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TRADITION AND DIALOGIC INTERACTIONS BETWEEN

WILLIAM BUTLER YEATS'S POETRY AND IRISH POP MUSIC

por

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for my parents, Mariza and Hugo

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ABSTRACT

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Later generations have reread works of writers from the past and, frequently, in an indirect way, through contemporary voices of their cultural contexts. Studies of tradition and dialogism allow us to verify the relevance of interactions among works of writers whose historical consciousnesses are distinct. These studies also provide us with the opportunity to scrutinise the values that constitute the national identity of a people. Analyses of Irish pop lyrics reveal that, as U2, The Cranberries, Sinéad O'Connor and Enya sing, a part of the work by Irish poet William Butler Yeats and also of Irish history sings along with them. This study is grounded on the presupposition that literary writings do not exist isolated, or as exclusive result of contemporaneous experiences lived by their writers, but rather they are part of an endless movement in which dialogues among historical periods manifest intertextuality and links with the tradition of a people.

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RESUMO

TRADIÇÃO E INTERAÇÕES DIALÓGICAS ENTRE A POESIA DE WILLIAM BUTLER YEATS E A MÚSICA POPULAR IRLANDESA

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Novas gerações têm relido obras de escritores do passado e, freqüentemente, o fazem indiretamente, através das vozes contemporâneas de seus contextos culturais. Estudos sobre tradição e dialogismo permitem-nos verificar a relevância das interações que ocorrem entre trabalhos de autores cujas consciências históricas são distintas. Estes estudos também nos dão a oportunidade de escrutinar os valores que formam a identidade nacional de um povo. Análises de letras da música popular irlandesa revelam que, enquanto U2, The Cranberries, Sinéad O'Connor e Enya cantam, uma parte da obra do poeta irlandês William Butler Yeats e também da história da Irlanda canta com eles. Este estudo baseia-se no pressuposto de que escritos literários não existem isolados, ou como resultado exclusivo das experiências contemporâneas vividas por seus escritores, mas sim fazem parte de um movimento sem fim, no qual diálogos entre períodos históricos manifestam intertextualidade e vínculos com a tradição de um povo.

Número de páginas: 98
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INTRODUCTION

> *'I am of Ireland,*
> *And the Holy Land of Ireland,*
> *And time runs on,' cried she.*
> *'Come out of charity,*
> *Come dance with me in Ireland.'*[1]
>
> *William Butler Yeats*

You turn on the radio and a couple of minutes later you ask yourself: where does this stunning song come from? A song that blends musical instruments such as *uilleann* pipes[2], electric guitars, and drums with lyrics that express a unique national conscience. A song sung in an English slightly different from the American and the British English languages, and to which you can listen here, in Brazil, since it is spread all around the world. Among other options, an answer to this question could be: Ireland–a country that has produced hundreds of musical groups over the last years ("History," *NIMIC*), and that has a fascinating history of claims for freedom, independence, and for a distinct national identity. After verifying that the song is really Irish, you may still be led to scrutinise the roots of its ideological moment, and to trace correspondences with older lyrics that likewise describe Irish poetic tradition, so that you understand why they sing in the way they do.

Contemporary Irish lyrics convey notions of how cultural, political, and national features in Irish literature relate to one another. By considering the present popular memory in Irish musical developments, this study examines its correspondence with the past specifically focusing on the work by William Butler Yeats, who literally fought for the formation of a national literature in Ireland. Irish songwriters and poets have been in constant dialogue with him. The dialogic relationship among them can be observed in citations and thematic equivalence. To a certain extent, one listens to Irish lyrics as polyphony of echoes, in which voices of contemporary Irish musicians and the seductive poetry of Yeats resonate. This work reasons that tradition is assigned by

historical consciousness, and that dialogic interactions in Irish musical works describe cultural and national traits that have articulated part of Irish literary tradition, by recognising that "the understanding of something written is not a repetition of something past but the sharing of a present meaning" (Gadamer 392).[3]

The literary characteristics present in Irish poetry have undergone continuities and discontinuities in tradition (Garratt ix), and have clearly indicated links with Yeats's and Joyce's works, among other renowned Irish writers. In *Modern Irish Poetry: Tradition and Continuity from Yeats to Heaney*, Robert Garratt presents a detailed exposition of the literary tradition in Ireland, by working with Northern Irish poets' work mainly. Briefly describing, during the early decades of the twentieth century, the Irish poets who immediately followed Yeats went through a process of continuity especially with the first phase of his poetry. Highly affected and effected by the happenings of the Celtic Revival and by the return to their original culture, literature, language, and arts, they kept on moving in that direction. Revolution and political instability were strong points that activated the lead feeling of intellectual freedom. A few years after Yeats's death, a strong reaction to the Yeatsian poetic movement was significant. Successor poets tried to break with the old lyrical "laws" and thoughts that dominated literature at Yeats's day. Notwithstanding, as one listens to lyrics by contemporary Irish songwriters today, a certain "atavism" related to Yeats's poetry can be noticed in their works. In making use of their originality and of conventions established by the artistic world, Irish poets and songwriters have understood the formation of their national identity, by rereading their past.

The relationship between contemporary songwriters and Yeats exists on the level of cultural and national identification. This study addresses the reading of two specific phases of the Irish tradition, and the interchange of national and cultural values disposed in the form of textual dialogue between them. At one point is Yeats's varied poetry from

the late nineteenth to the early twentieth century; at the other, Irish lyrics of late twentieth and early twenty-first centuries such as the ones by the rock bands U2 and The Cranberries, and the singers Sinéad O'Connor and Enya.[4] I have organised this study in a way that, firstly, I explain concepts of tradition and dialogue, essential for the intertextual analyses that follow. Secondly, I consider a view of the development of a distinguished Irish literary tradition with Yeats, in the course of important Irish literary movements–many of them created and organised by Yeats himself (Golway 184-97)–that coincided with the process of Ireland's emancipation from Great Britain. Thirdly, I verify and interpret the dialogue existent in a corpus of selected poems and lyrics, which the musicians previously cited have maintained with Yeats. Their texts interact with one another through quotations and thematic lines, characterising a dialogical process.

In his poetic plans, Yeats embraced the cause of pursuing a truly Irish tradition, which has received critiques of all sorts since his own time (Grennan 134). From his work, I have initially selected his poem "Easter, 1916," to develop the issue of his role as a poet of the revolution, and section V of "Under Ben Bulben,"[5] which has been a target of much scholarly discussion about whether or not Yeats intended his poetry to be a literary legacy for future generations of poets in Ireland. Both poems help build the idea that Yeats was important to the development of Irish consciousness. Furthermore, I have selected four samples of Irish popular lyrics according to a central criterion: the musicians belong to the Republic of Ireland and not to Northern Ireland. Although citizens of both Irelands are all Irish, Northern Ireland belongs to the United Kingdom, and, to a certain extent, this point may interfere in analyses of the nationalism inlaid in their lyrics. The condition of British dominance over a province that has deep Irish roots must be part of an utterly different branch of arguments. Hence, I have chosen Enya from Donegal, The Cranberries from Limerick, Sinéad O'Connor and U2 from Dublin.[6] The corpus of lyrics demonstrates the dialogic interactions with some of Yeats's poems.

The parallels are established between "The Sad Shepherd" and Enya's "Anywhere Is"; Sinéad O'Connor's "Troy" and The Cranberries' "Yeat's Grave" correlate with "No Second Troy"; and U2's "Wild Honey" alludes to "Before the World Was Made."[7]

Basic formulations of this study include topics of culture and national identity. Both require the elaboration of issues involving historical consciousness, dialogic interactions, and concepts of tradition. Cultural and national foreground are interlocked with every human relation, and they may provide some answers about the intellectual connection in a certain community. Attempts to elaborate clear definitions of 'culture' and of 'nationalism' generally reveal the idea that they involve studies of human relationships and how they are organised.

The etymology of the word 'culture' is Latin "[*cultus < cultūra < colere*, cultivate]" (*American* 209), and it includes the following entries: (a) "the act of developing the intellectual and moral faculties especially by education;" (b) "the integrated pattern of human knowledge, belief, and behavior that depends upon man's capacity for learning and transmitting knowledge to succeeding generations," and "the customary beliefs, social forms, and material traits of a racial, religious, or social group" ("Culture," def. 2, 5a, and 5b), among others. The first definition refers to the individual's choice or opportunity, and it certainly invites moves through his educational processes or means of achieving knowledge.[8] The second one involves the integration of collective features of a certain community through passing time. This latter definition is favourable to the development of this work, since it relates to the community's functionality, that is, the mutual interaction among its members.

In *Cultura e Imperialismo*, Edward Said asserts that culture has been associated to nation or state. Under this statement, culture is a source of identity. The appropriateness of culture makes the differences among peoples (13). These differences generate specific traits in many of the community's human areas, and reveal a national status in

which literary tradition and nationalism are strikingly connected together. Craig Calhoun states that nations are "constituted largely by the claims themselves, by the way of talking and thinking and acting that relies on theses sorts of claims to produce collective identity, to mobilize peoples for collective projects, and to evaluate peoples and practices" (5). The result of this whole process is the building up of nationalist feelings that are continually transferred to society and to culture.[9] Hans-Georg Gadamer[10] writes that

> [w]hat is considered valid in a society, its ruling taste, receives its stamp from the commonalities of social life. Such a society chooses and knows what belongs to it and what does not. Even its artistic interests are not arbitrary or principle universal, but what artists create and what the society values belong together in the unity of a style of life and an ideal of taste. (84)

The direct involvement of a people in its everyday subjects is unique to each people. The way of thinking of its national happenings is a deep part of its social life, and is the result of its beliefs, politics, policies, and other material and spiritual practices. The discursive and cultural resources available to a people, and that manifest themselves in the people's sense of social relations and experiences are not monologic. A people's thinking act is concretised through language and carried along through dialogic interaction by successive generations, which participate in this interaction by answering and asking existent formations.

Surely, there is a highly complex web of happenings that provide a people with specific traits. The recognition of such traits makes the world see that people as one that fits in certain period and place. Thus, that people is part of a unique historical, artistic and political environment that constitutes its nation, and literature is an important vehicle to convey its national voice. In addition to that, literature is also part of a system of communication, a network of diverse links that integrates past and present, and that, among other things, depends on the reader's understanding of texts, at the moment in which he reads those texts.

In *Truth and Method*, Hans-Georg Gadamer theorises about issues of literary theory that are in strict relation with hermeneutic tasks.[11] He goes through the various levels of human understanding, so that hermeneutics and historical consciousness may be studied. Interpretation, understanding, and language, among others, pertain to the entire process that connects a person to a work of art. Gadamer states that in culture (*Bildung*) all "that by which and through which one is formed becomes completely one's own" (11), and that to acquire Bildung always involves the development of interests, and of "keeping oneself open to what is other–to other, more universal points of view. [...] To distance oneself from oneself and from one's private purposes means to look at these in the way that others see them" (17). Nevertheless, simply knowing about that openness is not enough to observe more thoroughly a tradition. It is necessary that, first of all, there is receptivity to the otherness of the work of art or of the past.

Connected with Bildung is the *sensus communis* that, according to Gadamer, is "a sense that is acquired through living in the community and is determined by its structures and aims," and "the moral and historical existence of humanity, as it takes shape in our words and deeds, is itself decisively determined by the sensus communis" (22-23). From this viewpoint, it is easy to grasp the consequences of life in community–the development of social events are somehow predictable–and the elaborated construction of national features. Furthermore, the relationship among "ones" and "others" leads one to conclude that understanding is a crucial factor that assures "common" communication, and opens space for his theory of tradition to appear.

Gadamer's theory admits that texts may continue "eloquent although the world to which they speak is quite different" (162). The 'world' mentioned here refers to either that of another time or that of another place. The understanding of texts is what makes them "travel" from its original point to others. To understand a piece of writing is to transform

something alien and dead into total contemporaneity and familiarity. [...] That is why the capacity to read, to understand what is written, is like a secret art, even a magic that frees and binds us. In it time and space seem to be superseded. People who can read what has been handed down in writing produce and achieve the sheer presence of the past. [...S]o also it is universally true of texts that only in the process of understanding them is the dead trace of meaning transformed back into living meaning. (163-64)

According to Gadamer, understanding a work of art, literary or not, is part of the *integration* as one of the hermeneutic tasks.

Close reading, interpretation, and understanding are terms deeply connected with the process of verifying the literary tradition of a people, and how this people as a whole communicates its literary characteristics. It is certain that from generation to generation, a kind of language functions and is kept along evolving. The foundations that maintain that language alive are likely to have created a special national locus, because there they have written a national literature. It is around and from that locus that the characterisation of a literary tradition evolves. The writers' works situated in that national locus are always points for continuities or discontinuities of that tradition. However,

it is true of everything that has come down to us by being written down that here a will to permanence has created the unique forms of continuance that we call literature. It does not present us with only a stock of memorials and signs. Rather, literature has acquired its own contemporaneity with every present. To understand it does not mean primarily to reason one's way back into the past, but to have a present involvement in what is said. (Gadamer 391-92)

This study, centred in the integration between Yeats's poetry and contemporary lyrics, is grounded on notions that language is the medium that connects every human being to the world, for "man's relation to the world is absolutely and fundamentally verbal in nature, and hence intelligible" (Gadamer 476). Gadamer's thoughts and theories of language and hermeneutics, which develop the consistence of his ideas of tradition, seems to me the most appropriate standpoint to the background of this work. He also states that "whatever offers itself for our historical study from tradition or as

tradition–the significance of an event or the meaning of a text–is not a fixed object existing in itself, which we have simply to establish. In fact, historical consciousness too involves mediation [represented by language] between past and present" (Gadamer 475).

The poetry of William Butler Yeats is certainly part of an important axis of the present nationalist expression. Pop Irish songwriters interpret the past, while bringing past records continuously to the present, and interweaving Yeats's poems with their own views of art. By reading and interpreting Yeats's selected poems and the musicians' lyrics, and taking into account the poetic nationalist expression in Ireland today, one can establish parallels between two distinct periods, and can verify that, by attempting to satirise, to praise, or simply to quote Yeats's poems, the musicians critically re-evaluate them.

CHAPTER ONE

TRADITION AND DIALOGIC INTERACTIONS

> *HIC*.   Why should you leave the lamp
> Burning alone beside an open book,
> And trace these characters upon the sands?
> A style is found by sedentary toil
> And by the imitation of great masters.
>
> *ILLE*. Because I seek an image not a book.
> Those men that in their writings are most wise
> Own nothing but their blind, stupefied hearts.[12]
>
> *William Butler Yeats*

Social interactions among individuals and the nexus of interpretations developed from these interactions constitute part of the complex ideological construction of society and are intricately involved in its artistic products. In the ambit of social interplays, literature[13]–the word conceived literarily–comes into view as a means that propitiates the building of communicative bridges among individuals, integrating them in their social environment. Attempts to study the laboured evolution of the literary art of a certain group united by national, cultural, philosophical, racial, political, or gender affinities, which are also aspirations of conceptualising literary tradition, are soundly motivated by the present time. It is the interest in knowing how writers, texts, and reader-writers of a certain community presently interact with one another that rouses scholars of tradition to scrutinise this social phenomenon.

One of the first procedures for studies of literary tradition is the recognition of comparative analyses of a group of texts. This consideration takes into account the interrelationships among texts, their similarities and differences in stylistics, their diachronic perspectives, and their dialogic or conflictive worldviews. Studies involving tradition refer to certain associations of temporal constructions, that is, to the text and to its connections with the present, the past, and the future implied in that text. The tradition analyst's job is to connect lines among texts placed in their original contexts

and to verify friendly parallels or overt conflicts amidst those texts, according to a specific historical course.

Concepts of tradition are not untangled from the vast field of studies to which they belong. Socially and popularly, the term has been conveying simple definitions along with more complex reflections. This chapter is not an attempt to find out a definitive concept of tradition, but rather it is a succinct exposition of some of the best-known reflections on tradition and dialogic relations verified in literary texts. Comparisons of classical and modern concepts of tradition are considered. From a universe of rationales for the term tradition by various philosophers and critics, this chapter focuses on four parts: a brief history of concepts of tradition by some theorists, T. S. Eliot's concept of tradition in the advent of Modern Art, Bakhtin's notions of tradition in his study of the novel, and Gadamer's hermeneutic concept of tradition.

The Seesaw of Heritage and Modernity

Aligned with concepts of other scholarly terms, those of tradition may attain both conventional and technical explanations. According to popular understanding, tradition may refer to an inherited gathering of ways, customs, and beliefs developed in society. Therefore, people would perpetuate styles, initiations, morals, dogmas, codes, memories, knowledge, among others, or would simply value behaviours adopted by society because they are often declared correct and culturally admitted for existing as such. Hence, repeatedly social manifestations, which may be conveyed by written, oral, pictorial, and by any other means, are co-ordinated by a series of procedures that involve accepted modes for their realisation, and that are conventionally maintained.

Recently, tradition has not only referred to cultural inheritance, in which mere continuity occurs; it is also understood as a representative construction of the present reality and of its openness to the future. In this study, attempts to analyse national and

cultural identifications in Irish literature, more specifically in William Butler Yeats's poetry and in lyrics of some modern Irish musicians, tradition cannot uniquely be conceived in terms of bonds or affinities, but also, and chiefly, in terms of an interpretive process that includes both continuity and discontinuity in literature. The implications of the concept of tradition that presupposes "changeless" literary styles as *solely* handed down from the past make its meticulous concepts flunk.

The common perception of the term "tradition" suggests the dichotomy between heritage and modernity, or between continuity and discontinuity. Taking into account that "tradition" and "innovation" counterbalance each other, the existent scholarly theories of both subjects are constantly merged. While examining friendly combinations of specific literary trends, scholars also investigate the main conflicts and struggles that happen throughout them. In other words, continuities and discontinuities in literature, and in general arts, are carefully thought about simultaneously. The pattern of divisions, either a togetherness–an implied condition of continuing a style–or a conflict–a clashing situation in which changes are appreciated–, denotes the subject matter of theories about tradition according to specific periods to which these theories relate.

