temporal with the eternal. Through painful experience of time, the poet excavates eternal principle from it, thereby creating the image of beautiful. The beautiful image does not preexist the poet; rather it is through his own labor that the changing nature of October twilight and the fleeting swans are raised up to eternity in the creation of poetic object. He does not merely admire eternity; he creates it.

As Yeats initiated to embrace the very cult of literary modernism in his collection of poetry, his transition from romanticism to modernism can be understood in part as resulting from his experience of Ireland's postcolonial history. "The Second Coming" encapsulates the romanticism in his early poetry to civil influences and then a modernist approach in the later years. Yeats in the poem portrays the modern chaotic and disordered condition after world war first and the poet tends to escape from this situation. Indeed, like another great modernism poem about the fallout of the First World War T.S Eliot's "The Waste Land" religion and the fall of civilization.

The falcon cannot hear the falconer;  
 Things fall apart; the centre cannot hold  
 Mare anarchy is loosed upon the world,  
 The blood- dimmed tide is loosed; and everywhere  
 The ceremony of innocence is drowned;  
 The best lacked all conviction, while the worst  
 Are full of passionate intensity. (1-8)

The speaker presents his audience with a disturbing picture of chaotic world. The motion of falcon in the first two lines corresponds directly to the primary gyre of Yeats's historical system. The falconer represents the dominance of a particular force in a society and he is standing at the source of ascending gyre. But his control has been lost, and the falcon is beyond the reach of his voice. This imagery runs parallel with the imagery of primary gyre. As the bird circles out of control, so this gyre reaches its widest point, signifying the imminence of a cataclysmic change and a new dominance per Yeats's system. It is clear that the social change is not accomplished smoothly, but rather is accompanied by an outpouring of chaos and general anarchy of the world as a whole.

“The Lake Isle of Innisfree” is an idealized and nostalgic poem that fantasizes about rural living with a romantic inclination. The poem contains a great deal of romanticist imagery, longing and nostalgia as well as lyricism which is reflected in the poem’s structure and quatrains. It is a profoundly subjective and creative poem since the Isle is not a genuine spot arranged anywhere in Ireland, rather a perfect place where there is sentiment. Romanticist believed greatly in restorative powers and alluring qualities of the natural world. In fact, he has romanticized the nature. In Innisfree, he seeks tranquility and peace miles apart from suffering and pain of the world. In the poem he amalgamates universality and personal emotion. Yet, it is a poem which projects the realm of imagination, full of nature and tranquil. According to Capuano “instead of establishing a distance between speaker and reader, Yeats fuses the reader’s perspective into the speaker’s memory of detached and physically separate Island” (146). Indeed the poem is capable of guiding us through a tranquil land from memory.

The poet achieves the crest of his romantic creative ability when he imagines peace dropping gradually in the isle. He is so intrigued by the charms of isle that he cannot keep himself from the spot. When he is occupied with his day by day life, he hears the lake water lapping with the low sound by the shore. The poem holds the vital romantic components like idealism, affection for nature, creative ability, dreaminess, subjectivity, sentiment of fanciful sound and delight and so on. Due to the vicinity of these qualities the poem puts the poet in the immediate line of romantics with Shelley, Keats and Wordsworth.

Unlike this, the speaker of the poem demonstrates the tension of modern living, in which someone searches for peaceful and simpler way of life amid the bustle of the roadways. He speaks of Innisfree in an idealistic way, describing the almost magical qualities of different times of day, and the unbroken solitude and peace he will achieve once he goes. The speaker relates peace directly to nature and throughout the poem. It is revealed by the



end that the speaker dreams so inherently about reaching Innisfree because he lives in environment that does not contain the natural elements that are critical to his happiness. As the last stanza of the poem states;

I will arise and go now, for always night and day  
 I hear lake water lapping with low sounds by the shore;  
 While I stand on the roadways or on the pavement grey,  
 I hear it in the deep heart's core. (9-12)

The given lines presents the speakers longing for nature i.e. Innisfree lake. He claims that his aspect of current modern world cannot fulfill the void in the core of his heart, while the lake Isle can. The whole poem is a concrete image as concrete as Keats's to *Autumn*. As Keats gives a names of the objects – the hawthorn, crickets etc, so does Yeats as he speaks of the bee-loud glade, the singing crickets, the noon that is purple glow, the linnet winging home, the low sounds created by the waves of lake. The poem is based on inspiration as it is created by creative or secondary imagination. Yeats seems to follow Wordsworth's description of poetry as a spontaneous overflow of powerful feeling, taking its origin in emotions recollected in tranquility.

