

## **(The Romantic Elements in W. B. Yeats's poetry)**

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**Abstract:** This Research primarily focuses on the Romantic Elements for Modernist poet and critic William Butler Yeats's poems in order to demonstrate Romanticism's contribution to the so called modernist movement in terms of idealism. It begins with a demonstration of Yeats as a representative of Romanticism and the explanation of the crucial Romantic traits. The Romantic features concentrates imagination, emotion, nature and beauty. Then it continues with a revelation of as a Modernist poet who has romantic roots and When we a romantic and modernist . further, it maintains Yeats as a Romantic Modernist as an example to Yeats's shining star among romantic poets. Finally. They have a number of similarities that constitute their basic principles. This research aims to depict that the artists are influenced by the social, political, cultural and economic developments that occur in their time and shape their artistic visions according to their thoughts about the crisis. William Butler Yeats reflects his reaction to his current social problems by protesting the established order and mostly create substitutes for reality which are idealized human beings in order to avoid the effect of time and mortal limitations. In addition to this, he tries to reflect an romantic world to be more active and creative soul, which he cannot achieve to have in the material realm. Therefore, he depicts this ideal world in a transcendental level. While idealizing human beings the artists demonstrate a human paradox which indicates the thirst to live forever. At the end it displays a picture that the human beings are transient however, immortality can be achieved through creating a work of art and will be remembered forever.

**Key Words:** Imagination, Romanticism ,Childhood, Beauty ,and Nature

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### **I. INTRODUCTION**

William Butler Yeats, is one of the best Poets that Ireland has yet delivered. He is a troublesome character to bind. His verse is lovely, yet frequently garbled. He had elevated thoughts while in the meantime being somewhat unashamedly elitist in his political perspectives. He bolstered Irish craftsmanship and culture while he was not precisely himself. He is considered as the last sentimental and furthermore maybe the primary innovator. He was an unpredictable man whose claim uniqueness is unquestionably reflected in his works(Tran,2005:1).William Butler Yeats was conceived in Dublin in 1865, the firstborn of John Butler Yeats and Susan Mary Yeats. In 1877 W.B. entered Godolphin school, which he went to for a long time, after which he proceeded with his training at Erasm Smith High School , in Dublin(Wikinfo,2004:1). Yeats' family moved to London in 1874 yet he invested a decent arrangement of energy with his grandparents in Sligo that is the reason he was influenced with the Irish Countryside. For a period (1884-1886), he joined the Metropolitan School of Art. Yeats' first distributed ballads that showed up in The Dublin University Review in 1885(Coles,1980:2).

He retold entire folktales in epic poems and plays, such as The Wanderings of Oisín (1889) and The Death of Cúchulain (1939), and used fragments of stories in shorter poems, such as "The Stolen Child" (1886), which retells a parable of fairies luring a child away from his home, and "Cúchulain's Fight with the Sea" (1925), which recounts part of an epic where the Irish folk hero Cúchulain battles his long-lost son by at the edge of the sea.(William, 2009:87) Other poems deal with subjects images, and themes culled from folklore. In "Who Goes with Fergus?" (1893) Yeats imagines a meeting with the exiled wandering king of Irish legend, while The Song of wandering Aengus" (1899) captures the experiences of the lovelorn god Aengus as he searches for the beautiful maiden seen in his dreams. Most important, Yeats infused his poetry with a rich sense of Irish culture. Even poems that do not deal explicitly with subjects from myth retain powerful tinges of indigenous Irish culture. Yeats often borrowed word selection, verse form, and patterns of imagery directly from traditional Irish myth and folklore.(Cleanth and Robert, 1976:72)

In 1889, Yeats met Maud Gonne, a lovely performer who was starting to commit herself to the Irish patriot development. It is the considerable sentimental love of his life. Yeats gave himself to charming Maud Gonne and committed a lot of his verse to lauding her. He built up a fanatical fixation on Gonne, and she was to

significantly affect his verse and his life ever after. Yeats proposed to Maud, however was rejected in light of the fact that she felt that Yeats was marvelous and hopeful. Yeats proposed to Maud again in 1899 and was again rejected and he proposed to her again in 1900 and in 1901. Maud Gonne wedded Irish patriot John MacBride in 1903 (Wikinfo, 2004:1). Yeats's participation in the Irish political system had origins in his interest in Irish myth and folklore. Irish myth and folklore had been suppressed by church doctrine and British control of the school system. Yeats used his poetry as a tool for re-educating the Irish population about their heritage and as a strategy for developing Irish nationalism (Wikipedia 2012 <http://www.Yeats's Poetry: Themes, motifs and symbols>).