There are writers who value art handed down from the past, while seeking to preserve prevailing artistic experiences and trajectories described by prior authors. On the other hand, there are those who pursue originality and novelty, after their continuous encounters with predecessors' works of literature. In *Hermeneutics Ancient and Modern*, Gerald L. Bruns avows that the "hermeneutics of faith" and the "hermeneutics of suspicion"[14] exist as means of presently discerning a critical position in relation to "all that comes down to us from the past" (195). From these patterns of interpretation, Classicists and Modernists find quarrelling points for warranting their positions in respect to tradition. While the former think that "things come down to us from the past and that unless everything goes to pieces, the future will be a version of what has

proven itself over time, something to live up to or shoot for," the latter consider "that everything comes down to us from the future and recedes into the past, often taking its own sweet time" (Bruns 196). Both groups of thinkers, while pertaining to the dichotomy mentioned above, refine their theories over ceaseless processes of recognising historicality. Amidst them, concepts of tradition have encountered varied opinions, and sometimes the most divergent standpoints.

Complying with a dichotomous posture between classics and moderns, Bruns starts verifying his inquiry into "how we stand with respect to the past," in the topos of *translatio studii* of antiquity (197). Altogether with the material translated, with its meanings, the matter of "authority" or, as Bruns puts it, of "the right to say how things are, or how they are to be written and understood" (197) is transferred across boundaries. Therefore, translation would guarantee the continuation of live, lawful, and right demeanours. In this sense, tradition and inheritance intertwine; Bruns explains this perspective–"hermeneutics of faith"–by placing tradition as "a deposit of faith that needs to be preserved against false claimants in behalf of rightful heirs" (197). The idea behind the literary works that pertain to this trend sustains the presupposition that writers should continue, with no disruption, the "righteous" and "changeless" literary art of great dead artists; hence, the present is continuously measured by the standards of past models. In contrast to the classics, the moderns establish clear lines to constitute boundaries between their present and any other time of history. Bruns describes the latter as those who use "hermeneutics of suspicion" to relate to their viewpoints of history and culture (196).

Susan Bassnett sets forth that the prominence of translation in Roman literature, distinctively with Cicero and Horace, provides successive translators and even later poets with literary models (48). Inlaid in translations, there are also important laws and rules that every poet should submit and equally propagate to younger generations of

poets. Stylistics is not likely to be ever changed by later poets; in transcribing and translating poetic texts, a poet would "discover" how to make and to shape a poem. Creative imagination, which is frequently tied to issues of originality and innovation, has constantly been attributed to the Greeks, who have their cultural construction initiated with oral tradition transmitted from generation to generation (Becker 96). In imitating Greek literary styles, the antique Romans lapse in innovation; however, they greatly extend and improve the Greek literature, according to their Roman consciousness. Bassnett reports that "Longinus, in his *Essay on the Sublime*, cites 'imitation and emulation of the great historians and poets of the past' as one of the paths towards the sublime and translation is one aspect of imitation in the Roman concept of literary production" (50). It is certain that the antique Romans discern themselves "as a continuation of the Greek models" (Bassnett 49), and by trying to perpetuate them, the Romans establish rules that eagerly contribute for the enrichment of their literary system, and even ours later.

The processes of quoting and imitating texts or excerpts are often consequences of the translating act. Through translation, a series of literary devices, namely vocabulary enrichment, historical interaction, figures of speech, styles, among others, may be apparent in literary systems. On that account, the overvaluing of prevailing texts by antique Roman artists encourages the need of ruling translation. Entrusted with this particularity, in *Art of Poetry*, Horace argues that a "theme that is familiar can be made your own property so long as you do not waste your time on a hackneyed treatment; nor [...] in imitating another writer plunge yourself into difficulties from which shame, or the rules you have laid down for yourself, prevent you from extricating yourself" (qtd. in Bassnett 49). Ultimately, appropriation is a banal modality in antique Rome.

Tradition reckoned uniquely as heritage does not comprise the factor of innovation, or, whether it exists here, it has an utterly distinct concept. The poetic rules

of antiquity go into discussion in the beginning of the Middle Ages–period in which traditional and new literary veins start existing simultaneously (Becker 284). Using Bruns's terminology, this time would be that of "hermeneutics of suspicion." Frequent barbarian invasions, and, consequently, radical changes in the social man–who becomes interested in his heavenly life, often abandoning his earthy, thirsty-of-sin life–weaken the bonds with the past, and there happens the devaluating idea of the *man* and of his relation to the historical process. In effect, the medieval context discloses ideas about tradition that enfold a different perspective from that of antiquity.

In the twelfth century, concepts of tradition and of progress–onset of fiery debates between inherited tradition and modernity–generally fuse, and different outcomes from those achieved in antiquity start emerging. Bernard of Chartres recognises progress as propitiated by inheritances and traditions (Hale 10). Substantially, the idea of progress is quite accentuated in Roger Bacon's theories; by attributing to philosophy the task of explaining divine wisdom, he declares that it can never be finished, but rather, it will have possibilities of new progresses and discoveries (Mandolfo 185). Thomas Aquinas presents the idea of culture formation through the intervention of two distinct factors, one constituted by tradition and the other by continual renovation inside tradition: "As opiniões dos antigos devem ser acatadas, seja para assimilar as verdades que conheceram ou para descobrir os erros que se devem corrigir e as lacunas a preencher no seu pensamento" (qtd. in Mandolfo 185). According to Aquinas, throughout the process of constant assimilation, renewal, and integration, a slow, but continuous, progress happens in culture formation. His thoughts hurl seeds for future accounts on the power of reason and on the rational order of the universe.

Important thinkers of the Middle Ages portray the past as something to be both embodied and transformed. The first thoughts about tradition as not only the means of repetitive art are not effectively developed though; nevertheless, tradition perseveres as

a matter of inheritance. However, the medieval reaction to inheriting art stirs the human society, along with the context of religious mystification and of chastity in general arts that is stage of marked changes in society as well. This process of changes anew culminates with the reconnection to ancient Roman ideals; however, never as before.

Between the Renaissance and the sixteenth century, the oiled apparatus to fabricate literary texts–quoting from and imitating valued texts–operates under the idea of the *re*constitution of supreme texts. In the Renaissance, humanism eloquently advises every writer to read Cicero's work (Orlandi 68) and works that are recalled as the structures of the perfect literary art. Once more, the conception of a model to be followed engages in literature through the rebirth of ancient writings. Petrarch and Boccacio appear in this context as art "innovators," that is, by readopting the classical strains and by writing texts upon antique Greek and Roman models in Tuscan (Orlandi 56), language considered vulgar, they add something else to the concept of tradition. Inheritance is not immediate or present, but rather, through laboured effort, it is redeemed by an already completely different world.

By discontinuing and even denying his present time, Petrarch[15] plans to revive the past of more than a thousand years from his own time. His whole work is an attempt to neglect his present and to elevate sublime Greco-Roman ideals. For Petrarch, the restoration of past writings, customarily through quotations, is even a sort of delightful dialogue with his predecessors:

> While I am writing I eagerly converse with our predecessors in the only way I can; and I gladly dismiss from mind the men with whom I am forced by an unkind fate to live. I exert all my mental powers to flee contemporaries and seek out the men of the past. As the sight of the former offends me, so the remembrance of the latter and their magnificent deeds and glorious names fill me with unthinkable, unspeakable joy. [...] I am happier with the dead than with the living. (qtd. in Bruns 198)

Petrarch's attempts to deny his contemporaneity in favour of "more elevated" past eras are also attempts to create dialogues between an idealised reality and another that no

longer exists. Such dialogues do not communicate Petrarch's present reality as it is, but rather it fakes an equally past reality, which intrinsically combines itself with his own present. This resolute link with history makes Petrarch the opposite of modern thinkers such as René Descartes, whose keen rational conscience dominates reality.

Comparisons between these two extremities originate distinct standpoints for understanding how one relates to historicality. The philosophy of the seventeenth century describes the logical, rational thought as an infallible guide to knowledge and to truth. While thinking, man perceives and knows his own existence, or the continuity of his existence. Experience, reason, and contemporaneity are words inherently attached to ideas developed by thinkers such as John Locke, François-Marie Arouet (Voltaire), Baruch Spinoza, and René Descartes (Becker 112). In the beginning of *Discourse on the Method*, Descartes recognises the importance of knowing about ancient writings, and of growing from them, so that what is lived in the present, and not in the past, may create links towards truth:

> I was aware that the languages taught in [schools] are necessary to the understanding of the writings of the ancients; that the grace of fable stirs the mind; that the memorable deeds of history elevate it; and, if read with discretion, aid in forming the judgment [...] But I believed that I had already given sufficient time to languages, and likewise to the reading of the writings of the ancients, to their histories and fables. For to hold converse with those of other ages and to travel, are almost the same thing. [...] When too much time is occupied in traveling, we become strangers to our native country; and the over curious in the customs of the past are generally ignorant of those of the present. (Descartes)

While Petrarch craves for assuring the life of the past, Descartes turns his eyes to the present and to its presentness. These two stereotypes of how to look at present reality, whether to construe it or not, by trying to revive the past–that is, by changing and altering the old–are both subjects to studies of tradition.

Bruns cites Petrarch and Descartes to delineate the boundaries between antagonist standpoints that do not exist separately. He asserts that "Descartes repudiates all that is not intelligible in terms of his self-certainty, but Petrarch's self-certainty is always open

to question by the mediation of tradition, that is, by the discourse of the other or of what has otherwise been said" (Bruns 202). By explaining both opposites, Bruns integrates them as he ventures to investigate a definition of tradition that naturally reflects them both. While alleging that tradition is not a mere reiteration of the past, and the present is not alienated from it, Bruns states that "tradition is not the persistence of the same; on the contrary, it is the disruption of the same by that which cannot be repressed or subsumed into a familiar category" (201). Here, tradition is not a form of cultural transmission from one generation to another, but rather it is the encounter with that which does not pertain to one's world any longer. Bruns adds to this collocation the fact that no tradition should be described as another institution of interpretation, and cites Gadamer's historical consciousness to explain "the openness of tradition to the future, its irreducibility to the library or museum or to institutions of interpretation, its refusal of closure or of finite constructions" (Bruns 202).

Before Romanticism,[16] prevalent concepts of tradition consistently posit it as cultural and national inheritances. In the context of radical reorganisations, the eighteenth century not only is the mark of intense changes in society, as also decisively renews philosophy and concepts of artistic forms. In this period, Immanuel Kant inserts a series of presuppositions about the autonomy of artworks for later generations of literary critics. He commits to ideals of freedom, and to notions of things-in-themselves, fact that warrants him as part of the idealist branch of Romanticism. Kant's ideas are frequently debated by Romantic and Modernist critics.

Romantic art achieves a state at the same time subjective and universal. Its subjectivity appeals to modes of being that cannot be seized within external appearance. The author distances himself from his historical reality (Eagleton 27). Furthermore, its universalist characteristic establishes its own forming energies as a transpersonal content. These both features give the Romantic author a different view of his own

reality, and, to a certain extent, the imaginative escape from it, amidst his social and literary appointments (Eagleton 27). Notwithstanding, philosophers such as Georg Wilhelm Friedrich Hegel and their historical approaches to the modernity intrinsic in art contributed to the development of modern criticism and theory.

A contribution of Hegel to literary criticism consists in the development of concepts of temporal reality that confront the philosophical tradition shaped by John Locke and René Descartes (Vizzioli 149). Describing culture, *Bildung*, Hegel enters the conjunctures of historical process. According to him, as one recognises the "historical spirit," one reconciles with oneself, while recognises oneself in another being. By acquiring Bildung, one deals "with something that is not immediate, something that is alien, with something that belongs to memory and to thought" (qtd. in Gadamer 14). Ancient world and language, given their alien and remote features, are eminently suitable for explaining the process of "the necessary separation of ourselves from ourselves" (Gadamer 14), since they contain "at the same time all the exit points and threads of the return to oneself, for becoming acquainted with [those features] and for finding oneself again" (qtd. in Gadamer 14). Gadamer's statement about the movement of historical spirit, which is close to Bruns's notions about tradition, is elaborated from Hegel's phenomenology: "To recognize one's own in the alien, to become at home in it, is the basic movement of [historical] spirit, whose being consists only in returning to itself from what is other" (Gadamer 14).[17]

In Romanticism, tradition is safeguarded as one form of authority. Gadamer states that "Romanticism conceives of tradition as an antithesis to the freedom of reason and regards it as something historically given, like nature. And whether one wants to be revolutionary and oppose it or preserve it, tradition is still viewed as the abstract opposite of free self-determination" (Gadamer 281). By exposing this thought about the Romantic concept of tradition, Gadamer seeks to redefine it, by considering the freedom

existent in the term, and affirms that "in tradition there is always an element of freedom and of history itself" (281). Conventionally, tradition is reckoned as the opposite of freedom. However, Gadamer observes that even in revolutionary contexts, in which violence and catastrophe happen, "far more of the old is preserved in the supposed transformation of everything than anyone knows, and it combines with the new to create a new value. At any rate, preservation is as much a freely chosen action as are revolution and renewal" (281-82). Ultimately, one may say that, whatever perspective adopted, whether "continuing" or "discontinuing" the historical route, one always takes part of a specific tradition.

Philosophical impulses of the late eighteenth and of the early nineteenth centuries inspire literary critics for theoretical explanations of tradition, as well as of other various subjects of literary art, including the search for a more adequate definition of the term "literature" (Eagleton 24). At this point, it is convenient to consider that the dynamic evolution of philosophical trends does affect the elaboration of diverse critical theories within different contextual frames.

T. S. Eliot: Tradition and the Artist's Impersonality

Categorically, high Modernism is vehement in its rejection of the Romantics. Creative literary imagination and historical distance are aspects of the Romantic theory to be contradicted by later critics. This approach has its most conspicuous relation to literary criticism in the model of tradition that T. S. Eliot develops from the idea that earnest works of art depend on and transform a single tradition. The generation of the 1920s attempts to eradicate the last remnants of Victorian times through displays of obscenity, sensationalism, and eccentric conduct, which are some of the fierce demonstrations of Modern Art. In the social context of post-war Europe and with sound, riddling allusions to earlier literature, Eliot's *The Waste Land* redefines tradition to

Modernist poets. Abandoning the chronic traces of Romanticism, this poem is purposely fragmentary–written in free verse. Succinctly, it submits to a barren country that can be revived by a fertility ceremony, and suitably encourages most recent formal thoughts of tradition to appear. The poem comes into view as an explanation of his famous essay "Tradition and the Individual Talent" (Ousby 292).[18]

Particularly tied to his notions of tradition, Eliot's criticism addresses a doctrine of impersonality. In "Tradition and the Individual Talent," Eliot's requirement of the process of depersonalisation in literary works objectifies the transition from a subjective to an objective reality. All original emotions, which cause art to succeed, are rendered impersonal for the sake of universal standards. This movement towards the impersonal relies upon the separation of the individual who first experiences the emotions from the artist who then translates these emotions into artistic products. Eliot explains this by asserting that "the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material" (7-8). Hence, impersonality does not characterise an obliteration of emotions in art, but proposes the value of objectifying such emotions in order to allow them to function properly on a universal level.

After starting from his own emotions and thoughts, the poet soon discovers the quality of "a continual self-sacrifice, a continual extinction of personality" (Eliot 7) in the face of a higher authority, as the poet conveys his work from its subjective origins to an objective existence. In consideration of the entire context of literature, Eliot suggests the insignificance and the temporality of efforts pursued in the former mode which can effectively be observed in the work of many Romantic poets, their indulgences in self-expression and negligence in sustaining "the living whole of all poetry that has ever been written" (7). Eliot states that the poet is to "be judged by the standards of the past [,...] not amputated by them" (5).

Relying upon objectified emotions and upon the separation between the individual and the artist's mind, Eliot defends the impersonal poet who accomplishes a higher order of being by transcending the *personal* nature of his vocation. Therefore, the communication of emotion in art is embedded in some universal objective rather than being subject to the chimeras of the individual artist's personality. In light of these observations, the individual talent is the prime element that constitutes tradition.

In "Tradition and the Individual Talent," Eliot communicates tradition not as statically inherited but achieved "by great labour" and introducing a perception of the historical sense that should consider "not only of the pastness of the past, but of its presence" (4). He declares that a poet writes to satisfy his desire for self-expression in order to voice something far greater–the universal truth that connects all works of art together–and to help shape the "presentness" of the past. His conception of the changeable rhythm of works of art, which pertain to a certain tradition, and of their interrelation with one another is apparently atemporal, but evolutionary, in fact:

> [W]hat happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. [...] The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. (Eliot 5)

His essay is rhetorically prepared, and suggests the redefinition of tradition. Notwithstanding, the essay does not really present an elaborate theory of tradition, but rather Eliot's thoughts about the interactions of past, present, and future that are recognisably important for future advances of theories of tradition. His assertions admonish one to re-examine a correct alignment of the canon according to modern interests.

While the canonical characteristics of a literary work are emphasised, the strength of the canon as a whole increases as well. In Eliot's message, it is quite clear that for a writer to enter and to take part in a certain tradition, he must please its set of requirements, so that all process is effective. According to Eliot, the artist is compelled to harmonise his personal talent and emotions with the works of those who have come before him; the artist must inevitably function within the sphere of tradition, among the achievements and standards of his predecessors.