As Yeats was caught between two worlds of Romanticism and Modernism, this ambivalence in his personality is reflected in his poetry. "The Stolen Child" is a poem that combines Irish mythology, mystery and romanticism as it pertains to childhood, and in juxtaposition with the modern world. The poem projects the tale of a child being lured away by fairies back to a natural and apparently ideal world. Nature's turf of Slueth Wood in the lake is dreamy to the point that awesome things happen. The poet alongside those herons and water rats stroll in the lake throughout the night moving and blending hands with the faeries. The poet welcomes the peace looking for inconvenience stricken individuals to result in the present circumstances place.

The poem helps us to remember Wordsworth who frequently, tired of the savageries of the savage substance of time, jumped at the chance to be lost in the lap of nature. Like Keats, Yeats in this poem needs to escape to a dreamy area where he supposes there are no inconveniences and human tension, and the dream that the poet makes in the poem out of his creative energy places him beside S. T. Coleridge. Similarly, it advocates for maintaining the innocence of childhood versus the duty of having an experience of the reality of life. Yeats describes the supernatural world he has created, by providing us with the information of its qualities and dimensions. Conclusively, this poem represents the contrasting nature of not only Yeats' evolving mythological symbolism but, due to its story of journey into a supernatural island where asymmetrical conversation is sustained by fairies. "The Stolen Child" deals with the idea of other world affecting our world by influencing human beings to step over to the other side.

Romantic poets are concerned with medieval forms of literature like myth, legends, ballads and allegory. They are attracted to classical mythology, both in itself and as a subject of poetry. They incorporate fairies, angels, demon, witches, and mythological creatures into their poems for regenerating their interest in a lost time. Similar is the case in Yeats poems that uses the mythological references as well as Irish history in his poems in order to demonstrate the reality of the society. Regarding the issue of myth in Romantic poetry, Alex Zwerdling discloses that "the historical interest created by scientific mythologists combines with the political interest which is the product of the attitudes of the Romantic poets to make the province of Greek mythology completely respected by the middle of the nineteenth century" (456). Medieval myth are repeatedly embedded in the motifs like childhood innocence, unification of divine, human and natural as well as poet's suffering as a memory of lost paradise.

Myth constitutes the essence of Romantic poetry. Modern writers start to emphasize on old myth in portraying post-war situation. For instance, Yeats has used Sphinx in his "The Second Coming", Eliot has used Teiresias in his "The Waste Land". Myth has relation with new values. Although, myth is highly imaginative and uncertain, it has influence on people. Moreover, modern writers have used classical myth in their writing because they want to understand the shift from the romantic era to modern era. Yeats portrays the nature of modern civilization in his poetry. Through mythological elements and historical events, Yeats portrays the importance of tradition in human life. He has used old mythology but has given a new meaning and modern aspect so that it can be used in describing the modern times. As Michael Bell states:

Modernist writers were almost obsessively concerned with history in a double sense: they were concerned both about what was happening in their world and with the nature of historical understanding as such. The mythopoeic basis of history has several very different aspects, but it importantly includes an underlying recognition of the projective nature of all historical meaning. (14-15)

Modernist writer feel that myth has important role in controlling human behavior.

Degradation of social values starts as soon as the modern era starts. Myth can limit the ethical degradation of human behavior through its moral. It includes every aspects of human.