## **II. ROMANTICISM THOUGHT IN LITERATURE REVIEW**

Yeats started his long literary career as a romantic poet and gradually evolved into a modernist poet. When he began publishing poetry in the 1880s, his poems had a lyrical, romantic style, and they focused on love, longing and loss, and Irish myths. His early writing follows the conventions of romantic verse, utilizing familiar rhyme schemes, metric patterns, and poetic structures. Although it is lighter than his later work, his early poetry is sophisticated and accomplished. (Elizabeth, 1984:56) the sentimental soul "lifts up the opportunity of the individual virtuoso; that it judges a work totally as it succeeds or flops in giving satisfactory expression to the craftsman's 'vision'; that the maker is allowed to extend all circumstances and climes, to investigate to the most extreme the entire circuit of human creative ability; that this work, in outcome, ends up plainly subjective, close, melodious, shaped by the craftsman's emotions, instead of by any thought of his group of onlookers; that such work has the appeal of abnormality, remoteness, or secret .

Yeats's philosophy is often expressed through a carefully romantic system of symbols some purely private, others drawn from his study of philosophy or his reading in the works of earlier symbolical poets particularly Blake and Shelley. Yeats's use of the same symbol may represent a variety of things, thus the Tower may represent an intellectual refuge or the soul's yearning for the world of the spirit (Hone, 1962:83). "Leda and the Swan" subtly include the idea of Irish nationalism. (Jeffares, 1968:49) In these poems a sense of cultural crisis and conflict seeps through, even though the poems are not explicitly about Ireland. By using images of chaos, disorder, and war, Yeats engaged in an understated commentary on the political situations in Ireland and abroad. Yeats's active participation in Irish politics informed his poetry, and he used his work to further comment on the nationalist issues of his day. (Lall, 2009:114) Since the artist makes his gem suddenly, he ends up plainly subjective and this adds not just weirdness to the magnificence of the lyric and in addition remoteness and riddle to it, yet this subjectivity likewise shows the artists' uniqueness.

Since the individual mirrors his own creative energy and motivation to the work that he made turns into the agent of his identity. E. E. Cummings asserts that "So far as I am concerned, verse and each other workmanship was, is, and everlastingly will be entirely and unmistakably an issue of singularity" (Dendinger, 351). Several factors contributed to his poetic evolution: his interest in mysticism and the occult led him to explore spiritually and philosophically complex subjects (Albert, 2010:163) Yeats's frustrated romantic relationship with Maud Gonne caused the starry-eyed romantic idealism of his early work to become more knowing and cynical. Additionally, his concern with Irish subjects evolved as he became more closely connected to nationalist political causes. As a result, Yeats shifted his focus from myth and folklore to contemporary politics, often linking the two to make potent statements that reflected political agitation and turbulence in Ireland and abroad. (Lall, 2009: 106)