Bakhtin: Tradition and Dialogism

For this study, a literary critic is especially important to the development of analyses that involve tradition and dialogic interactions among texts. This critic is Bakhtin,[19] whose concepts of literary tradition may be observed in his formulations of the characteristics of the novel, in contrast to those of the epic. Part of Bakhtin's historicality is structured in the relationship of an author with characters or authors of previous literary works, eminently works of antique Greece and Rome, and of the Renaissance. This particularity in his theory of the novel has distinctive importance here. Keywords for grasping a notion of his ideas about the essence of the novel and of its participation in historical reality may be "new,"[20] "late," "contemporaneity," "evolution," "present," "openendedness," "parody," "travesty," among others. These words constantly appear in his essay "Epic and Novel," in which he compares genres according to their relationship with temporal reality, that is to say, with "absolute past,"[21] past, and present.

Bakhtin adopts a severe, partial position for his theory of the novel, by determining that it is the only genre able to evolve and not to accept any conclusive interpretations, since it is never completed or finished. The novel is constituted by its

own contemporaneity, and freed from any links with a fathered past, that is, transmitted as inheritance and not likely to be changed:

> [T]he novel is the only developing genre. It is the only genre that was born and nourished in a new era of world history and therefore it is deeply akin to that era, whereas the other major genres entered that era as already fixed forms, as an inheritance, and only now are they adapting themselves–some better, some worse–to the new conditions of their existence. (Bakhtin, *DI* 4)

By "adapting themselves," Bakhtin means that the genres may become "novelised." In the process of novelisation, Bakhtin formulates that other genres become

> more free and flexible, their language renews itself by incorporating extraliterary heteroglossia and the 'novelistic' layers of literary language, they become dialogized, permeated with laughter, irony, humour, elements of self-parody and finally–this is the most important thing–the novel inserts into these other genres an indeterminacy, a certain semantic openendedness, a living contact with unfinished, still-evolving contemporary reality (the openended present)." (*DI* 7)

A genre is not novelised when it presents unitary language. When a genre carries along other voices, or also, when it is double-voiced or double-languaged, it is novelised. Bakhtin explains this feature as he contrasts Pushkin stylising Lensky's "song," through a poetic piece called *Evgenij Onegin* (*DI* 43-49). He says that the "stylistic structure of *Evgenij Onegin* is typical of all authentic novels" (*DI* 49).[22] Only when a genre undergoes a process of "novelisation" may it acquire the same characteristics of the novel, otherwise it is still considered a high genre[23] that is closed, "walled off," in a rigid circle pertained to the "absolute past."

It is direly connected with the term "absolute past" that his conception of tradition develops. Along with his explanation of how the epic is characterised, Bakhtin equates tradition with inheritance and changeless art. Here, tradition interrelates with the present only as the form of immutable style. The epic past,

> walled off from all subsequent times by an impenetrable boundary, is preserved and revealed only in the form of national tradition. The epic relies entirely on this tradition. Important here is not the fact that tradition is a factual source for the epic–what matters rather is that a reliance on tradition is immanent in the very form of the epic, just as the absolute past is immanent in it. Epic discourse is a discourse handed down by tradition. (Bakhtin, *DI* 16)

Bakhtin observes that tradition "isolates the world of the epic from personal experience, from any new insights, from any personal initiative in understanding and interpreting, from new points of view and evaluation" (*DI* 17). Tradition does not allow innovation or changes. Within tradition, there is no possibility of dialogues between contemporary and past, or even future realities, since, in this sense, "the future as well is perceived as an essential indifferent continuation of the present, or as an end, a final destruction, a catastrophe" (Bakhtin, *DI* 20). The novel and other novelised literary genres have to do with the enduring difficulty of bringing about significant changes in a world that fiercely resists change, which is to say, the epic world, the world of the "absolute past."

For Bakhtin, the opposite of the epic, of the "sacred and sacrosanct tradition" (*DI* 16), as he mocks it, is the novel and the contemporaneity in which it is created. He claims that, in the novel, in the low genres, the author and the represented world "find themselves now subject to the same temporally valorized measurements, for the 'depicting' authorial language now lies on the same plane as the 'depicted' language of the hero, and may enter into dialogic relations and hybrid combinations with it" (*DI* 27-8). Bakhtin posits that, while in the process of relating to a novelistic text, the writer, the text, and the reader are found inside the same temporal reality.

It is not to say, however, that Bakhtin's thoughts about the novel exclusively concern the present or contemporary themes and subject matters. Rather one important feature of the novel is its "dialogical interrelationships" (*DI* 50), in which characters, personae, or heroes are "located in a zone of potential conversation with the author, in a zone of dialogical contact" (*DI* 45). Novelistic images in novelistic discourses are dialogic images; therefore, characters of the past, such as gods and heroes, are represented in contemporary places in which up-to-date language flows (*DI* 21, 23). Bakhtin states that:

> Literary language is not represented in the novel as a unitary, completely finished-off and indisputable language–it is represented precisely as a living mix of varied and opposing voices [*raznorečivost'*], developing and renewing itself. The language of the author strives to overcome the superficial "literariness" of the moribund, outmoded styles and fashionable period-bound languages; it strives to renew itself by drawing on the fundamental elements of folk language (which does not mean, however, exploiting the crudely obvious, vulgar contradictions between folk and other languages). (*DI* 49)

As the author writes a novel, he has to surrender to his views as an author and has to set himself on the same level as his characters, which is to say, to know about them, about their world, at any given moment, as it would be possible for the characters themselves to know. Thus, the author would converse with his characters as an equal. In delineating his dialogic approach to language, Bakhtin emphasises utterances in which at least two voices are meant to be heard as interacting. If the voices interact agreeably, they possibly belong to the same genre; if they are felt to be in antagonist points, they are parodically stylised (*DI* 47), the genre is parodied. Nevertheless, both situations are dialogic.

Bakhtin dedicates a great deal of his studies of the novel to its origins in "forms that transmit, mimic, and represent, from various vantage points, another's word, another's speech and language" (*DI* 50); these forms are satire, travesty, and parody. He claims that ancient Greek and Roman writings open space for the present novel to appear (*DI* 60). As the ancient Greeks satirise, ridicule, or parody another potential language, they make it part of their own reality. Besides laugher, the parody of mighty literature, as literary mimicry, introduces a critique of the language, of the style, and of the genre itself. Towards the parodied word, Bakhtin affirms, "[l]anguage is transformed from the absolute dogma it had been within the narrow framework of a sealed-off and impermeable monoglossia into a working hypothesis for comprehending and expressing reality" (*DI* 61).[24] The same may characterise the ancient Romans that continue to employ the parodic characteristics of the Greeks, and, enrich them with their

literary and artistic consciousness. Bakhtin explains that the ancient Romans "could not imagine a serious form without its comic equivalent"(*DI* 58). By creating a great number of parodies and travesties, the Romans imaginatively provide "the matter for mimes, satires, epigrams, table talk, rhetorical genres, letters, various types of low, comic folk art" (*DI* 58).

According to Bakhtin, ancient literature and literary forms elaborated throughout the Renaissance " reinterpret reality on the level of the contemporary present now meant not only to degrade, but to raise reality into a new heroic sphere"(*DI* 40). Borrowing Bakhtin's thoughts of the temporal characteristics of the novel, one may even think of tradition in these same terms, if one considers the openness of tradition. In the end of the essay "Methodology for the Human Sciences," Bakhtin confers his ideas about interactions among past, present, and future:

> There is neither a first nor a last word and there are no limits to the dialogic context (it extends into the boundless past and the boundless future). Even *past* meanings, that is, those born in the dialogue of past centuries, can never be stable (finalized, ended once and for all)–they will always change (be renewed) in the process of subsequent, future developments of the dialogue. [...] Nothing is absolutely dead: every meaning will have its homecoming festival. (*SG* 170)

Along with the novel, Bakhtin considers the openness of dialogic interactions among texts. However, his posture towards tradition is rather different, since he does not presuppose that it is as evolving as is the novel.

The dialogic process starts developing during one's struggle to resist both authoritative and internally persuasive discourses (*DI* 348). The first represents the distance between texts; that is, it "is located in a distanced zone, organically connected with a past that is felt to be hierarchically higher. It is [...] the word of the fathers. Its authority was already acknowledged in the past. It is a prior discourse"(*DI* 342). This discourse may live in present time, but remains static and detached from it, even when it is part of one's speech. In this sense, this discourse demands that one accepts and

acknowledges it. The internally persuasive discourse "is, as it is affirmed through assimilation, tightly interwoven with 'one's own word.' In the everyday rounds of our consciousness, the internally persuasive word is half-ours and half-someone else's" (*DI* 345). The internally persuasive discourse represents inclusions and assimilation of others' words into one's own word. Both authoritative and internally persuasive discourses are alien to an individual.

The struggle to resist these two discourses mentioned means that the person has started recognising his own discourse, and that now can maintain dialogic relations with the other. In novelised genres, dialogues may be represented by two especial features, among other things, heteroglossia and double-voiced discourse. Any kinds of speech, when embodied by a text, start attaining different meanings from those in their original contexts, because they are adapted to represent the context of the new text. Frequently, a great variety of speeches and of other genres come from others' texts to satisfy the author's parodic-ironic stylisation of those texts. At any rate, the text becomes populated with voices of others. This characterises heteroglossia. A double-voiced discourse denotes the relation between the author and his narrators, or personae, and characters present in the novelistic texts; this discourse is internally dialogised. Bakhtin calls double-voiced discourse the positing of two distinct consciousnesses within a single word (*DI* 324-25). The author uses words as background, as a necessary tension against which his meanings can resonate more fully.

Dialogic interactions require at least two interacting consciousnesses. The dialogic speeches and writings make the foregrounding of interacting voices their essential "task." Although these speeches and writings originate their own contextual meanings, since they are "potentially infinite," Bakhtin affirms that a contextual meaning "can only be actualized when accompanied by another (other's) meaning. [...] Each time it must be accompanied by another contextual meaning in order to reveal new aspects of

its own infinite nature" (*SG* 146). These interactions of meanings observed in the dialogic discourses–especially in written texts–greatly display human communication as that noticed in dialogues. In this sense, Bakhtin summons that the dialogic text

> lives only by coming into contact with another text (with context). Only at the point of this contact between texts does a light flash, illuminating both the posterior and anterior, joining a giving text to a dialogue. We emphasise that this contact is a dialogic contact between texts (utterances) and not a mechanical contact of "oppositions." [...] Behind this contact is a contact of personalities and not of things (at the extreme). (*SG* 162)

Similar to Bakhtin's, other recent critics' considerations disclose the involvement that writers and critical readers have with works of art. Their theories are prevalently based on the most varied philosophies that have been constructed along years. Theories of literary tradition have applied part of the paramount thoughts about time and space, which have developed in a period of more than two thousand years so far. Scholarly tradition is not inside an immutably social state, but rather it is in constant evolution. The past world combines with one's contemporaneity whenever one understands that past. It may also be a combination of conflicts and disruptions, to borrow Bruns's vocabulary, "a conflict of interpretations" (205) that provokes openness, and "only in this condition of openness can the understanding of anything occur" (Bruns 205).

Gadamer: Tradition and Historical Consciousness

This study identifies with theories that allege historical consciousness as a means of articulating the process of tradition. Gadamer appears in this context as a philosopher of hermeneutics who works on a theory of tradition that endeavours to the understanding of his predecessors' writings as a whole, as a unity. The theme of Gadamer's *Truth and Method* proposes that truth cannot be adequately construed by scientific method, and that the true meaning of language transcends methodological interpretation. Gadamer asserts that hermeneutics is not a method of ascertaining truth, but rather it is an activity for understanding the circumstances that make truth possible.

The truth of spoken or written language may be revealed when we discover the conditions for understanding its meaning.

The "truth" of a text is revealed through an interpretive "dialogue" in which the historical consciousness of the interpreter and that of the text fuse into a horizon.

> Thus a person who wants to understand must question what lies *behind* what is said. He must understand it as an answer to a question. If we go back behind what is said, then we inevitably ask questions *beyond* what is said. We understand the sense of the text only by acquiring the horizon of the question–a horizon that, as such, necessarily includes other possible answers. (Gadamer 370)

For "acquiring the horizon of the question," the interpreter must broaden his "eyesight." Gadamer conceptualises "horizon," as "the range of vision that includes everything that can be seen from a particular vantage point" (302); consequently, "horizon" enfolds all that is embodied in historical consciousness. The evolutionary, changing horizon of the present affects the interpretation of the text; therefore, the "fusion of horizons"–between text and interpreter–is never immutable:

> The horizon is [...] something into which we move and that moves with us. Horizons move for a person who is moving. Thus the horizon of the past, out of which all human life lives and which exists in the form of tradition, is always in motion. [...] Our own past and that other past toward which our historical consciousness is directed help to shape this moving horizon out of which human life always lives and which determines it as heritage and tradition. (Gadamer 304)

This may explain the great number of analyses and interpretations of a single text, as the reader restates the hermeneutical process in order to understand it. When an interpreter attempts to analyse a text, he should understand that the historical consciousness or the "horizon" that he brings to that text affects his understanding. In addition to the interpreter's references to time, Gadamer states that

> [i]n the sphere of historical understanding, too, we speak of horizons, especially when referring to the claim of historical consciousness to see the past in its own terms, not in terms of our contemporary criteria and prejudices but within its own historical horizon. The task of historical understanding also involves acquiring an appropriate historical horizon, so that what we are trying to understand can be seen in its true dimensions. [...] We must place ourselves in the other situation in order to understand it. (302-3)

Nevertheless, historical reestablishment of the world to which an artwork pertains is, according to Gadamer, an attempt to recover a meaning, which no longer exists. The historical situation controls one's understanding of the purpose of artwork. In order to understand, the reader must have a historical horizon. Therefore, the interpreter does not need to transpose himself to a specific historical situation, or to disregard himself, but rather he has to imagine the other situation and to bring himself into it (Gadamer 305). However, Gadamer also states that, for bringing oneself into another situation, "it is constantly necessary to guard against overhastily assimilating the past to [one's] own expectations of meaning" (305). The process of fusion continually changes because the past and the present always combine into a "living value" (Gadamer 306).[25]

Historicism avows a method of determining the effective history of events, so that the interpretation of their meanings is conceivable. Gadamer criticises historicism as a methodological approach to understanding, insofar as it bestows insufficient clarity to the issue of how historical understanding is affected by the changing nature of one's own historical situation. Notwithstanding, according to Hamilton, Gadamer

> holds that the historicizing of science simultaneously amounts to the rendering scientific of historicism. [...] Hermeneutics is, then, Gadamer's description of the task of entangling this dilemma: hermeneutics must be able to explain how our understanding of the world is not confined to science, but it must do so without taking up an epistemological stance opposite to but still dependent on the image of scientific success. (83)

Gadamer's thoughts about tradition provide the basis for the interpretive way through which a person relates to other persons and to his cultural past that, in this sense, is the dialogue. Gadamer gives special attention to a theory of language, and to how interactions between the text and the reader happen. According to him, the concept of literature "is not unrelated to the reader. Literature does not exist as the dead remnant of an alienated being, left over for a later time as simultaneous with its experiential reality. Literature is a function of being intellectually preserved and handed down, and

therefore brings its hidden history into every age" (161). In this sense, every text "puts a question to the interpreter" (Gadamer 369). Gadamer explains that, in order to understand a text, the interpreter has to ask questions to "the voice that speaks to us from the past" (374). Therefore, understanding is always more than merely restating the meaning of someone else, since "[q]uestioning opens up possibilities of meaning, and thus what is meaningful passes into one's own thinking subject" (Gadamer 375). Thus, the meaning, or meanings, of an artwork is never finished, rather, it is in constant process of renewal with successive interpretations.

> Gadamer's concept of tradition is closely related to that of understanding:
>
> The anticipation of meaning that governs our understanding of a text is not an act of subjectivity, but proceeds from the commonality that binds us to the tradition. But this commonality is constantly being formed in our relation to tradition. Tradition is not simply a permanent precondition; rather, we produce it ourselves inasmuch as we understand, participate in the evolution of tradition, and hence further determine it ourselves. (293)

The temporal distance that performs the filtering process of achieving meanings is not fixed; on the contrary, it undergoes constant movement, inasmuch as it is language the main vehicle of meanings. "The historical life of a tradition depends on being constantly assimilated and interpreted" but "it is impossible to understand what [a] work has to say if it does not speak into a familiar world that can find a point of contact with what the text says" (Gadamer 397, 442). Gadamer places language as the mediation of every kind of communication, the one able to establish common ground for every communicative relationship to exist. That leads one to conclude that language functions as the mediation amid past, present, and future.

The meaning of a literary work, and the relationship between text and reader, that is, whether the reader can or cannot understand works that are cultural and historically strange to his present context is, according to Gadamer, a matter of perceiving pastness and transforming it into contemporaneity, since it "belongs to the

being of the work of art, [...] and means that in its presentation [a] particular thing that presents itself to us achieves full presence, however remote its origin may be" (127). Therefore, when a work goes from a historical context to others, new meanings come into sight, and it is possible that those meanings have never been imagined by the own author. The process of conceiving the past as part of one's contemporaneity help clarify how historical consciousness develops. Gadamer observes that

> [t]he effect (Wirkung) of a living tradition and the effect of historical study must constitute a unity of effect, the analysis of which would reveal only a texture of reciprocal effects. Hence we would do well not to regard historical consciousness as something radically new–as it seems at first–but as a new element in what has always constituted the human relation to the past. In other words, we have to recognize the element of tradition in historical research and inquiry in its hermeneutic productivity (282-83).

Every interpretation of a work from the past consists of a dialogue between this past and the present. The present is understandable because of the past; therefore, we can apprehend its general notions from our particular perspectives in the present.

The social and cultural organisation is essentially important for interaction to exist. Then it is not possible to think of the understanding of texts and of literary traditions without thinking of society and culture. The social striving for maintaining the language alive and under the form of dialogue depends on "historical consciousness [that] is always filled with a variety of voices in which the echo of the past is heard," and "[o]nly in the multifariousness of such voices does [historical consciousness] exist" (Gadamer 284).