Similarly, Symbolism is another striking feature used by Yeats in his poetry. They have an effective role in shaping both the individual and the collective consciousness. In the early stage of his career, his symbolism is simple, and easy to understand, like the traditional symbol of Rose. But in the course of time, the use of symbol became complex, personal and individual. The Swan, the Gyres, The Windling Stairs is the symbol that frequently occurs in his poetry. Swans are used to depict idealized nature or to symbolize the soul. Yeats employs this convention in "The Wild Swan at Coole", in which the regal birds represents the

unchanging flawless ideal. For him, the only possible expression of some invisible essence is presented through symbol. In this sense Abrams, states that:

In discussing literature, however, the term 'symbol' is applied only to a word or phrase that signifies an object or event which in its term signifies something, or has a range of reference beyond itself . . . Often they (poet) do so by exploiting widely shared occasions between an object or events or action and a particular concept; for example the general association of peacock with pride and of an eagle with heroic endeavor, or the rising sun with the birth and the setting sun with the death, or climbing with effort or progress and descent with surrender and failure. (311)

Symbolism is the use of symbol to signify ideas and qualities, by giving them symbolic meanings that are different from their literal sense. Generally, it is an object representing another, to give an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, event, or a word spoken by someone may have symbolic value.

On the other hand, Romantic poetry is preoccupied with the role of memory in individual's life. Romanticist believe that memory gives a clear and powerful expression in the creation of poetry. According to William Wordsworth in his *Preface to Lyrical Ballads*, Poetry is the spontaneous overflow of powerful feelings which takes its origin from emotion recollected in tranquility. He further adds that any beautiful or pleasant experience does not end at that moment. When we recall that memory we get some pleasure. Moreover, for Romanticists, the fragile nature of past memories has a soothing effect at a time of sadness, solitariness as well as despair. They believe that the reflection of the past memories play a vital role in transforming an individual's perception of life. Yeats approach to memory in "The Wild Swan at Coole" resembles with Wordsworth "Tintern Abbey", where Wordsworth recalls a time five years ago when he took a trip to abbey. He depicts the five years in

different ways as years, summers and winters. Similar is the case with Yeats poem in which the poet recounts his trip to the lake at Augusta Gregory's Coole Park residence to count the swans on the water nineteen years ago. The poet says that his heart is sore, for after nineteen autumns of watching and being cheered by swans where he finds that everything in his life has changed. The speaker caught up in the gentle pain of personal memory contrast sharply with the swans. We can see similar kinds of situation in the following stanza of the poem. As the second stanza of the poem states:

The nineteen Autumn has come upon me  
 Since I first made my count;  
 I saw before I had well finished  
 All suddenly mount  
 And scatter wheeling in great broken rings  
 Upon their clamorous wings. (7-12)

With the given stanza, the tone shifts to one of melancholy remembrance. The speaker says that it has been nineteen years since his first visit to Coole, when he first counted the swans on the lake. The speaker makes clear that he has been to this place every fall for many years. He describes their departure as one of "wheeling in great broken rings". They appear "clamorous" to him as they take off in a flutter.

Yeats selected poems are full of romantic flavor where he tries to reflect a romantic world to be more active and creative soul, which he cannot achieve to have in material realm. Like these early poems, some of his later poems likewise hold romantic components. The romantic poems were subjective poems holding the poets' close to home perspectives and plans on distinctive things. Yeats' poem reflects his own particular individual perspectives and had an exceptional enthusiasm towards old myth and legend. Being modernist, the inclusion of romantic features is highly glorified and there seems an essence of love and

realism in his poems. Yeats through these poems makes an effort to present the reality of society where disillusionment is at heightening and there seems fragmentation. The only plight that connects the heart of those people is through the real sublime feelings and purity of poetry. As Yeats valorizes not only the Irish culture and values rather he reveals the positive, optimistic and realistic views of nature life, society and the world.

In the light of above discussion, W.B Yeats selected poems advocate the agency for nature and imagination over human beings. Despite the fact that Modernism can be considered as a movement which responds against romanticism; there are various qualities which it obtained from the Romantic Movement. Throughout his poems Yeats has managed to successfully fuse together the ideals of romanticism and the realistic concerns of modernism to reflect his personal as well as contextual circumstances in Ireland. He is a poet of not only modernist mode but also of romantic mode which is widely seen from some of his selected poems in literary piece of writings. His poetry exhibits the features of Romanticism, as he cannot escape from the influence of the Romantic predecessors. We additionally find the utilization of enchantment and Irish folkloric convictions in his poems. Yeats felt such a great amount of impacted by the romantic poets that he portrayed himself as one of the last romantics. A watchful investigation of his poems will demonstrate that his poems that are composed in modernist mode are as flawless in romantic qualities.

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