## **III: BEAUTY FEATURE IN ITS ATTRACTIVENESS**

The oddness of magnificence draws in the consideration of the pursuer and leads them to see the components of the sentimental soul. Westland expounds on Pater in his book "The Teach Yourself History of English Literature: The Romantic Revival 1780-1830" too by expressing that Pater partitions the sentimental soul into two components. One of them is "interest" which constitutes the "educated person" component of the Romanticism and the other is 'the affection for magnificence' which sets up the "enthusiastic" (Westland, 10). The artist used to uncover the concealed riddles under the subject that he is expounding on. Yeats's connection with the changing face of literary culture in the early twentieth century led him to pick up some of the styles and conventions of the modernist poets. The modernists experimented with verse forms, engaged with contemporary politics, challenged poetic conventions and the literary tradition at large, and rejected the notion that poetry should simply be lyrical and beautiful (Roy, 2001:76) The adoration for beauty leads him to expound on the positive sides of his subject. Sentimental people trust that with the obliteration of the amicability amongst man and nature, beauty in nature and in urban life crushed as well. Since Keats as a Romantic writer can't discover excellence and bliss in material life, he moves to otherworldly existence, which he sees as a salvation. He glorifies each and every beauty and reflects them as the motivation of bliss in supernatural level. Anthony Synods notices "the beauty personas" which is "established not just in physiognomy and logic, semantics, ethnic relations, war and criminology, additionally in our artistic legacy" (57). He proceeds by attesting that.

Beauty has a very essential part for the Romantic Movement. It symbolizes flawlessness and interminability, which are imperative angles in *When We Dead Awaken*. Irene's magnificence is the fundamental worry of the play as it is connected with her energy and immaculateness when she was Rubek's bare model. Rubek admits that Irene's "magnificence regularly drove me [him] practically out of my [his] mind" (I, 232). As "a craftsman", Rubek was "wiped out with a yearning to make the one incredible work of my [his] life" (I, 232). He sought to mirror the perfect beauty of a lady subsequently he "imagined Resurrection as something flawless and excellent – an immaculate young lady, unstained by life" (II, 250). Irene was a "perfect to move" Rubek (I, 233). Subsequently the statue would speak to an ideal figure of a lady who has not been influenced by the progression of time. She would have been youthful keeping in mind the end goal to reflect imperativeness, delightful so as to portray dedication and immaculate with a specific end goal to speak to interminability. The idea of beauty fundamentally affects Romanticism as creative energy, feeling and nature. As specified in the past sections, Romantics utilize their creative energy to escape from the corruption of life, and they attempt to stress the magnificence of basic questions so as to have the capacity to cover those negative sides of the material world. Michael Ferber clarifies this in his book "Sentimentalism: A Short Introduction" by expressing that "Magnificence alone makes the entire world upbeat, and every last being overlooks its restrictions while under its spell" (20). At the point when the entire consideration is on the excellence of something, the individual overlooks his/her restrictions and this gives him/her delight. For example; in *Ode on a Grecian Urn* the speaker overlooks the way that the trees can't be canvassed with leaves in four seasons by expressing that "Ah, upbeat, glad branches! That can't shed/Your leaves, nor ever said goodbye to the Spring" (21-22). As per the speaker those trees are exceptionally uncommon.

they are not going to shed their leaves ever. Thus, he clarifies this with a blissful energy, which is fortified with the reiteration of "upbeat" in a similar line. The trees are steady and the dissolving impacts of time will never impact them as they are cut on a vase. In this way, it is conceivable to state that beauty has an essential part in sentimental works and Parker translates Walter Pater's thoughts regarding the magnificence in his article "Reflections on Romanticism" by attesting that the writer [W. Pater] carefully reminds the pursuer that "the sentimental soul is, as a general rule, an ever-present, a persisting rule, in the imaginative personality," and he contends that "it is the expansion of peculiarity to beauty that constitutes the romantic character in craftsmanship." To him the fundamental components of the sentimental soul are interest and the adoration for beauty "

These influences caused his poetry to become darker, edgier, and more concise. Although he never abandoned the verse forms that provided the sounds and rhythms of his earlier poetry, there is still a noticeable shift in style and tone over the course of his career. (Paramad,2010:84) Throughout his literary career, Yeats incorporated distinctly Irish themes and issues into his work. He used his writing as a tool to comment on Irish politics and the home rule movement and to educate and inform people about Irish history and culture. Yeats also used the backdrop of the Irish countryside to retell stories and legends from Irish folklore. As he became increasingly involved in nationalist politics, his poems took on a patriotic tone. (Foster, 1997:54) Yeats addressed Irish politics in a variety of ways: sometimes his statements are explicit political commentary, as in "An Irish Airman Foresees His Death," in which he addresses the hypocrisy of the British use of Irish soldiers in world war I. Such poems as "Easter 1916" and "In Memory of Eva Booth and con Mickiewicz" address Irish individuals and events connected with nationalism.