Next chapter displays the analyses of Yeats's "Easter, 1916" and of the fifth section of "Under Ben Bulben." The analyses take into account that "[e]very encounter with tradition that takes place within historical consciousness involves the experience of tension between the text and the present" (Gadamer 306). Hence, interpreters of today analyse Yeats's poems under a different light from that of those who lived in Yeats's days. The following chapter also focuses on the growth of Irish national identity in

Yeats's days, while pointing to his efforts to invigorate and to make the Irish independent from the English literature.

CHAPTER TWO

AS SHE[26] TEARS IN TWO:

YEATS AND THE GROWTH OF IRISH CONSCIOUSNESS

> We really don't think that much about what we're
> doing when we're writing; emotionally, we know if
> it feels right. All our decisions, artistic and political,
> are based on a kind of collective instinct.[27]
>
> *Adam Clayton*

Upheld by Gadamer's dialogical theory and concept of horizon, and in the light of

the idea that literary tradition relies on historical consciousness and on national identity–

once it rises from actual, common memories of a determined people–this chapter

consists of two main parts. Firstly, I briefly describe William Butler Yeats's role as a

conspicuous postcolonial poet and his efforts to engage in a distinguished Irish literature

together with his contemporary and future writers. In analysing "Easter, 1916,"

contextual focus critically develops the issue of Yeats as one of the poets of the Irish

revolution.[28] Secondly, I verify the fifth section of the poem "Under Ben Bulben,"

which is considered Yeats's greatest "Testament" to later generations of poets in

Ireland. As a whole, in an attempt to explain his initiative to work for a truly Irish

literature, this chapter presents a view of Yeats's work in such a way that it enhances

Irish consciousness. The selected poems of this chapter aim at demonstrating how his

national voice and his lyrical language try to gather popular support of contemporary

and future writers, fact that has bestowed different interpretations upon his work from

time to time.

The Development of the National Literature

In the context of plans for an independent Ireland,[29] in the late nineteenth century

and during the fights of 1916, of 1919-21, and of the Civil War, artists and writers

played an important role for the growth of Irish identity, by encouraging the unity and

the individuality of the national literature. Yeats appeared in that scenery as one of the promoters of national identity formation, and ended up claimed as a renowned poet of the twentieth century, a Nobel Prize winner in 1923.[30] However, as poet, playwright, mystic, and politician, the image of his public persona has frequently been subject to the most divergent viewpoints. By verifying his sense of nationalism, some critics sustain that Yeats emerged as a poet of the Irish revolution, but others debate that he not even took a clear political position during the process of the emancipation of Ireland, hence, they do not refer to him as a poet of the revolution.[31] In any case, among other characteristics, Yeats is recalled for his toil and interest in claiming for attention to Irish literature.

The turbulent political Irish history is not a relevant characteristic of most poems of his starting career. In his early poems such as in "Ephemera" and in "The Indian to His Love," Yeats mastered themes and cadence that shut off the future and any development in society. In "Ephemera," the Romantic style is markedly noticed in the lines: "'Your eyes that once were never weary of mine / Are bowed in sorrow under pendulous lids, / Because our love is waning'" (*CP* 1-3). The reader may perceive him as a poet attempting to be part of the English poetic tradition–that of John Keats, Alfred Lord Tennyson, Percy Bysshe Shelley, and William Morris (Thurley 6). Nevertheless, he successfully developed his own symbolism and stylistics, which is modified and improved when he started caring for his Irish identity:

> I persuaded myself that I had a passion for the dawn, and this passion, though mainly histrionic like a child's play, an ambitious game, had moments of sincerity. Years afterwards when I had finished the *Wanderings of Oisin*, dissatisfied with its yellow and its dull green, with all that overcharged colour inherited from the romantic movement, I deliberately reshaped my style, deliberately sought out an impression as of cold light and tumbling clouds. I cast off traditional metaphors and loosened my rhythm, and recognizing that all the criticism of life known to me was alien and English, became emotional as possible but with an emotion which I described to myself as cold. (*CA* 86)

The context of preparations for independence and the favourable disposition to engage in literary affairs were important points to lead him to focus on Irish subjects.

Understanding the past requires a historical horizon. As the interpreter imagines the past, becomes aware of the otherness of the past and brings himself to an approximate viewpoint, he builds his historical horizon. Young Yeats started building his historical horizon along with his poetical development. Major changes in his poetry came with the national voice of John O'Leary, who Richard Ellmann describes as "the Fenian hero, who returned to Dublin from a twenty years' exile in 1885, and immediately gathered around him a group of young writers. Certainly O'Leary was important in turning Yeats in an Irish direction" (*Identity* 13). Progressively, his eyes turned to Ireland's past in "Anashuya and Vijaya" and "The Stolen Child," and to Irish ballads such as "Down by the Salley Gardens" and "The Meditation of the Old Fisherman," for instance. In 1887, in a letter to Katherine Tynan, he wrote that "by being Irish as you can, you will be more original and true to yourself and in the long run more interesting, even to English readers," and, in 1991, he wrote to her again: "a book such as you are doing should be Irish before all else [...] every poem that shows English influence in a marked way should be rejected" (qtd. in Garratt 22).

By romanticising the ancient, the modern Ireland, and her future, he planned the coming Irish tradition and its sensuous artistic language. This language would not depict political messages, but would inspire Irish nationalism. His reading in the newspaper of political exile John O'Leary, passionately describing the Irish shore ignited his emphasis on the way he wanted his Irish voice to resonate:

> I tried from that on to write out of my emotions exactly as they came to me in life, not changing them to make them more beautiful. 'If I can be sincere and make my language natural, and without becoming discursive, like a novelist, and so indiscreet and prosaic,' I said to myself, 'I shall, if good luck or bad luck make my life interesting, be a great poet; for it will be no longer a matter of literature at all.' (*CA* 105).

Yeats noticed the differences in style between Irish and English poetic lines and started recollecting the history of Ireland together with her folklore and culture. A sensuous poetic language was that which would develop Irish tradition. A way of singing Ireland and her origins, matters, and beauties would grow with the tide of revolutions surrounding her. Thus, he claims that

> [w]hen the Fenian poet says that his heart has grown cold and callous–'For thy hapless fate, dear Ireland, and sorrows of my own'–he but follows tradition, and if he does not move us deeply, it is because he has no sensuous musical vocabulary that comes at need, without compelling him to sedentary toil and so driving him out from his fellows. I thought to create that sensuous, musical vocabulary, and not for myself only, but that I might leave it to later Irish poets, much as a medieval Japanese painter left his style as inheritance to his family. (*CA* 138)

In this sense, literature is to create bonds between reader and text, or further, it is to create bonds between text and nation. There would have to be commitment and embedded understanding–characteristics of tradition.

In the 1890's, Yeats came into view as the lead organiser of a cultural-nationalist movement, which came to be known as the Irish Literary Movement. At that time, Irish people's commitment to Irish Ireland was evident in many artistic manifestations (O'Brien 49). During the Celtic Revival,[32] Yeats started using traditional ideas and folk style, and exclusively allied them to his rhythms and speech patterns. This attempt to enhance old countryside literature, by conferring upon it a modern style, and to redirect it to city readers and spectators was one of the first steps to give Ireland a distinctive art from that of England, or from that of his Irish predecessors, who yield a strong political tone to poetry.[33]

Yeats wrote poetry and plays, and retold old Irish mythologies from a modern standpoint. As "the understanding of something written is not a repetition of something past but the sharing of a present meaning" (Gadamer 392), he explained this process of combining styles, in a letter written to an artist friend of his:

> I am not very fond of retrospective art. I do not think that pleasure we get from old methods of looking at things–methods we have long given up ourselves–belongs to the best literature. [...] I do not mean that we should not go to the old ballads and poems for inspiration, but we should search them for new methods of expressing ourselves. (qtd. in Ellmann, *Identity* 17-8)

He remarked that a combination of styles, ancient and modern, rural and urban, Gaelic and English–easily recognised in his work–would be necessary to give literature an Irish voice. The collecting and the editing of Irish tales and folk stories would need an artistic touch, something able to represent both the writer's nature and the essence of a whole nation. Thus, new Irish literature was born in new voices of Cuchulain, Fergus, Deirdre, among other mythological characters. Fairies, ancient kings and queens were then part of a modern Ireland; at times even allegorically explaining current Irish affairs, glories, and losses. Along with the serious voice of other myths, comical characters, like fools, beggars, and blind men often gives Yeats's work what Bakhtin names "novelisation."[34] The moment of dialogue with ancient voices was deliberately prepared to engage the Irish people in their history and pride. The idea of an Irish theatre intended intellectual transformation. It would be a kind of revolution for the creation of the Irish voice. In "The Irish Dramatic Movement,"[35] Yeats talked about some movements in Irish letters and about his concerns with a distinct literature:

> I had begun a movement in English, in the language in which modern Ireland thinks and does its business; founded certain societies where clerks, working men, men of all classes, could study the Irish poets, novelists and historians who had written in English, and as much of Gaelic literature as had been translated into to English. But the great mass of our people, accustomed to interminable political speeches, read little, and so from the very start we felt that we must have a theatre of our own. [...] We are burdened with debt, for we have come through war and civil war and audiences grow thin when there is firing in the streets. (*CA* 410, 418)

Conor Cruise O'Brien agrees that his play *Cathleen ni Houlihan*[36] is "both the most nationalist and the most propagandist work that Yeats ever wrote" (61). Cathleen is an intense allegorical character. The play portrays the general situation in which bipartite Ireland was then. Some revolutionary members of the Rising, 1916, declared

their impressions of the play, often using a strong nationalist emphasis to it. O'Brien reported that "PS O'Hegarty stated long afterwards that to him *Cathleen ni Houlihan* was 'a sort of sacrament'. Constance Markievicz, when under sentence of death for her part in the 1916 Rising wrote: 'That play of WB's was a sort of gospel to me'" (68). Though these are intense national reactions to the play, its central idea is about "vocation." Michael–one of the lead characters of the play–hears the calling of his patriotic mission and needs to decide whether he gets married or fights for Ireland. The entire situation of the play activates the dream of freedom and emancipation.

Yeats craved for changes in the Irish literary structure and for the construction of a dreamlike place inside Ireland. "The Lake Isle of Innisfree," which describes the memory of an imaginary place in Innisfree, Ireland, is a suitable instance to refer to his insistence in working in one of the most important attributes of human beings, according to his theories: the imagination. The right connotation for this word certainly blends with other aspects of his poetry; that is, his imaginative writing interacts with various other themes. Examples of this characteristic are in "The Lake Isle of Innisfree" and "In the Seven Woods." He attempts to create an ideal nation and to share this idea with his people. In his formulations of an Irish literature, backgrounds with the presence of imagination and dreams are frequent in his poems–people's daydream and the dreams that they share in a community.

It is contradictory to affirm that his construction of reality may come from the imaginative and dreamy aspect of his poetry. The book *Responsibilities*, launched in 1914, shows an epigraph made of the quotation from a mysterious old play that says: "*In dreams begins responsibility*" (*CP* 100; Yeats's italics).[37] This sentence claims that we are responsible for our dreams, for our expectations–when we dream, something starts becoming reality with the dreaming. Nevertheless, Yeats knew that the dreaming is an inward process of understanding reality, and it is possible to share it with others

only to the extent that the dream also embraces a collective aim. At that time, the majority of the Irish were receptive to the dream of Irish Ireland.

On even terms, he embraced the idea of making literature responsibly, as something that could represent unity and uniqueness. Regularly, he addresses future Irish writers to promote the unity of Irish literature, and some readers have interpreted that as self-promotion. It may not be entirely wrong. However, his stirring Irish way of relating with his own words has done even more than this. In an indirect way, and sometimes in a very direct one, that "sensuous, musical vocabulary" is present in other Irish voices. This may be explained by the existence of strong national bonds, and by an associative way of understanding national literature.

If the literary emancipation was to be effective, Ireland's voice could not persist in being represented by English literature. English writers' voices and stylistics such as William Morris's, Percy Shelley's, and even William Shakespeare's needed to yield enough space to new Irish writers'. Readers of Yeats's work at his time or nowadays could and can understand that it was as an Irish writer that he longed to be recognised. Very early, he started valuing the sense of his Irish consciousness. For a biographical approach, Richard Ellmann asserts that "[t]he Victorians gave little conscious thought to literature as a vehicle of nationality. We can be sure that Yeats was deliberate because his verse had no reference to Ireland until he was twenty, by which time he had been writing steadily for about three years" (*Identity* 13).[38]

As a young writer, when he highly underwent the political blusters of an Ireland ideologically parted, Yeats expressed the consciousness of two different voices: that of an ancient Ireland, full of legends and folk traditions, which merged with a new one, coming from a transformed country that is stage of activist plans and of eminent open fire. Certainly, the revolutionary atmosphere and the political movements awakened

Yeats to his enthusiasm for strengthening Irish literature. In *Modern Irish Poetry: Tradition and Continuity from Yeats to Heaney*, Robert Garratt affirms that

> from the very beginning of his career, he assumed the chair of modern Irish literature, speaking *ex cathedra* on all aspects of Irish culture, organizing literary societies, directing a national theater, founding a national academy, editing, writing, debating, constantly agitating for his idea of a distinct voice in Irish literature. (19)

Nevertheless, Yeats would not write his poetry for corporal combats between Ireland and England; his concerns were chiefly about intellectual changes in Irish letters. Throughout the changing process of his poetry, his voice becomes more elaborate in a spiritual sense and its national aspects are sometimes overtly found, and sometimes encapsulated in his cryptic symbolism. By alluding to the Unity of Being, for instance, he comments: "I thought that all art should be a Centaur finding in the popular lore its back and its strong legs" (*CA* 165). Yeats's Centaur is a complex symbol related to nationalism and spiritualism. The Centaur may also indicate the fusion of different characteristics in Irish folklore. While the upper part of its body may represent the intellectual circles of Ireland's literary clubs, the inferior would show her myths and legends, also her countryside features.

His letters and speeches testify his conciliatory political involvement. The Irish heroes from the past, such as Wolfe Tone, Edmund Burke, James Grattan, and Thomas Addis Emmet, are revered and given patriotic words, but without the flames of a bloodthirsty revolution. The men who fought in ruthless battles for the Irish cause in the past were not alike to be ever forgotten; however, they would be recalled for Ireland's national history and heroism. The national theme is a constant complement in many of Yeats's plays, poems, and speeches. In 1898, he spoke:[39]

> What I want to impress on all is that these '98 Celebrations are not going to pass away and be forgotten. My interest in them is that they will bring the union of the Gael nearer by persuading all parties and sections to work for a common object. We have struggled to keep from being identified with any party, and I think we

have succeeded. [...] This year will do much, not only for union, but much to reawaken our country after a great disillusionment. (qtd. in Ellmann, *Man* 114-5)

There is no information about the fact that he could have been a rebel in terms of conspiring against Great Britain together with others. Yeats did create a national voice to be heard throughout Ireland. He claimed for a united Ireland, not only in terms of land, but also socially and culturally. He heard Emmet's and Tone's voices, and shared them with his people, supported by the reminders of their historical consciousness. Ireland was to be remembered for her beauty and nationalism, but not for her fights or wars. The literary movements emphasised the strengthening of Irish national identity. The poet of the revolution represents an inherent attitude of his writing for Irish Ireland.

Nowadays, the insistence of separatist bombings in both Irelands is again part of the thematic core of an intellectual transformation. Their memory of the past continues to insist on ideas of political and religious segregation. However, artists have persistently discussed the "bloody" consequences of living in intermittent combat. They have claimed for national consciousness indirectly expressed through artistic messages of peace and of "hypothetical unification." Not only in style does literature in Ireland have the presence of Yeatsian Ireland, but in themes as well. Garratt emphasises that "[w]ith questions of poetic identity and a writer's relation to society so prominent in the Irish poetic imagination, it is inevitable that poets continue to assess their individual response within a cultural context. This ongoing scrutiny of literary tradition determines the parameters of poetic continuity" (291). Through voices of Irish artists, it seems that the idea of unification is not so different as that from Yeats's time. However, that which some call "dream" may be a "reality in construction" now. The idea of revolution, which is a common issue in Ireland, has destroyed both the past dream and the feeble reality of peace.

For the launching of the album *Rattle and Hum*, in talking about the songs that should make out the film with the trailers, Bono spoke: "I'm not sure that that song should be in the film, actually–'Sunday, Bloody Sunday.' Because that day, the day of the Enniskillen bombing will soon be forgotten, and people won't understand the way we felt on stage" (U2, *Rattle and Hum*). During that performance of "Sunday Bloody Sunday," he said:

> And let me tell you something. I've had enough of Irish Americans, who haven't been back to their country in twenty or thirty years, come up to me and talk about "the resistance," the revolution back home, and the glory of the revolution, and the glory of dying for the revolution. Fuck the revolution! They don't talk about the glory of killing for the revolution. What's the glory of taking a man from his bed and gunning him down in front of his wife and children? Where's the glory in that? Where's the glory in bombing a Remembrance Day parade of old age pensioners, their medals taken out and polished up for the day? Where's the glory in that? To leave them dying, or crippled for life, or dead, under the rubble of the revolution that the majority of the people in my country don't want... no more! (U2, *Rattle and Hum*)

The emphatic question: "Where's the glory in that?" is obliquely turned to the past.[40] From the quotation, a reader may notice some similarities between the thinking of the Rising generation and that of the present. As Yeats's, Bono's horizon includes his craving for a peaceful and unified community in the present, such as the claims in the line of "Sunday, Bloody Sunday": "'cause tonight... we can be as one" (24), or in the titles of other songs, e. g. "Two Hearts Beat as One" and "One." The theme of unification has been a distinctive traditional mark of artistic messages of national consciousness and identity. In other song, "Peace on Earth," Bono sings for world peace while telling about their past of violent quarrels with England:[41]

> Where I grew up
> There weren't many trees
> Where there was we'd tear them down
> And use them on our enemies
> They say that what you mock
> Will surely overtake you
> And you become a monster
> So the monster will not break you (U2, *All* 10-17)

These lines allude to the Rising of 1916, which Bono describes in a resembling way as Yeats does in "Easter, 1916."

Under the wracks of the revolution, Yeats shows his astonishment towards several bellicose manifestations, including that of the Rising of 1916, by way of illustration. In "Easter, 1916," written in honour of the sixteen leaders who planned the Irish Republic, but failed and were barbarously killed afterwards, the persona speaks about his impersonal attendance at the political events. In the first stanza, the persona expresses the superficial relationship between "him" and "them," supposedly the leaders of the Rising: "I have met them at close of day / Coming with vivid faces / From counter or desk among grey / Eighteenth-century houses" (*CP* 1-4). The persona has met them, all with vivid faces, alive still, and leaving their customary works downtown. The subsequent lines show the persona performing a theatrical conversation, possibly pretending he knows nothing about the political conspiracy against the British Crown. The persona is not a political activist; he has the role of a spectator that observes the events. In this way, Yeats evinces ambivalence towards his political position. He does not speak on behalf of the revolutionaries, or against them. Correspondingly, the poem shows that, before the Rising, the rebels were treated as comical characters, even by the persona; they would often be theme of jokes and comic stories at the club:

> And thought before I have done
> Of a mocking tale or gibe
> To please a companion
> Around the fire at the club,
> Being certain that they and I
> But lived where motley is worn:[42]
> All changed, changed utterly:
> A terrible beauty is born. (*CP* 9-16)

The repetition of "A terrible beauty is born," in most stanzas, accentuates a contradictory idea denoting Yeats's political ambivalence. "Easter, 1916" tells about the passion that destroys men by rendering them blind and fanatical, and the new scenery

from which no Irish can run away, the patriotic scene. In addition, this insistence is a message to Irish people. The "terrible beauty" is already something transformed from the needless deaths; it is intense nationalism risen from cruelty. The astonishment he experienced with the Rising enfolds a critique of violence from both Irish and English parts. Those heroes–martyrs–need not to be killed. Excesses drove them to a sad end.

In describing the woman and the men in "Easter, 1916," the persona brings to himself and to his present audience a message of historicality.[43] Only based upon some knowledge of Irish history, a reader can identify who those people are. The very event requires some historical explanations. Although history books and actual testimonies give later interpreters notions of how Yeats acted in his national community, the original audience members had a direct reference of time, place, and situation. These lines: "MacDonagh and MacBride / And Connolly and Pearse / Now and in time to be, / Wherever green is worn" (*CP* 74-8) expose names of actual people from the Rising, so they reflect a present reality in the poem.

The third stanza is arranged in a way that the notion of the passing time, past, present, and future, is slow. The event changed the glorious, lyrical past into a present of silence, able to change at every moment, depicted in the imagery of nature being disturbed by the noticing of a troublesome object: a stone. Although different in meaning, "Enchanted to a stone" and "The stone's in the midst of all" (*CP* 43, 56), points to a set of popular knowledge that Irish people of all ages are probably acquainted.[44] However, this seems to be a stone enchanted by silence "to trouble the living stream" (*CP* 44) for unnatural happenings.[45] This stanza is like a description of a view through a window. The persona notices the presence of that stone, which stands for the cause of the republic, as it blocks the free flowing of the stream. The movement of birds, horses, and clouds change "minute by minute," and that stone reminds the entire scenery about a harsh transformation in nature.

As far as the Easter Rising is concerned, Yeats regarded it as Joseph Hone called it a "heroic tragic lunacy of Sinn Fein" (qtd. in Thurley 99), rather than a spontaneous expression of popular sentiment. Was that a similar view of the readers at the time of the Rising? The answer is probably affirmative. As a common citizen, Yeats witnessed the impact of the revolution and its results, and responded to them. The attempt to gather readers and to establish literary unity was then valued in a more personal and direct way because the poems and plays at once affected the Irish's personal lives and the changing society.

Today's readers evaluate Yeats's poems and plays from the distanced circumstances of that time. The interaction between the present interpreter and Yeats's work considers the poet and the historical contexts of his texts, as well as some of the interpreter's prejudices such as different language, culture, and questionings. Therefore, an interpreter of "Easter, 1916" may ask today: whether Yeats was not one of the sixteen Irish leaders, who planned a republican constitution and were executed after the Easter Rising, some of them poets (Golway 235),[46] how can he be remembered as one of the poets of the Irish Revolution? In fact, the only revolution related to Yeats remains on the intellectual level manifested in his building up of progressive Irish consciousness.

Yeats's contemporaries could realise the importance of "Easter, 1916" in a different light and perspective. Scholars study Yeats's poetry, essays, speeches, letters, autobiographies, and biographies, but there is still an obstacle to understand life in Ireland of the 1910s, even by her own people. An obstacle is formed if the interpreter tries to imagine the past but brings his prejudices into his situational idea or allows his present world to interfere in the reading. Gadamer states that

> *To think historically* means, in fact, *to perform the transposition that the concepts of the past undergo* when we try to think in them. To think historically always involves mediating between those ideas and one's own thinking. [...] To interpret

means precisely to bring one's own preconceptions into play so that the text's meaning can really be made to speak for us. [...] But no text and no book speaks if it does not speak a language that reach the other person. Thus interpretation must find the right language if it really wants to make the text speak. There cannot, therefore, be any single interpretation that is correct "in itself." [...] The historical life of a tradition depends on being constantly assimilated and interpreted. (397; Gadamer's emphasis)

According to Gadamer, for understanding a text, it is necessary to realise that it has a history behind, therefore, it is not likely for it to be conceived only by present conceptions, which are already very different from those of the past. If the interpreter reads a text holding only his own conceptions, culture, and language, the text loses its memory and original essence, since the interpreter tries to transform this text into something that certainly could never entirely belong to the present only. This text would always be alien, because it surely does not have the same attributes of contemporary texts.

"Our historical consciousness is always filled with a variety of voices in which the echo of the past is heard" (Gadamer 267). Hence, it is infeasible not to care about the understanding of texts from the past. When the interpreter's horizon fuses with the horizon of the text, he starts understanding that text. His interpretation is unique, since his adapting of this interpretation is always formed by his own mental activity of understanding the past. This is the range of vision that one sees from a particular privileged point or, in other words, it is a certain horizon that is fused with the horizon of the text.

In "Easter, 1916," Yeats lyrically exposes this process of transformation from nationalist feelings, which were, in a sense, asleep in many Irish, into a level of intensity, so that national identity could display traits of something beyond political disputes. The growth of the national literature started evolving in the national context of conspiracy and war. All those myths, symbols of Ireland, and the renewal of old folk songs and art were the preludes of a distinctive literature that had its parcel in the

revolutionary development. Yeats was aware of his past and of those movements around him. Although the intense active rhythm of writing poetry for the establishment of a unified Irish tradition[47] decreased after the Civil War, one of the purposes of his writing of poetry up to his death, in 1939, is its relation to Ireland and to her national consciousness. His speeches often show his direct national engagement. Beneath the chaotic state in which Ireland was found after the last serious wars in Ireland at that time, Yeats wrote in *Explorations*:

> Preserve that which is living and help the two Irelands, Gaelic Ireland and Anglo-Ireland, so to unite that neither shall shed its pride. Study the great problems of the world, as they have been lived in our scenery, the re-birth of European spirituality in the mind of Berkeley, the restoration of European order in the mind of Burke. Every nation is the whole world in a mirror and our mirror has twice been very bright and clear. (qtd. in Henn 352)

"Under" (and beyond) "Ben Bulben"

In the "Introduction to *The Oxford Book of Modern Verse*" (*CE*, 181-203), written in 1936, after delineating the general trends of British poetry and commenting on major poets of the modern era, Yeats gives notions of how the Irish grounded their literature at that time, and how it moved. It points to differences between general British and specific Irish writers and their public:

> In Ireland, where still lives almost undisturbed the last folk tradition of western Europe, the songs of Campbell and Colum draw from that tradition their themes, return to it, and are sung to Irish airs by boys and girls who have never heard the names of the authors; but the reaction to rhetoric, from all that was pre[t]ence and artificial, has forced upon these writers now and again, as upon my own early work, a facile charm, a too soft simplicity. (*CE*, 186)

In this quotation, Yeats particularises the structure of Irish tradition, which is a combination of styles and languages sung in a natural way by countryside people.[48] In addition, he explains that this reunion of characteristics makes the Irish reject rhetoric and impels writers to compose poetry upon the audience's taste. In other words, Yeats describes the cultural identity of a major public, which is essentially Irish. Folklore,

legends, short stories, ballads, and other country songs, which directly connect the Irish

with their culture, represent the subject matter of the lyrical and literary tendency of the

Irish society. It seems that, motivated by this discernment, Yeats maintains dialogues

with his readers through some of his poems.

The history of vehement movements in politics and in literature and the nationalist voice in Yeats's poems, such as in "To Ireland in the Coming Times,"[49] in "Under Ben Bulben," among many others, have created a conflictive zone of interpretive dialogues among critics. One aspect of the main critical analyses is Yeats's poems as a legacy to future writers in Ireland. In a commentary of T. R. Henn, "[t]he three final dated poems of *Last Poems* contain, perhaps, Yeats' *Grand Testament*. 'Under Ben Bulben' is the most intelligible of the three" (334; Henn's italics). Considering that Gadamer suggests textual interpretation as coming from an "*hermeneutical conversation*" (388; Gadamer's emphasis), by close-reading the fifth section of this poem, the interpreter has the opportunity to "*perform the transposition that the concepts of the past undergo*" (397; Gadamer's emphasis):

> Irish poets learn your trade
> Sing whatever is well made,
> Scorn the sort now growing up
> All out of shape from toe to top,
> Their unremembering hearts and heads
> Base-born products of base beds.
> Sing the peasantry, and then
> Hard-riding country gentlemen,
> The holiness of monks, and after
> Porter-drinkers' randy laughter;
> Sing the lords and ladies gay
> That were beaten into the clay
> Through seven heroic centuries;
> Cast your mind on other days
> That we in coming days may be
> Still the indomitable Irishry. (*CP* 68-83)

"Under Ben Bulben" is dated September 1938, around four months before Yeats's

death (Ellmann, *Identity* 294). After national claims in "To Ireland in the Coming

Times," "Under Ben Bulben" once more evinces his determination to engage in a

essentially Irish literature. This poem has been analysed according to different outlooks:

as a legacy to later Irish poets, or as his avowal of charging the poetic future of Ireland.

Yeats acquaints his antimodern stance in section V, in which he advises future Irish

poets to learn their trade and to scorn others that have not learned it. His contemporaries

own "unremembering hearts and heads," since they are "base-born products of base-

beds." This would not let them speak of heroic Ireland and of her past grandiosity and beauty. These poets would not even imagine the ideal and dreamlike Ireland. By casting their "eyes on other days," future poets would realise the source of poetic stimulus with an idealised version of the past, and they would not lose their collective memory.

In general lines, it is known that Yeats's poetry develops around a centre of symbols linked by dreams, history, and romance, which were in movement in his days. Hence, attached to the interpretation of "Under Ben Bulben," there is a series of features that ought to be taken into account. This poem exposes Yeats's opinions about Irish literature and a dialogue with later generations of poets in Ireland. These opinions and dialogical interactions have to do with issues of Irish identity formation, since one can recognise, in the lines quoted from "Under Ben Bulben," his immediate interest in a literature genuinely Irish.

The poem seems to be part of a "dream" as well. Social and cultural reorganisation in Ireland after violent political impacts would reveal not so strong literary prospects. Together with "Under Ben Bulben," the themes of his other later poems do not emphasise or depict a changing twentieth-century Ireland, since to write about modern and post-war Ireland would cut against the Yeatsian grain. Furthermore, the tone of these poems become more serious and graver, as he deeply felt social changes and the proximity of his own end.

In this poem, not only are past Irish people to be remembered, but Irishry, which is part of Ireland's historical essence. The poem shows concerns with the future of an identity that may be defeated by the eyes of forgetfulness in the present. For a long time, Yeats wanted the unification of Irish literature. However, after the period of Ireland's separation from England and after her civil secession, Yeats started "separating" poets in two distinct groups: those who cared for non-Irish matters, West Britons–in activity similar to most Modernist English artists'–and those who did. In a note published "only

in *Bounty of Sweden* Cuala 1925" (*CA* 522), for his speech on "The Irish Dramatic Movement," he wrote:

> No man can receive a Nobel [P]rize unless his name has been sent to the Swedish Academy by the committees of the country whose citizen he is. The Swedish Academy need not reward a man so chosen but it cannot reward a man not so chosen. I draw attention to this matter, because now that there is a separate Irish citizenship, there should perhaps be separate Irish committees. I understand that my name was sent to Sweden some years ago. (qtd. in *CA* 522)

Yeats was reporting a known fact about the situation of a split Ireland. That was not an exclusive reaction of Yeats alone, but rather, many Irish insisted in the formation of an Irish nation, with distinct politics and culture long before the emancipation. Conceivably, the involvement with separatism was a common practice among individuals of both Irelands, and it happened on all imaginable levels, political, religious, cultural, racial, territorial, and sentimental. In "Under Ben Bulben," the reader can notice this deliberate separation.

In accordance with the words in "Under Ben Bulben," how can a reader demonstrate Yeats's intentions in relation to future poets in Ireland? Were those intentions to dictate poetical laws to future generations or did they have to do with the development of Irish identity? In discussing the poem, some critics have asked these questions, which the poem alone cannot answer.[50] Yeats might have asked himself: what poetic present and future will Ireland have if she loses her memory. What would Ireland be with no past? Would she still be Irish or, perhaps, English? The entire section of this poem advises Irish poets to remain Irish. For Yeats's contemporary audience, these imperatives, "sing," "scorn," "cast," and the lines "That we in coming days may be / Still the indomitable Irishry" (*CP* 82-3) must have had an intense national meaning. Witnessing the brand-new poem in its original historical context influenced interpretation, inasmuch as the interpreter's historical consciousness is, in a broader sense, similar to that implicit in the poem. Nevertheless, as historical consciousness also

includes a set of memories transformed by a people, the arrival of next generations would already create different understandings.

In *Facing the Music: Irish Poetry of the Twentieth Century*, Eamon Grennan devotes the chapter "Careless Father: Yeats and His Juniors" to discuss the most diverse reactions of Irish writers–and of his own–towards Yeats's performance in "Under Ben Bulben." Nevertheless, their considerations are submitted from particular viewpoints, filled by their own prejudices, and analysed according to their historical scopes. The poets who first succeeded Yeats, and who lived in the middle of many internal adjustments in the new republic's politics, worked extremely hard to have their own voices. Grennan quotes Austin Clarke, whose Yeatsian and Joycean appearances in his poems are frequent (Garratt 103), by writing that "Yeats's relationship with 'the younger generation of poets [...] here in Ireland [was] rather like [that of] an enormous oak-tree which, of course, kept us in the shade'"[51] (133-4), and states that some writers affirm that Yeats "did harm [...] to the younger generation of writers in Ireland" (134). The feeling of permanence in Yeats's work was that which made the "shade sensation" remain.

In order to understand "Under Ben Bulben," the interpreter needs some answers about Yeats's commitment to literature. Did he want to project himself as the ruling master of Irish letters, consequently creating a "shadow" for his successors, by turning himself into "an enormous oak-tree," as Clarke suggests? Or, in other words, did he want to silence future poets' own voices by coercing them to use his? Interpretations have reached the personal core of Irish poets. The "demanding" poem impels their freedom of writing, which, in return, makes them "[c]ast a cold eye" (*CP*, "Under Ben Bulben," 92) on Yeats's attitude. Besides the poetical toil, to appear out of that "oak shade," or better, to relate to it harmonically and to make it seem not so shadowy were chief obstacles encountered by his successors. Conceivably, from the standpoint of

Yeats's contemporaries and of Yeats himself, his effort could have been to create and to empower a national locus in which Irish literature succeeded. He and other artists intensely laboured for the literary development, under the issue of combining countryside people's with Dubliners' literary tastes. In doing so, his work affected the growth of letters in Ireland.

Especially during the Celtic Revival, Yeats's speeches, plays, and poems along with the works of other Irish artists, who attempted to give Ireland a new beginning in arts, gathered Irish people towards their intellectual emancipation. However, the condition of constituting a new tradition, the new politics establishment, and the economical and social pressures over the newly-emancipated and parted country are factors that stabilised the literary flux and that did not leave varied options for the next generation of writers. In a commentary of Garratt:

> With Yeats's death in 1939, the Irish poetic landscape seemed to offer little that was undiscovered or uncharted. For those young poets exploring it, the territory had very few places that did not show signs of other travelers. [...] As the younger poets looked for new directions or fresh material, they invariably uncovered some reminder of the great Yeats, whose long and prolific literary career changed modern literature and made Ireland a land of imagination for readers all over the world. (17)

Younger poets' answers towards Yeats's work have diverged a great deal. Many of them present overt confrontations in relation to his ideas, which generally lead to attempts to separate him from contemporary literature (Garratt 16). This situation has created a dilemma, which focuses on issues of how to remain Irish and not to be remembered for Yeats's work, or of how to deal with Irish matters in literature away from Yeats's work. National consciousness has dominated Irish literature for years so far, and poets have voiced and contributed to the whole of Irish legacy, to which Yeats's work equally belongs.