#### **IV. NATURE MOTION AND ITS INFLUENCED IN SOCIETY**

Nature operates as one of the main aspects of Romanticism which makes the individual be a human being and act better than being in urban life. As uttered in the nature is seen as a life giving realm. The play opens up at a Spa Hotel which is covered with fountains, shrubs, trees, ivy and wild vine. The second Act takes place in a mountain health resort, which is located next to the mountains and a lake. There is also a stream lined with brushwood, plants and boulders. And the last act begins on a rocky mountain top. The scenes of the play are covered with the curing nature. In the first act Irene offers Rubek to "Go high up into the mountains" (I, 234) in order to fulfill their missing love. Searching for happiness in the mountains can be considered as a romantic vision of nature. There are various references to nature, which is another element of Romanticism. For example, in the main stanza the speaker discusses various creatures. He says a few "flying creatures in the tree" (2) which speak to opportunity and portrays the "salmon" and "mackerel" (4) which are conceived, live amazing the "ocean" (4) keeping in mind the end goal to highlight the life expectancy of both creatures and people. In the second stanza, the redundancy of "ocean" (15) takes us back to the principal stanza so as to underscore the centrality of the ocean as far as getting away from the momentum nation and the adolescent who are brimming with life and sees old individuals as "a negligible thing" (9). "The sacred fire" (19) in the third stanza alludes to the "sages" (17) who will make the "diminishing creature" (22), which is simply the old man, undying like. There is a reiteration of "nature" in the last stanza which means the change of nature into craftsmanship. The old man transforms into an autonomous and everlasting winged creature, which is not common or transient.

Remaining upon the edge of decrease, agonizing on amazing transience yet in fervent journey for interminability, Yeats is as yet unmarried at the period of forty-one. Being in the fall of his life, he gives respectability as an artist to his pictures by demonstrating his similarity to the nature, all the more seriously appeared in pre-winter season: "The trees are in their pre-winter beauty" (1. 1). From the rest stanza ahead, the artist draws upon a crucial theme in myth - eternity - by utilizing the picture of tree. For Cirlot, tree is the "limitless life, and is in this manner proportional to an image of everlasting status" (qtd. in Guerin, et. al., 189). Eternity is spoken to in the shade of harvest time leaves, which are gold implying "the condition of grandness" (Cirlot 56) in nature. Trees are viewed as the main place that a man can escape from his mortality (Gates, Par. 2). This lofty excellence of gold "compares to the spiritualist part of the sun" (Cirlot 53) which typifies "life constrain, innovative directing power, shine, wonder, dynamic arousing, mending, restoration, extreme wholeness" (Lawrence 3).

He becomes more established as his verse develops more youthful (MacNeice 122) in his way to welcome the new birth and change and alterability. That is the reason from the earliest starting point of this lyric (i.e. first stanza), excellence and permanency is an indivisible piece of craftsmanship while "there is an insight of progress, a formation of immediate wistfulness, in a marvel which is a piece of pre-winter and seen in 'October nightfall'" (Hahn 419). Additionally in the fifth line of the opening stanza, change and changeability astutely propels itself into the domain of nature. Nature is inclined to change; due to its actuating quality, nature can't altogether react the ethereal eternalized excellence that the artist looks for (Gates, Par. 3). Along these lines, Yeats appears overlooking of water in "overflowing" (1. 5). Afterward, he proceeds with, "The forest ways are dry" (1. 2) that can suggest the possibility of ineffectiveness and fruitlessness writer had always wanted. One can attract true to life derivations to exorbitant these lines: his refusal of engagement proposition to Maude Gonne in 1916 (Jeffares 31) has occurred at the edge of creating this lyric. That is another regular piece of information, one of the agents of numerous images utilized by Yeats demonstrating transitional period of the life cycle. After "a long desolate enthusiasm for a marriage" (Jeffares 33) which is disillusioning to the continuation of Yeats line, in 1917, he weds Miss Georgie Hyde-Lees. In this stage, "endeavors to define his mysterious and mysterious theories into a "framework" likewise date from this time, for his better half had the endowment of 'programmed composing', a reality which enchanted Yeats" (Cowell 53).

In his poetry, Yeats tries to contrast two visits that he made with Coole Park, Lady Gregory's nation bequest: one out of 1897 and the second in 1916. Woman Augusta Gregory, Yeats' companion and supporter, for whom he feels obligated for making ready to recover Ireland's national character is in charge of conveying tenacious respectability to his unverifiable contemplations (Cowell 26-27). Woman Augusta Gregory additionally typifies the Good Mother (i.e. great parts of the Earth Mother) which implies that she's "related with the life rule, birth, warmth, support, security, ripeness, development, plenitude" (Guerin, et. al., 187). As the aftereffect of her support, the in hence of the Celtic Renaissance is clearly felt in Yeats' initial verse focusing on Irish old stories, legends, and conventions. One such image which Yeats obtained from Irish legend was the swans and *The Wild Swans at Coole* owes an incredible arrangement to the in hence of Irish custom. In his journey for immortality, Yeats endeavors anxiously to unravel the testing puzzles and pass the inconceivable impediments: the progression of time. Being change-tired and mindful of human brevity, he composes of "the specific dejection and impermanence he has encountered in his own particular life" (Gates, Par. 12) most strikingly found in line fifteen "All's changed" (1. 15). He adores the swans on the grounds that as Yeats feels the weight of progress in this period of life, swans are "experimental existences like himself," yet "they can never know about exhaustion, of short life or of decay" (qtd. in Gates, Par. 4). Yeats' rest undertaking "is to develop a chilly, somber control with the goal that he doesn't surrender to the business soul, to wistfulness, or to methods of insight that detain either will or mind" (O'Brien 2). His heart is torn by the demise of his companions and the injury of Maud Gonne is not even now mended, yet "he skillfully directs his feeling and thought into imaginative molds". He experiences this superhuman deed by exhibiting an ideal photo of a scene in the first stanza of the lyric, making out of nature a resort, where no materiality and concerns can enter the space of human life and torment his psyche. He distanced himself to speak to a generic portrayal of normal view, from the second stanza to the fetch, the writer's voice is listened. That is deciphered as Yeats' "powerful juxtaposition of his own understanding of meeting time with the perpetual quality he looks for" (Gates, Par. 1). The "transpersonal idea of excellence" (on the same page.) envisioned in the final stanza of the ballad "Baffling, wonderful" (1. 26) displays writer's optimal desire.

Yeats has changeless magnificence in transience. Be that as it may, "a piece of these worldly changes" (Gates, Par. 5), -nine swans "all of a sudden mount/And scramble wheeling in incredible broken rings/Upon their noisy wings" (1. 10-12) preceding the artist can knish his checking. Indeed, even in their stillness and peacefulness, these wild swans "harbor the nature of light" and in "their scene of perpetual quality, the component of progress [is inherent]" (Hahn 419-20). The swans frame a ring, "an image of forever - and maybe this reminds Yeats that while he may change, the swans continue as before, and even make similar examples in the sky each year" (O' Driscoll 2). These pictures constitute an extraordinary message that the

writer tries to demonstrate the pursuer. Here Yeats breaks the staggering feeling of unchanging nature of nature. He exchanges this thought "through the window of the swans, the writer sees the likelihood of fleeting creatures rising above "temporariness" and "decay" in an accomplishment of interminable excellence" (Gates, Par. 5).

The last picture of the poem leads the pursuer to this conclusion that the artist energetically opens a more idealistic window to the world, letting the breeze of expectation stroke his cheeks on a pre-winter day by his craft of verse. He comes to grasp a picture of perpetual quality by the forty-nine swan design: "the old swans are supplanted by more youthful ones. A swan kicks the bucket, however the swans live, and as the new are unclear from the old, the swans turn into a many-sided image of youth, always passing yet everlastingly restored" Gilbert . Strangely, this time everlasting is not con need to artist since with regards to his lyric, when he rises one morning, the wild swans have claim away to enchant the eyes of other men. Yeats "builds up an inspirational demeanor to time, age and demise, a state of mind in light of the supremacy of the heart and the idea of force in workmanship and life" (Cowell 59). Yeats trusts that "through craftsmanship and writing man can make himself more than the trembling casualty of vast strengths, for example, age and passing. Surly, Yeats and all individuals following his imagery in workmanship are "presently going to pick up another entry to life through [their] look into the greatest certainty of nature, passing" (Miyake 52).