Yeats's attitude towards future generations of poets in Ireland and his longing for Ireland to remain Irish have produced statements as this one by Grennan:

By denying the historical present, Yeats seems to want to dominate the Irish literary future as he had dominated that much of its past for which he himself had been virtually responsible. The items of Yeats's exhortation all represent subjects he had himself successfully exploited as a poet. By imposing them upon the next generation of poets he implicitly tries to make Irish poetry fold in upon itself, take the same shape as his own poetic career, and its makers be "Still the indomitable Irishry" of his own imagination. (134)

This declaration induces some other questions: was Yeats denying the historical present, or was he caring for Irish identity? Is he "imposing" subjects upon future Irish poets? Does he want younger poets to have his same poetic career? In fact, Yeats did mind Ireland's mythology and folklore, and he romanticised much of her actual history. Furthermore, as he was a prominent figure that attempted to give Ireland her own literature, it would be natural to think that he *really* thought all that Grennan says, since the poem itself seems to be very clear about those purposes. Though, the obstacle here is to look at the text without the prejudices of the present; it is to fuse horizons; it is to perceive the otherness of the past and to understand it. These obstacles make the man of letters that wanted Ireland to have an Irish voice be as complicate as the poet of the revolution is.

Grennan speaks of a lonely Yeats who equally belongs to the past or to his own tradition. Yeats would speak to poets who are part of a "collective fiction," and who equally depend on a fictional audience, which appears in contrast to an "actual audience" (135). Grennan concludes that, in "Under Ben Bulben," Yeats wrote about his dream of "a literary future modelled on his own achievement. [...] By neutralising history he would find an immortality for himself and for the culture to which he more than anyone had given a self-conscious identity" (135). Imagining Yeats's audience, it is easy to observe that the poem dialogues with all Irish poets and public, with those who have Ireland and her subject matters as common themes and with those who do not. Hence, "Under Ben Bulben" is a social poem that attempts to give continuity within the literary history of Ireland, and this fact rises discussions and speculations.

The understanding and the memory of the past present in collective thinking are factors that characterise the national bonds of a certain people. Popular knowledge implies the way a national community responds to public national and historical memories, that is, the way it ponders and analyses these memories, and, consequently, employs the inferences into considerations about contemporary events in society. By means of this process, historical consciousness proceeds and is transmitted through social communication–through messages conveyed by the national community. On that account, as in the case of present perspectives, future ones are evolutionary inasmuch as the understanding and the memory of the past are in continuous revision throughout the national context of a people.

Literature in Ireland has shifted from Romanticism to Modernism, and to Post-Modernism. Rhetoric, which Yeats once said to be the quarrel between writers and the society in which they lived (Garratt 273), has given more room to an aware relation between writers and their society. The lyrical country voice changed into the cultural voice of an entire nation, in a very modern way. However, despite all Modernist and Post-Modernist tendencies, songwriters have, contradictorily, a genuine sense of their own identities as Irish, and the awareness of the literary history of the past hundred years announces their poetics, just as it describes the achievement of Yeats and of those poets who constitute that history.

These days, it seems that modern songwriters' compositions no longer resemble the ones in Yeats's "rose tree," and the tradition for which he longed does not seem self-possessed of some kind of continuity. However, two persistent characteristics of the contemporary Irish tradition verified in lyrics are the constancy with which later generations of songwriters have searched for their literary pasts, and their interest in bringing the history of the Irish society into a conscious level of understanding. Here,

the sheer voice of half-asleep "Under Ben Bulben" is still heard. By reading, rereading, and rewriting literary history through their divided and different steps, contemporary songwriters have continuously raised the question of the imagined sense of the past as part of their present culture.

CHAPTER THREE

LOUD AND FAINT DIALOGUES:

YEATS'S POEMS IN IRISH POP MUSIC

> Half close your eyelids, loosen your hair,
> And dream about the great and their pride;
> They have spoken against you everywhere,
> But weigh this song with the great and their pride;
> I made it out of a mouthful of air,
> Their children's children shall say they have lied.[52]

> *William Butler Yeats*

> See we're like a child that's been battered
> Has to drive itself out of its head because it's
> frightened
> Still feels all the painful feelings
> But they lose contact with the memory[53]

> *Sinéad O'Connor*

By investigating historical consciousness implicitly present in works of contemporary Irish songwriters, one may understand literary tradition as a suitable literary organisation activated by the circumstances in which these songwriters live. Among other factors, these circumstances are frequently enlivened by Irish history and by the literary past lived by many of Ireland's writers. However, these songwriters also evoke the transformation of past values into something modern and present. A glance at a selected sample of their works and at the relevance of literature and history for their poetic imagination corroborates this view considerably, and reveals textual dialogues with the work by William Butler Yeats, among others.

This chapter deals with analyses of textual dialogic interactions among Yeats's poems and lyrics of and twenty-first-century Irish musicians'–Enya's, Sinéad O'Connor's, The Cranberries', and U2's, verifying similarities and differences between them. At any rate, similarities–friendly interactions among languages, ideologies, and thematic frames–and differences–discordant relationships among them–are indubitably present between other poems and lyrics initially selected for the corpus of this study.

This means that specific themes, political attitudes, ideas, and even that "sensuous, musical vocabulary" (*CA* 138), to which Yeats referred once, are present in contemporary lyrics, while combined with a series of other different characteristics determined by social changes that inevitably affect the writing of texts in society.

The selected poems and lyrics are analysed according to two main criteria: firstly, by verifying dialogic interactions, Yeats's and the songwriters' historical consciousnesses are eminently considered. Their memories of past happenings and their understanding of those memories are in constant revision and blend with new fashions and trends of our contemporaneity. Secondly, having as theoretical support Bakhtin's studies of the novel, the issue of dialogic interactions–verified through the songwriters' uses of Yeats's poems–is verified according to Bakhtin's elaboration of the concepts of heteroglossia and double-voiced discourse. According to Bakhtin, the novel, and the novelised genres, as commented before, "can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organised" (*DI* 262). In this sense, through their texts, Yeats's and the musicians' voices are heard from a background in which other voices participate.

By attempting to give the novel and the novelised genres a theory apart from poetic stylistics, and by claiming that existent theories of the novel were not complete or failed to describe the whole of the novel, Bakhtin focuses on his theory of the novel, scrutinising the "socially heteroglot multiplicity" of its discourse, that is, the "dialogic orientation of a word among other words (of all kinds and degrees of otherness) [that] creates new and significant artistic potential in discourse" (*DI* 275). According to Bakhtin, writers make meaning not within an isolated linguistic system but against a discordant background of other utterances on the same theme,

> the word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, [...] the word does not exist in a neutral and impersonal language [...], but rather it exists in other

people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own (*DI* 293-94).

To make the word one's own, the writer enters into "a dialogically agitated and tension-filled environment of alien words, value judgments and accents," and he seeks to negotiate that tension through "selectively assimilating the words of others" (*DI* 276, 341). Bakhtin explains writing as a process of negotiating between personal and public authority and of orchestrating those voices that speak both within and outside of certain contexts. The writer's words echo with the voices of others, as Bakhtin would say, with a polyphony of other viewpoints, nuances, contexts, and intentions, and it is by orchestrating this polyphony that the writer makes meanings heard. And since these words are born in dialogue and shaped through interaction with other voices, that which the writer creates through language is not a single voice but many serving the purpose of his own intentions.

Shepherds on the Shore: Enya's Dialogue with "The Sad Shepherd"

A relevant feature of musical developments in Ireland may be represented by repeated attempts to reaffirm the Irish roots. On that account, Irish musicians have taken part of Irish musical revivals, which explore and tell Irish history through a modern viewpoint.[54] Songwriters' present experiences combine with past Irish cultural history to create a more complete sense of cultural identity. Irish drummer Eamon Carr told rock journalist Mark J. Prendergast: "We felt it was very important to convey our Irishness–a sense of our own identity and our heritage" (Sawyers 228). Briton harper Alan Stivell relates his opinions about cultures of the world and Celtic music:

> I believe that perhaps the main problem in the world today is that so many people have been uprooted. They have been cut off from their roots and have lost their identities and sense of connections to the world. Celtic culture can reconnect us because its roots go right back to the beginning of western civilisation. In other cultures the lines have been broken, especially by imperialism. (qtd. in Sawyers 1)

Concerns with the sense of being still connected with their origins stimulate varied Irish musical groups to convey notions of Irish legends and mythology to a contemporary audience, through old and new musical instruments, idyllic sounds, and social, political lyrics.

Born Eithne Ni Bhraonain (Sawyers 116), Enya[55] is a new-age singer who has added the bucolic past manifested in ancient Irish legends and myths to contemporaneous language. June S. Sawyers affirms that "Enya insists that her heritage is fully incorporated into her music" (2). In the article "Enya: Memories, Myth, and Melody," Timothy White writes about Enya's commitment with Irish grounds, and comments that she "perceives great importance in legend, its relationship to Irish heritage, and its modern impact on its people" (White). About her music, she states that "the Druids understood the meaning of remembrance and that the purpose of art is to bind people around a belief in continuity. This music is the sound of something that is passed on" (qtd. in White).[56] In her pursuit of applying myths and legendary characters to her songs–rebuilt from a series of rereadings that the Irish have done along years– Enya has met Yeats's lyrical voice in compositions of his early career.

The lyrics of "Anywhere Is" resembles Yeats's "The Sad Shepherd," insofar as the trajectory described by the wandering shepherd of the latter appears as a transformed version perceived by the persona in "Anywhere Is." Instead of creating a single voice, Enya attempts to orchestrate a range of voices that surround topics of wanderings, losses, and findings. In fact, in a contemporary style, the persona mimes some of the sad shepherd's actions through a story of attempts to find a way somewhere. Also about the theme of this song, White states that "the melody for 'Anywhere Is,' was the impetus for Roma Ryan's stanzas about the search for the temporal heaven all cultures call 'home'" (White), to which Enya responds: "That's a subject I understand the best, [...] because I can't compose unless I'm home... in the

Gaeltacht area of Donegal" (qtd. in White). The sequential activities developed in the song move from the persona's feelings about a confusing present, which provides her with many directions and new beginnings, to a meditation about the past and its presence as a dream. This organisation permits Enya to establish the mythic quality of history and landscape, which may be seen as the shaping of the Irish consciousness. In this sense, Enya depends on the consciousness of the listener so that her message is effectively transmitted. The song appears as a response to and as a new effect of "The Sad Shepherd."

Previous to and connected with "The Sad Shepherd" is another poem, "The Song of the Happy Shepherd," both published when Yeats was about twenty years old. The process of creation of these two poems is amalgamated by a series of interconnections with other works. In an *Introduction*,[57] Yeats wrote that "[he] was but eighteen or nineteen and had already under the influence of *The Faerie Queene* and *The Sad Shepherd* written a pastoral play" (*CE* 205). *The Sad Shepherd* is explained by William H. O'Donnell as a pastoral play by Ben Jonson, and Yeats's "could be *The Island of Statues: An Arcadian Faery Tale*" (*CE* 408). Originally, "The Song of the Happy Shepherd" is an epilogue to *The Island of Statues* (Garab 13). Richard Ellmann informs about some similarities between the two poems, *The Island of Statues*, and the play *The Wanderings of Oisin* by Yeats. About this later play, Ellmann comments that Yeats

> did not forget to connect the myth with his nation: the chained lady whom Oisin has to liberate in the second island bears a strong resemblance to Ireland in English chains, and Oisin's 'battles never done' suggest the never-ending Irish struggle for independence. [... Yeats] added two symbolic statues, one of which regards the stars and the other the waves, and in sending Oisin between them suggests that the hero must seek his way between the ideal and actual worlds. (*Identity* 18-19)

The stars, the sea and its "surges" (waves) compose the imagery in "The Sad Shepherd," whose theme may equally represent a trajectory "between the ideal and actual worlds," as Ellmann suggests for *The Wanderings of Oisin*.

"The Song of the Happy Shepherd" and "The Sad Shepherd" are clearly meant to be read in conjunction, by reason of the explicit dialogue between them. The seashells appear in the poems to represent objects of pursuit, which, in the case, may be the successful poetic developments of the "shepherds." The happy shepherd is the persona who stands for a successful poet, while the sad shepherd is rather a character that represents someone who longs to be one. The happy shepherd finds the ability to voice his thoughts with the aid of a seashell, and friendly advises the "sick children of the world" (*CP* 6) to do the same:

> Go gather by the humming sea
> Some twisted, echo-harbouring shell,
> And to its lips thy story tell,
> And they thy comforters will be,
> Rewarding in melodious guile
> Thy fretful words a little while,
> Till they shall singing fade in ruth
> And die a pearly brotherhood; (*CP* 35-42)

On the other hand, the sad shepherd makes contact with the stars, the sea and the dewdrops, unsuccessfully attempting to tell them his "[...] *most piteous story*" (*CP* 9). In the end of "The Sad Shepherd," he also seeks the aid of a seashell, but he is incapable of articulating his thoughts, since it changes "all he sang to inarticulate moan" (*CP* 27). Both poems illustrate the value that Yeats gives to imagination–a quality matured in *poets*. The happy shepherd is the poet who probably knows the properties of imagination. In his advises, he gives particular importance to dreams in detriment of constant searches for truth:

> Nor seek, for this is also sooth,
> To hunger fiercely after truth,
> Lest all thy toiling only breeds
> New dreams, new dreams; there is no truth
> Saving in thine own heart. [...] (*CP* 23-27)

After telling the seashell his story, the poet would use his own imagination to listen to his own words through it, which would reward him "in melodious guile."

"Anywhere Is" maintains dialogic interrelations with "The Sad Shepherd" more than with "The Song of the Happy Shepherd," perhaps for a sad shepherd might have a better luck with audiences–he suitably represents a public status quo, in which people ask questions about their existences, but fail to give them accurate or complete answers. In this sense, the proximity between the singer and the public is wider. In addition, Yeats's stories of shepherds in both poems have the special enchantment of old Irish myths and folklore, which is displayed in "Anywhere Is" in a contemporary way. Both authors adapt the meaning of the Irish myths–in this case, suggested by the story of Oisin–to their own purposes.

In "Anywhere Is," the persona searches for her memories, as she seems to have lost her way somewhere, while bewildered by new beginnings; consequently, she lacks the ability to encounter or to recover the past and its meaning. The sense of searching for "home," verified by White, may be applied here, inasmuch as the theme treats of the disconnection with time, the consequent loss of cultural identity, and the loss of her path, which will inevitably create the longing for finding a recognisable beginning, commonly portrayed as "home."

Enya's new-age style charms the realm of old Irish ballads and stories, giving her lyrics an up-to-date version of that particular poem by Yeats. In "Anywhere Is," the rhythm shows a curious correspondence with those in Yeats's poems, specially in those that he recited as an Irish balladeer, stressing the rhythm and deeply experiencing all acoustics of his words.[58] The tone in the lyrics parodies the lyrical tone in "The Sad Shepherd." In "Anywhere Is," the cadenced iambic rhythm of unrhymed stanzas is markedly present while sung by Enya. In contrast with the unlucky story lived by the sad shepherd, she denotes happiness through her voice, which blend with the jiggled beat of other musical instruments. The happy, casual tone in "Anywhere Is" seems to "misread" the sorrowful voice of the poor shepherd on the shore.

In "Anywhere Is," the persona searches for answers in a dreamlike place. The shift from a character in "The Sad Shepherd" to a persona in "Anywhere Is" indicates a mimed response to the persona in Yeats's poem. The persona in the lyrics is not a "sad shepherd," but rather is a person trying to sense the sad shepherd's experiences, while seeking answers for the passing of time and for her own directions. Enya rescues the sad shepherd's public image, by changing the character into a common person, into somebody who is recovering cultural identity. In Bakhtinian terms, one could say that Enya "is considerably closer to [the sad shepherd's] language than to the 'language' of [Yeats...]. The hero is located in a zone of potential conversation with the author, in a zone of *dialogic contact*" (*DI* 45; Bakhtin's emphasis). Her confusion in "the maze of moments" (*Memory* 1), announces her loss of direction and a passive state of walking and getting nowhere. The persona speaks of a cyclic path, through which the combination of all times–past, present, and future–can describe her disconnection with the sense of cultural identity:

> To leave the thread of all time
> and let it make a dark line
> in hopes that I can still find
> the way back to the moment
> I took the turn and turned to
> begin a new beginning
> still looking for the answer
> I cannot find the finish (*Memory* 45-52)

Without "the thread of all time," she cannot get anywhere, or to a "finish." If the persona looks only at the short-term present, she is dissociated from her way back to the beginning, which is the start of her own story, or her home.

In "Anywhere Is," the persona does not search for an audience as does the sad shepherd. The sad shepherd claims for attention, as "[...] he called loudly to the stars to bend" (*CP* 5). However, as they are the symbolic representation of a self-sufficient world, the stars fail to be a real audience, so they "Among themselves laugh on and sing

alway" (*CP* 7). The persona, in "Anywhere Is," refers to the stars, according to a different purpose: "I wonder if the stars sign / the life that is to be mine / and would they let their light shine / enough for me to follow" (*Memory* 25-28). Besides the tonal change, the abrupt verbal change from "called loudly" to "wonder" denotes the persona's doubt in relation to her life and future. From the "heavens," place in which the stars seem to be, they may influence the persona's behaviour and life. She wonders about her own predestination and fate, but, as the sky is cloudy, she cannot see them.