### V. IMAGINATION IDEA IN HUMAN LIFE

There is not distortion to portray Yeats as a standout amongst the most troublesome of present day poets. Yeats' verse has some lovely qualities and procedures which make him not the same as the others. His distraction with the endeavor to plan a philosophical framework which could supplant the logical realism of his age underlies the majority of his later verse. Yeats' trust was in the creative energy and instinct of man as opposed to in logical thinking, and his endeavor was to reach back, through the investigation of Irish old stories and legend, to the primitive driving forces of human life. Yeats put stock in pixies, enchantment and different types of superstition and his later idea was highly affected by his investigation of Indian and other mysterious methods of insight (Albert, 2010: 162). W.B. Yeats has a creative ability which works as a method for getting away from the unsavory substances and mirroring a perfect world. Hence, getting away from the present is a characteristic of Romanticism and Ibsen specifies this in his play. Rubek wishes an escape from the present like the speaker in Ode on a Grecian Urn. In *When we Dead Awaken* Irene offers Rubek to go "Higher, higher – constantly higher" (I, 234). This can be considered as a sentimental quality which demonstrates the Romantic mission of going past life. Irene and Rubek yearning to escape from their ebb and flow circumstance and scan for what they have lost. As a craftsman Rubek goals to get back his motivation, and as a mate he cravings to recover the satisfaction .This is a piece of the writer's creative ability which is a standout amongst the most underscored elements of the Romantic Movement, (which was examined in the second part of the postulation). For example, in Yeats' Ode on a Grecian Urn the speaker envisions two substance beings who work as an escape from the hopeless and agonizing sides of life. In *When we Dead Awaken* Irene and Rubek trips to a peak with a specific end goal to escape from their awful blame. Moreover, the old man in *Sailing to Byzantium* goals to be a brilliant flying creature in the city of Byzantium keeping in mind the end goal to recover his childhood.

Greek workmanship is another Romantic quality utilized as a part of the ballad. The entire lyric is tied in with moving to the heavenly city of Byzantium which has innumerable landmarks of Greek workmanship and culture. Like Keats, Yeats' creative energy is baited by the Greek craftsmanship in this way he says "Grecian goldsmiths" (27) in the last stanza, whom he wishes may transform him into a brilliant feathered creature. The speaker wishes to be changed into a brilliant winged creature like a bit of gold adornments made by a Greek goldsmith. Like , Yeats is motivated vestige since he looks for an escape into the past as well. In any case, in Ibsen's play *When we Dead Awaken* there is not one reference to relic but rather Rubek and Irene yearning to swing back to the past times with a specific end goal to recapture what they have lost.

### VI. CHILDHOOD FEATURE IN YEATS' POETRY

"The Good People," underhanded guests from the "other world," who had a great time driving ceaselessly poor pure kids to their reality, a world that we can't start to imagine outside we had always wanted, which are themselves doors to this other world (Byrd 12) by fairies in tempting the young child to go with them to their world. The words they speak are sweet and very convincing. Many people would be persuaded by them:

*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 that you can understand, (lines 9-12). Yeats weaves these two universes together by portraying this present reality that we see, a place that the pursuer can go and visit, and the world that is past our own particular cognizance, the universe of faeries. Yeats' ability as a writer moves us starting with one world then onto the next, making the world that we cannot see all the more genuine to us as pursuers. To better comprehend what Yeats is discussing when he specifies faeries we swing to the

compositions of Frank Kinahan. He examines the issue of what faeries are in his book *Yeats, Folklore and Occultism*.

Faeries are accomplishing something other than existing inside his verse, be that as it may, on the grounds that they are impacting the mortal world and taking both things and individuals from it, liberating them from their mortal bodies and mortal stresses as "The Stolen Child" speaks to. Yeats does not simply make his own verse, for he takes what he knows from the legends of Ireland and from Lady Gregory. Yeats, in his collection of memoirs, discusses this: "In every one of these stories soI me man, lady, or kid was accepted to be taken away substantial by the faery world, a changeling, some old man or lady maybe, or maybe [a] minor pile of shavings entranced into their similarity, being left instead"(126). Such stories can be found all through Irish old stories, however one little one conviction that Lady Gregory assembled in her book *Vision and Belief in the West of Ireland*.

"Stolen Child" manages the possibility of the other world influencing our reality by affecting people to venture over to the opposite side. The lyric starts with the place of Knock area, which is "a popular mountain close Sligo, outstanding for its level top on which there is an incredible cairn" (Conner 102). It is a place where "Ruler Maeve, an unbelievable ruler in old Ireland, is buried"(Conner 102 and 115). Yeats at that point starts to discuss the little girl of the lord of the Country of the Young, Niamh, and an amazing Irish saint (Conner 123 and 131).

*And Niamh is calling Away, come away:  
Empty your hearts of this mortal dream  
The winds awaken, the leaves whirl round,  
Our cheeks are pale, our hair is unbound,  
Our breasts are heaving, our eyes are a gleam,*

The dialect in both of these ballads is extremely positive, wild, and exceptionally erotic. It is just as pursuers are not giving themselves over to the next world as they are giving into nature itself, losing their mankind for bliss and perhaps getting to be something more like a creature as a result of it. Both of these sonnets demonstrate a joyfully ever-after variant of the circumstance (Kinahan 44)

Beliefs In The Poetry of W.B. Yeats is one of the founder-figures of modern poetry He was both a romantic and a modern poet. He was an Irishman with a lasting love for his country, and his early work was full of melody and decoration, luscious poetry in the Romantic and late-Romantic style. His style then began to change to something leaner, more refined and more austere. His final period culminated in the poem "Under Ben Bulbin", which is an epitaph for the poet written by himself, and which firmly proclaims his Irishness as a man and a poet (Stephen, 2000:291)

## VII. CONCLUSION

Imagination, romanticism, childhood, beauty, and nature in light of an occult set of symbols, and which he laid out in his life usually considered important romantic experiences today only for the light. It sheds on some of his poems. In addition to that, in his most prominent lyrics, he mitigates this self-importance with an attention all alone profound feeling. Yeats' own particular experience is never a long way from his poems, notwithstanding when they appear to be indefinitely imagistic or hypothetically dynamic, and the cover of lack of definition and reflection is frequently lifted once one picks up a comprehension of how the artist's lived encounters identify with the poem being referred to that.

No writer of the twentieth century influentially forced his own experience onto history by method for his specialty; and no artist all the more effectively plumbed the realities contained inside his "profound heart's center," notwithstanding when they undermined to render his verse threadbare or ludicrous. His respectability and energetic responsibility regarding work as indicated by his own vision shield his poem from every single such allegation. To contemporary pursuers, Yeats can appear to be confounding; he was against the time of science, advance, majority rule government, and modernization, and his medium and legendary responses to those issues can appear to be unpleasantly chronologically erroneous for a writer who kicked the bucket scarcely sixty years back. However, Yeats' objective is dependably to touch base at individual truth; and in that sense, in spite of his significant distinction, he stays a standout amongst the most all-inclusive world writers ever to have lived.

Throughout his life, Yeats has used his poetry as a means for solving his problems. A coming-of-age process involves a person learning about himself, and therefore, during the Middle Yeats period, he usually comes-of-age after writing a poem. To recommend that Yeats reliably accomplished extraordinary verse through different blends of these topical components and expressive gadgets, nonetheless, would be not as much as candid. Now and then doctrinal materials are without a doubt obstructions. Now and then different parts of substance are unduly individual or nostalgic. Now and again the specialized parts appear to be sick-picked or neglect to work as might have been normal, independently or conjointly. Yeats has in no way, shape or form

been without his spoilers. The sonnets for which he is well known, be that as it may—even those which exhibit troubles of comprehension—are perfect works of art, catalytic changes of the crude material of his specialty.

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