The moment of major proximity–and dissonance–with "The Sad Shepherd," is that of the persona's encounter with the seashells in "Anywhere Is." A seashell has a lasting period of existence. In "The Sad Shepherd" and in "The Song of the Happy Shepherd," it stands for the development of poetic skills, which, in case of being successful, poets would take part of a grand literary tradition, or would be active and dynamic for later generations of writers. The sad shepherd feels that he does not prevail, since he fails in the audio contact with the seashell. However, his voice is perceived by the persona in "Anywhere Is" that, supposedly using her imagination, can listen to its "low sounds":

> The shells upon the warm sands
> have taken from their own lands
> the echo of their story
> but all I hear are low sounds
> as pillow words are weaving
> and willow waves are leaving
> but should I be believing
> that I am only dreaming (*Memory* 33-40)

Nevertheless, the seashells do not have the same function as that in "The Sad Shepherd," but rather represent the link between past and present. Enya uses Yeats's words for a different expression. She is aware of the difference between her use and Yeats's; nevertheless, she parodies his message while adapting it to her own intents. The persona is rather inactive towards the seashells, for she does not try to voice her

story or questions to find her way. Yet, she perceives the past through some poetic whispers produced by the shells. In the lyrics, the persona achieves awareness through a response that seems but a dream, highly considered by Yeats in his making of poetry– noticed in the line "as pillow words are weaving" (*Memory* 37) and in the successive rhymes "leaving," "believing," and "dreaming." One apparent aim conveyed by the lyrics of "Anywhere Is" is to provide the audience with the emotion and the remembrance of a lyrical and mythical past, which is possible through an equally lyrical text that speaks of memories.

Both Enya and Yeats imagined somebody wandering on the Irish shore while searching for values of identity, cultural or poetic. Enya's message in the lyrics is "double-voiced," since it juxtaposes: the persona wandering on the shore, searching for her cultural identity, and Yeats's voice from the past. In doing so, she attempts to give an ordinary voice to the character of "The Sad Shepherd" that once proudly wanted to be a successful poet. Enya's plot simplicity, her use of common language and the shift from the character's voice in "The Sad Shepherd" to the persona's voice in "Anywhere Is" are instances of the stylisation in her lyrics. She uses a similar imagery[59] to refer to some past memories, which directly evoke Irish culture.

The question in the song, which points to the importance of reviving memories and of making them fit into presentness, helps one understand literary Irishness. Nevertheless, to a certain extent, the understanding of Enya's reason for questioning about a "way home," and to get to "a finish," and of commitment to a circle of time, with an idealised history that is built by imagination, is complex and steadily linked to her historical consciousness. The use of imagination and of old images that remake the Irish cultural history is a sheer characteristic of Irish people. As well as it appears in "Anywhere Is," it may be present even in those Irish literary works that most display new fashions or that merge into a wider order of international traits.

Memories of Troy: "No Second Troy" in Sinéad's and in The Cranberries' Songs

Love poems by William Butler Yeats have been present in a series of Irish rock lyrics, to the extent that they represent a rereading of his literary past, and personal life. His deep unsuccessful love story with ardent Anglo-Irish revolutionary Maud Gonne is recalled now and again, while vividly questioned and investigated by historians and biographers of Yeats. As the love theme is frequent in rock compositions, Irish rock musicians have found in Yeats's poetry a historical component that is also a way of enlivening the cultural past. Moreover, according to M. L. Rosenthal, Yeats

was also the poet who, while very much of his own day in Ireland, spoke best to the people of all countries. [...] The element of song is always present in this poet's work, not only in his purely lyrical writing with obvious roots in folksong but also in his more intellectual and rhetorical writing. Everywhere, too, the theme of music and singing recurs constantly. (xv)

Though critically revered and popular in Ireland, most Yeats's poems explore personal and symbolic terminology, which requires elaborated and extensive studies of his artistic and intellectual writings. "No Second Troy," which integrates the book *The Green Helmet and Other Poems*, 1910 (*CP* 91), contains symbolic language and an eventful presence of Irish history, as it parallels Greek mythology/history. Yet, it has frequently been analysed according to his autobiographies and biographies. Consequently, the "Helen" of the poem has been suggested as the allegorical representation of Maud Gonne. In consideration of the great number of studies that point to this possibility, and of the Irish historical consciousness, which has updated many memories of Yeats's life, it seems that there is a common sense about Maud Gonne's presence in the poem, and about the fact that she may be Yeats's Helen.

Singer Sinéad O'Connor and the musicians of the rock band The Cranberries added "No Second Troy" to rhythms and tunes of the songs "Troy" and "Yeat's Grave,"

respectively.[60] However, the poem displays different points of convergence in each song. The textual dialogues in the lyrics appear either as a double-voiced symbol[61] or as homage to Yeats himself. Furthermore, the crossing of languages, attitudes, or styles, which results in a dialogue between points of view (*DI* 76), describes some perspectives about varied readings of this poem by Yeats, which became visibly relevant to contemporary Irish musicians. "No Second Troy" is applied to the songs, according to the idea of the romance between Yeats and Maud Gonne. Stuart Bailie states that, after a period of maturing the process of composing lyrics, Dolores O'Riordan, the lead vocalist and songwriter of The Cranberries, "was finding lots of new subjects to cover. For example, she wrote about the poet W. B. Yeats and his doomed love affair with revolutionary Maud Gonne [in 'Yeat's Grave'] (Sinéad O'Connor was also obsessed with this story, using it as the basis for her debut single, 'Troy')" (65).

"No Second Troy" is recalled for Yeats's long-term love for Maud Gonne, notwithstanding its theme is about a woman, whose actions have been disapproved by an unhappy persona, who ponders about the possibility of blaming her for them. The woman–presupposed a modern Helen–filled the persona's life with distress and misfortune, and has been entangled in "violent ways," which are not overtly declared:

> 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? (*CP* 1-5)

The exposition of the problem appears as a rhetorical question; however, by asking about a reason to blame the woman for her misdoing, the persona's tone is that which gives her forgiveness. The poem is a meditation about a specific characteristic of the woman, with which the persona is not at ease. This Helen–apparently a beautiful woman–has gathered ignorant men's attention to lead them to fights and violence. She has chosen the little streets–people and issues of minor value–instead of the great ones.

The persona mentions a group of people, "they," supposedly those "ignorant men," whose feelings of desire the persona compares to those of "courage." In fact, the persona ironically suggests that their courage is not so strong as their desire.

Next, there is a sequence of three questions directed towards the reader. The persona reflects on the feasibility of a peaceful life for that woman who has a noble mind and beauty to be revered. In another question, he consoles himself, by saying that there was not another thing that she could have done, since she is "what she is":

> 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? (*CP* 6-12)

The last question has the answer in the title: no, there was "No Second Troy." In Greek history, Troy was a city completely destroyed during the Trojan War, fought over the abduction of an unfaithful woman, Helen. In the situation verified in the poem, the woman has performed a similar story, without having the same end though. The use of the term Troy by Yeats may be part of an ironic point. Even with all those attributes, the woman was not glorified by heroic actions of those that she persuaded; perhaps not for her own fault, but for this age is not like the noble and heroic past anymore. It may also indicate the persona's doubt about another Troy-like situation.

There are many speculations about who the woman in "No Second Troy" is. Perhaps, she is Cathleen ni Houlihan, the personification of Ireland. At any rate, the poem is not explicit about who those people are. However, most critic analyses have established parallels between Yeats and Maud Gonne, since it has been difficult to avoid biographical evidences. Rosenthal writes that "the poem projects (but certainly does not specify) a dramatic situation in which the speaker is a man something like Yeats, the subject a woman something like Maud Gonne" (xxx). The similarities between art and

life reside in historical information about their never-resolved love affair,[62] and about her actual revolutionary activities. In a manuscript draft, Yeats described his impressions about Maud Gonne:[63]

> I had never thought to see in living woman so great beauty, a beauty belonging to great poets, and famous pictures of [?] some legendary past. A complexion like the blossom of an apple and yet a form that had the beauty of [lineaments] which Blake called the highest beauty because it is changeless from youth to age, and a stature so great she seemed to have walked down from Olympus. Her movements matched her form and I understood at last why the poets of antiquity, where we would praise smile and eyes say rather she walked like a goddess... [...] And then of a sudden, she would be... hurried into some form of political activity that seemed to my mind without direction, like the movement of a squirrel on a wheel. (*CA* 442-43)

These and other biographical characteristics, which correspond to the textual data scattered in "No Second Troy," have provided all varieties of literary critics with a same line of interpretation.

By writing about the poem, Brown verifies the revolutionary course stridden by Irish political activists, and states that "[d]isturbing emancipatory forces therefore are released by the image in this poem of woman/Gonne as chivalric warrior, about which the poet is ambivalent" (184). Bloom explains that "the sequence of *The Green Helmet* is composed mostly of consciously retrospective poems on the lost relationship with Maud Gonne" (168), and adds a quote from Winters, who affirms that Maud Gonne "is a special case, for Yeats was in love with her; but his equation of Maud Gonne with Deirdre, Helen of Troy, and Cathleen ni Houlihan partakes of his dramatization himself" (qtd. in Bloom 169). Certainly, these views enter the historical Irish context in a way that they become "true," inasmuch as people vivify their memories of Yeats's life history combined with popular beliefs and serious critiques. It is that which seems to happen to songwriter and singer Sinéad O'Connor, among others.

In Sinéad's musical repertoire, themes range from the timeless discovery of Celtic folklore,[64] to political subjects such as war and social problems and the universal

dilemma of young love. The theme of "Troy" is about an insidious story of love, betrayal, and despair. The plot is about small domestic moments with sudden changes to laconic reflections, in which two grand symbols derived from ancient mythology/history appear–the Egyptian phoenix and the Greek Troy.[65] In a similar way, the symbol phoenix appears in some of Yeats's descriptions of Maud Gonne. In an unpublished manuscript,[66] Yeats wrote about it:

> What end will it have? She has all myself.... I was never more deeply in love, but my desire, always strong, must go elsewhere... she is my innocence and I her wisdom. Of old she was a phoenix and I fought her, but now she is my child more than sweetheart... but in the phoenix nest she is reborn in all her power to torture and delight, to waste and to en[n]oble. She would be cruel if she were not a child, who can always say 'You will not suffer because I will pray'. (qtd. in Brown 174)

In "Troy," the two symbols are organised on the level of Sinéad's speech, that is, they do not represent the original meanings inferred by Yeats, but rather they carry contemporary and modified aspects comprehended by the contemporary audience. Bakhtin asserts that "as soon as another's voice, another's accent, the possibility of another's point of view breaks through this play of the symbol, the poetic plane is destroyed and the symbol is translated onto the plane of prose," that is, the symbol conveys "one's own voice" and refracts "one's own fresh intention" (*DI* 328). "Troy" and "No Second Troy" display distinct stories, and the symbols are double-voiced[67]– they represent Sinéad's voice, while trying to associate them to Yeats's life; and the persona's voice, who lives a dreadful end of a love relationship. Furthermore, the symbol Troy represents a plurality of voices, considering other narratives of the myth of Helen.

Although there are not substantial changes in tone, the symbols used by Sinéad are stylised for they are used for a casual dilemma, something that may happen to all of those in love relationships: the anguish of separation. In the lyrics, the symbols do not convey their original meanings, but rather represent the failure of love relationships,

which implicitly suggest Yeats and Maud Gonne's romance, or one of similar fate. Sinéad does not consider the plot of "No Second Troy," but willingly seems to borrow symbols that already have a strong historical connotation. Furthermore, "No Second Troy" provides her with a more comprehensive symbolic textual reference to be explored in "Troy." Thus, those who listen to the symbols and are acquainted with their attributes would have an exact notion of that which she refers to.

By the simultaneous presentation of conflictive philosophies and styles between "Troy" and "No Second Troy," the symbols in "Troy" (phoenix and Troy) refer either to the persona or to her beloved. The persona elicits her voice of poet at the same time that she is the poet's muse, by singing: "You will rise / You'll return / The phoenix from the flame" (*Lion* 13-15), and then

> But I will rise
> And I will return
> The phoenix from the flame
> I have learned I will rise
> And you'll see me return
> Being what I am
> There is no other Troy
> For me to burn (*Lion* 41-48)

The line "Being what I am" echoes Yeats's "[...] being what she is" (*CP* 11), while the excerpt above also resembles a sequence of lines "Being what you are / There is no other Troy / For you to burn" (*Lion* 19-21). The persona and her beloved are versions of the "object of love" that Maud Gonne signified to Yeats. Sinéad's historical consciousness of a particular past is exposed in the lyrics as it correlates with the meaning that those symbols presently represent. Sinéad's idea about the meaning of the symbol Troy, as well as Yeats's, in a different sense, is made relevant in accordance with this specific purpose. As Bakhtin points out, the "language of the author strives to overcome the superficial 'literariness' of moribund, outmoded styles and fashionable period-bound languages; it strives to renew itself by drawing on the fundamental

elements of folk language" (*DI* 49). Surely, Bakhtin's words serve to both Sinéad's and

Yeats's texts, since Yeats stylises the symbol "Troy" as well.

Although the symbol Troy is also found in "Yeat's Grave," implying the idea of

Yeats's affair with Maud Gonne, the quotation from "No Second Troy" present in this

song appears in a different form. The song is a rock-styled tribute to Yeats as a poet and

as a man. The rock band The Cranberries refers to the poet's life and to his love for

Maud Gonne, without subjectively adjusting the symbol of "No Second Troy," as it is in

"Troy." In "Yeat's Grave," not only the author–as it is in Sinéad's "Troy"–, but also the

persona is aware of what Yeats has represented in Irish culture. The persona's feelings

are those of a moderate retaliator of Maud Gonne's indifference, vitalising Yeats's

memory and poetic essence.

In the beginning of their career, The Cranberries focused on songs that are dreamy

and tender. Along their career, besides the soft themes of their songs, themes of war and

anti-war have constantly combined with Irish history. Generally, these themes display

links between physical and spiritual worlds, or between life and death. There is an old

Gaelic saying that states that "there is a joy in grief" (Sawyers 18). The assimilation of

this particular feature and its presence in Irish songs is quite active. Sawyers explains

the association between grief and melody in Celtic music, by saying that

> [t]he music of the Gael expresses this inner turmoil [of being both trapped and
> rejuvenated by the past]. You can hear it in the profoundly sad laments and in the
> mournful strains of melancholy airs. But there is also a lightness, a randy quality
> even, that dares to celebrate the mixed emotions that come with living. It is a
> music of great sorrow and exquisite tragedy but also of unremarkable joy and
> tremendous spirit. (94)[68]

"Yeat's Grave" is not a lament; it is a mixture of "light grief" with the dramatisation of

"Yeats" speaking to someone from his grave. The lyrics written by singer Dolores

O'Riordan suggest Yeats's physical or spiritual presence with an unknown character,

possibly one that goes to visit his grave. She performs "Yeats" speaking to a visitor and

reciting "No Second Troy" low and constantly discontinued by other musical instruments and by her own singing.

Dolores's use of "No Second Troy" in specific parts of the music is not neutral. The poem resonates with cultural and ideological overtones. Listeners can hear on the contours of its words suggestive overtones about a national character that is inseparable from Irish culture. Nevertheless, as she sings about Yeats in the grave, she creates a dubious situation in which the poet may be or not part of the present Irish culture. Hence, the situation oscillates between binding and disconnection, between remembrance and forgetfulness. This appears in the lyrics as double-voiced discourse, the positing of two distinct consciousnesses within a single idea (*DI* 324-25). Listeners hear within Dolores's words not one voice but many: those voices that claim the presence of Yeats's work in Irish arts–forces of continuity–and those voices that represent forces of discontinuity. Dolores does not ignore, nor silences this range of voices, but uses them as background, as a necessary tension against which her meanings can resonate more fully.

The song does not announce the shift in the persona's voice, as it alternates from a "narrator's" to "Yeats's" voice. The "narrator" paradoxically informs that "William Butler Yeats couldn't save" (*No Need* 2), that is, he could not resist the temptation of speaking again, soon after she declares that he was "silenced by death in the grave" (*No Need* 1). The lines imply the idea that Yeats is not dead, as he seems to be. With no changes in the persona's voice, "Yeats" starts enquiring a person about a reason for his visitation. "Yeats's" speech is inarticulate, as if it composed the character's thought flowing. At first, his questions seem a complaint: "Why did you stand here? / Were you sickened in time? / But I know by now / Why did you sit here?" (*No Need* 3-6). Through "Yeats's" voice, the singer asks the listener about his searches for Yeats, since he is dead now. One of the possible answers that Dolores may expect from a listener is

that Yeats is still alive. This contradictory answer is part of an actual dilemma lived by many Irish writers, who constantly ask: but if Yeats is dead, how can he be alive? How can his poems and plays still appear in contemporary literature? The listener has the role developed by the character that visits Yeats at his grave.

In arranging the lyrics in this way, Dolores develops a stylised version of Yeats's language and poetic technique, and of the musical genre represented by grieving songs, or laments. She stylises the poet's language, as she brings him close to an already modified age. In fact, it is not Yeats that sings the lyrics; it is Dolores that is conversing with an image of Yeats, that is, with an idea of Yeats, which she understands and can expose verbally. Dolores also stylises the idea of grieving songs. In the midst of melancholic rhythms, disconcerted by rock beats, the language and the tone in the lyrics are not serious, as original grieving songs and laments are. Both stylised Yeatsian language and musical type are instances of dialogic interactions.

Together with the idea that Yeats is still alive around literary circles, he is also remembered for his relationship with Maud Gonne. In the song, "Yeats" faintly recites some lines of "No Second Troy," which are followed by his "lament" for losing Maud Gonne and for his abandonment, as she met in MacBride a lover. The persona apparently shows resentment for Maud Gonne not having loved Yeats, as he supposedly deserved. In addition, "Yeats" comforts himself turning again to the character: "And you sit here with me / On the Isle Innisfree / And you're writing down everything (*No Need* 21-23). The mention of the Isle Innisfree is rather suitable in these lines. The persona imagines that Yeats is on this isle, which was once described by him as an ideal place of peace and beauty.[69] In his *Autobiographies*, he comments: "I had still the ambition, formed in Sligo in my teens, of living in imitation of Thoreau on Innisfree" (*CA* 139). This place, portrayed in the poem "The Lake Isle of Innisfree," is the lyrical representation of a temple of imagination and dream, while it depicts in the imagery of

nature a perfect place in which to live. From the lyrics, one may observe that the persona imagines that Yeats spiritually lives there now. Someone is with him on that isle, "[...] writing down everything" (*No Need* 23), that is, imitating Yeats's poetic fate.

Dolores O'Riordan and Sinéad O'Connor have distinct musical arrangements, but they both have a flair for emotional and vocal dramatics, well noticed in Celtic singing– Enya must be included here. They partake of that amalgam of melancholy, anger, and romance, generally found in Irish poetics. All three singers consciously or unconsciously connect themselves to old folk tastes and styles. Sinéad and Dolores include the history of wars and social difficulties undergone by Ireland in many of their songs.[70] Their social texts tell audiences about a history revisited constantly by present eyes. The popular interpretation of "No Second Troy," in which the Irish people have immortalised Yeats's deep feelings for "the love of his life," Maud Gonne, reminds the reader of those words from "Under Ben Bulben," in which Yeats advises young poets to "Sing the lords and ladies gay / That were beaten into the clay" (*CP* 78-79).

Wild Essence: U2 Answers the Woman in "Before the World Was Made"

By composing songs that mostly try to engage in the wider context of international preferences, Irish rock bands generally elicit a musical echo of old Ireland, due to their upbringing inside a culture that visibly presents a fast connection to the past. As a rule, music in Ireland is deeply enthralled by a long tradition, which, in part, may explain the great number of musical bands in this country ("History," *NIMIC*). World social issues appear in the lyrics as if they reflected the numerous social problems that have occurred in Ireland and her musicians' personal outlooks about them. Both armed confrontations between paramilitary forces in Ireland and creative imagination that tries to find refuge in a peaceful place are in line with a specific historical legacy, which is described through a sensuous, poetic language. These characteristics combine to

constitute themes that focus on political matters, such as war and anti-war protests, or on escapist and imaginative representations of reality.

U2 is an instance of a rock band in which politics merges with art, imagination, and spirituality. *George* magazine's journalist Richard Blow reports lead vocalist and songwriter Bono's commentaries about U2's organisation for Third World debt relief: "In Ireland, we have a history of poets and painters involving themselves in politics. Poets and politicians conspired to create a mythology, a vision of Ireland that probably wasn't true. The poets created this kind of mythical Ireland that sheltered us from the sleet and hailstones of colonialism" (Bordowitz 161). Although historical studies indicate that Irish tradition originated long before colonialism, during the first Celtic settlements, when the bards praised their chieftains (Sawyers 6-8), the historical consciousness of contemporary artists retains a more recent history that flourished with engaged poets and other political activists, who constituted the intellectual leading of final Irish revolution for freedom. These memories, constituted by a mixture of imaginary and actual references, appear in U2's lyrics.

Yeats's poems and plays evince a furtive presence in various songs by this band. Despite the fact that Yeats wrote many poems directly connected to political affairs in the Ireland of his days, on account of the atrocities performed during the Irish Civil War and both World Wars, he inclined towards aesthetics and spirituality in detriment of politics in his work. Yeats equally yielded his poetry qualities of imagination through elaborate imagery and symbols, which are assiduous textual devices in his work, as they delineate his ideas about subjects of life, death, nation, love, and reality, among others. In view of this trait, Bono states that "some of [his] favourite writers are clever with words. But the ones [he] go[es] back to are the ones that are clever with ideas" (Bordowitz 73). Yeats might be included here, as he is one of the poets whose lines

elusively appear in Bono's lyrics. The presence of Yeats's work in U2's rock lyrics reinforces the idea that frequent reminiscences of his literary history remain relevant.

U2's song "Wild Honey" evokes the yearning to retrieve innocent love, while in comparison with an embittered relationship. Here, the persona recalls the time in which he was childish and ingenuous. Along with the lyrics, these memories and his sensations of the present intertwine. The theme displays a fusion of an earthly and heavenly love relationship, which resembles a comical-romantic view of the timeline of a relationship, since the beginning up to the present moment. The story discloses an implicit content about memories of purity in contrast with the end of innocence and an explicit dramatisation of a witty man that comically pursues and speaks to a silent woman. The general idea in the lyrics seems to be connected with Bono's readings of a poem by Yeats, "Before the World Was Made," which concerns the relation between a woman and her Image.[71]

Yeats wrote "Before the World Was Made" in 1928 (Ellmann, *Identity* 292), three years after he published the first edition of *A Vision*, a very complex book in which he describes and explains a mystical system about *self* and *anti-self*. *A Vision* was revised and augmented by Yeats to be republished in 1937. Most poems of the book to which the poem belongs, *The Winding Stair and Other Poems*, 1933 (*CP* 231-76), and others from previous and later books, present a series of allusions and symbolic meanings, which, without an understanding of *A Vision*, may sound vague and senseless. In those poems, Yeats wrote about death, spirit, Heaven, among the most important themes.

In the beginning of *A Vision*, Yeats explains that it was written with the intervention of "instructors," or spirits, that dictated certain symbols and metaphors to his wife Georgie Hyde-Lees Yeats. By using automatic writing, she would report their words, which Yeats reunited and organised in form of book afterwards (*Vi* 8-10). The result of this process was a difficult system, made of geometric figures and complex

terminology. For the present, the most important terms are *Will* and *Mask*. These words–together with other pair–*Creative Mind* and *Body of Fate*–relate to the representation of an interconnection of two cones (see fig. 1), named Primary (objectivity) and Antithetical (subjectivity) (*Vi* 73).

There is a cone for *Will* and *Creative Mind* (actives), and another to *Mask* and *Body of Fate*. Each of the two cones is encircled by two gyres (see fig. 2). In fact, each of the lines that describe the gyres represents, in the Antithetical cone, *Will* and *Creative Mind*; in the Primary cone, *Mask* and *Body of Fate*. The gyre of *Will* and that of *Creative Mind* move in opposite directions, the same happens to the gyres of *Mask* and that of *Body of Fate* (*Vi* 71-76). It seems that *Will* leads all movements. The use of this system is to explain "what man has made in a past or present life–[Yeats] shall speak later of what makes man" as it "describes his character and destiny" (*Vi* 71, 79). This unity is made out of twenty-eight phases, in which man "seeks the opposite of his condition, attains his object so far as it is attainable" (*Vi* 80-81) (see fig. 3). Yeats states that "a particular man is classified according to the place of *Will*, or choice, in the diagram" (*Vi* 73). As the pairs of gyres start their movements, the man, or his incarnations, go through phases, which present certain characteristics. As far as I understand, Phase One starts with the gyre of *Will* describing the narrow end of the Antithetical cone, and *Creative Mind*, the full expansion of it–both gyres constantly interchange (see fig. 4). However, the first phases are not antithetical yet. The antithetical phases start in Phase Eight, in the middle of both cones. When *Will* arrives at the full expansion of the Antithetical cone, interchanging with *Creative Mind*, in Phase Fifteen, both describe a similar way back to the beginning, with inverted positions, up to Phase Twenty-Eight (*Vi* 77-79). *Mask* and *Body of Fate* describe exactly opposite trajectories. This geometrical system is simplified by the representation of the "Phases of the Moon," called by Yeats as the "Great Wheel" (see fig. 5). Yeats adds that

"[e]very phase is in itself a *wheel*; the individual soul is awakened by a violent oscillation [...] until it sinks in on that Whole where the contraries are united, the antinomies resolved" (*Vi* 89).

Yeats explains "*Will* and *Mask* as the will and its object, or the Is and the Ought (or that which should be), *Creative Mind* and *Body of Fate* as thought and its object, or the Knower and the Known" (*Vi* 73). *Will* and *Mask* represent what a man is and what he wants to become, or what he should be. Furthermore, Yeats states that life "is an endeavour, made in vain by the four sails of its mill, to come to a double contemplation, that of the chosen Image, that of the fated Image" (*Vi* 94). The four sails are *Will*, *Mask*, *Creative Mind*, and *Body of Fate*. *Will* has an Image created by *Creative Mind*, and *Mask* has one created by *Body of Fate*. These Images are supposedly correspondents of them, that is, they are that which *Will* and *Mask* contemplate and desire. *Will*, *Mask* and their Images change over each of the twenty-eight phases of the *wheel*. For instance, Yeats asserts that, in Phase Seventeen, the "*Mask* may represent intellectual or sexual passion; seem some Ahasuerus or Athanase; be the gaunt Dante of the *Divine Comedy*; its corresponding Image may be Shelley's Venus Urania, Dante's Beatrice, or even the Great Yellow Rose of the *Paradiso*" (*Vi* 141). Only in Phases Fourteen and Sixteen, women are represented as persons. However, even in these phases, their role seems to be the beautiful form for the poet to appropriate as his Image.

"Before the World Was Made" is part of the cycle *A Woman Young and Old* (*CP* 268-74) that consists of eight poems, whose main focus is on a mysterious woman. Apparently, "Before the World Was Made" shows a female persona thinking of herself and of a more beautiful appearance of hers, as she considers a man and his opinions about her.[72] For Yeats not to be clear about the setting for the poem, the woman may also be in front of a mirror, putting some make-up: "If I make the lashes dark / And the

eyes more bright / And the lips more scarlet" (*CP* 1-3). At any rate, in both situations, the woman asserts about the appearance that she wishes to have.

In fact, in the poem, a kind of essence is searched by the persona. In trying to build a "mask" for herself, she indicates that the essence for which she is searching is "better" or "more beautiful" than her own being, which, in a sense, subverts the idea of sublimation and identification with the divine. There is, first, the perception of sensuality and femininity expressed in the desire of beauty, at the same time that the persona reveals a quest for her prior essence. In the poem, material and spiritual fuses, and the poet puts to the reader the thinking of what essence that could be.

If this poem is contextualised with Yeats's mystic *Wills*, *Masks* and Images, one may notice that the poet sees the building up of the persona's *Mask* along phases, whose movement is represented by the expression "From mirror after mirror" (*CP* 5), and the building up of her *Mask* is for her to try to represent the Image that she desires. In the first stanza, the persona searches for the face that she had "Before the world was made" (*CP* 8). The absence of vanity is that which stands for her being or *Will*, which, "From mirror after mirror" (*CP* 5), contemplates or desires an Image.[73] According to Yeats, the Images change throughout the phases, but an utmost aspiration always represents them all. In the poem, to see her original "face," that is, her aspect before the creation of the world is the representation of her utmost aspiration. She wants to find in herself the spiritual being. As her *Will* attempts to identify with its Image–here, characterised by her spiritual essence–*Will* provokes the creation of a *Mask*, represented by her face made-up, which, in turn, aspires to another Image. The *Mask* is a projection of that which she *should* be:

> What if I look upon a man
> As though on my beloved,
> And my blood be cold the while
> And my heart unmoved?
> Why should he think me cruel

> Or that he is betrayed?
> I'd have him love the thing that was
> Before the world was made. (*CP* 9-16)

In the stanza above, in front of the mirror, her *Mask* contemplates or desires a different Image represented by her disengagement of material love, since, at the same time, she could "seduce" other men without, however, betraying her beloved–the seduction here is contradictory, because, supposedly, before the world was made, none of the human feelings were possible. Her Image represents the perfection, which, in a way, cannot be attainable. Nevertheless, she builds a Mask, which may represent her Image for human standards. In this sense, she risks being misunderstood by her beloved that may think her cruel or unfaithful. She cares for having "[...] him love the thing that was / Before the world was made" (CP 15-16), that is, the Image of her *Mask* has to harmonise with the Image of her *Will*, since she cares for spiritual love. Yeats describes the Images in Phase Fourteen,[74] as "Images of desire, disengaged and subject to the *Mask*, [that] are separate and still" (*Vi* 131-2). This description resembles the lines: "And my blood be cold the while / And my heart unmoved?" (*CP* 11-12), which represent the characteristics of those Images.

Although Bono uses a combination of earthly and heavenly elements in "Wild Honey" in a different way, the song is resonant with "Before the World Was Made," for it to parody the general idea of the poem, which is a woman's search for her prior essence of being and love. The lyrics shows a witty persona recalling his life in the past and questioning about his meeting with a veiled character "[b]efore the world was made" (*All* 16). One cannot be sure about U2's interpretation of *A Vision*. However, even unconsciously, Bono subverts the entire idea of Yeats's *Wills*, *Masks* and Images, since he ironically points to the woman's search for her essence before the creation of the world, as he tries to yield a more comfortable and public meaning to his own ideas in the lyrics.

As Bono transmits a response to the poem, he stylises Yeats's message, since by "manipulating the effects of context, it is very easy to emphasize the brute materiality of another's words, and to stimulate dialogic reactions associated with such 'brute materiality'; thus it is, for instance, very easy to make even the most serious utterance comical" (*DI* 340). Therefore, the poem, entangled by Yeats's complex inferences of a "face" one may have "before the world was made," yields space for stylisation.

The persona of "Wild Honey" distorts the woman's longing for knowing her prior essence. As the woman puts her make-up by intending to know that essence, she tries to project the best qualities that her essence may have. However, he directly points to one of her defects–which is actually predicted by the woman in "Before the World Was Made"–to her possible cruelty, by surprising the woman with a commentary:

> Are you still growing wild
> With everything tame around you?
>
> I send you flowers
> Cut flowers for your hall
> I know your garden's full
> But is there sweetness at all? (*All* 28-33)

In the lines above, Bono sings about a contradictory situation that he perceives. As if he recalls the woman in "Before the World Was Made" saying: "I'd have him love the thing that was / Before the world was made" (*CP* 15-16), he ironically asks about her "wild" behaviour in a place in which all the things are "tame" and "sweet." He suggests that, even before the world was made, the woman appears "wild," which one may conclude that this may be her true essence. At any rate, while she wonders about his beloved's opinions about her, observed in the question "Why should he think me cruel" (*CP* 13), he weaves an answer that matches with her conclusions. She has inspected a possibility of his findings about her supposed cruelty, which makes the persona of the lyrics search for the truth in them.

He equally obliterates her searching for a spiritual "relationship," by describing himself as an ape-like beloved "Stealing honey from a swarm of bees" (*All* 4). As the woman speaks of her wishes for knowing herself and the love before the world was made, he ironically says: "You could go there if you please / [...] / And if you go there, go with me" (*All* 8-19), and then "You can do just what you please / [...] / Yeah, just blowing in the breeze" (*All* 21-23). These lines stressed in the chorus of the lyrics seem responses to the thoughtful, imaginative woman in the poem, to whom the humorous persona of "Wild Honey" asks: "Did I know you? / Did I know you even then? / Before the clocks kept time / Before the world was made" (*All* 12-15).

Bono satirises the general idea of a prior essence conveyed by the poem. However, he vivifies her memory, as he converses with her in a contemporary way. His stylisation happens, because he probably observes that the poem opens for a wide range of interpretations. The issue of spirit or prior essence–perhaps even God being involved in a greater sphere of discussions–is a vast field for metaphysical subject matters. In writing about the search for an essence, Yeats sets the reader in the same place of his persona of "Before the World Was Made," because the reader also wonders about an attainable answer, without never being sure about it. Here, too, the poem is "populated by a variety of voices" rising from the various possibilities of answers. Bono has chosen to voice his answers through the parody of a few lines of this poem by Yeats, and, in doing so, he has given it a fresh meaning.

Yeats was interested in the future of letters in Ireland, fact observed in many of his poems and plays. Despite discouraging critiques made from the principle that Yeats suggested the continuation of a literary tradition from his work, his popularity is extensive. For his politic and poetic roles, he became a celebrity studied in every school in Ireland during Irish (and English) literature and history classes. Conceivably, many

Irish sing the old country songs and the ballads that he reconstructed. Therefore, as a natural process, allusions to and quotations from his work may be frequent. Songwriters nourish images of Yeats's poems in their lyrics. Whether consciously or unconsciously, they have composed lyrics in view of this particular characteristic. As Bakhtin observes about Pushkin's use of Lensky's song, the image formed from another poem is "not an image in the narrow sense; it is rather a *novelistic* image: the image of another's [*čužoj*] language, [...] the image of another's poetic style" (*DI* 44).

Thus, Irish songwriters have not continued Yeats's stylistics or his unique poetic way of relating to Irish themes, or his "individual speaking," as Bakhtin calls, but rather have written lyrics "permeated with the parodic and ironic accents of the author" (*DI* 44), that is, the lyrics allude to and even present direct quotations from Yeats's poems, while adopting a new viewpoint for themes. It is not Yeats's poems that they sing, but an up-to-date transformed version of them. His poems have been taken from their original past forms and brought to the contemporaneity of new-age and rock music.

CONCLUSION

By implicitly or explicitly conveying public features and memories of their past through their works, Irish poets and musicians, among other artists, have evinced features that help depict the profile of Irish poetic tradition. In this work, the analyses of Yeats's poems and the musicians' lyrics imply the startling frequency of turns to their literary pasts, to voices imagined for heroic mythology or to speeches and writings of actual people. In their acts of rereading and rewriting history, Yeats and the musicians selected for this study have continually added to their works not only their past of revolutions or present of terrorist guerrillas, but also the imagined sense of the past as part of their present culture. In addition to that, their works interrelate to one another, while producing dialogues that clearly outline cultural and national premises that contribute to strengthen the Irish identity.

Although Yeats and the songwriters have written a great deal on an diversity of themes, which delineate their personal traits and particular originalities, throughout the analyses of the poems in parallel with the lyrics, a common feature is verified, namely the use of fragments of earlier texts combined with theirs. Furthermore, these textual fragments do not belong to a past world, but rather constitute part of a present meaning. Gadamer explains this instance, by stating that

> [i]n the form of writing, all tradition is contemporaneous with each present time. Moreover, it involves a unique co-existence of past and present, insofar as present consciousness has the possibility of a free access to everything handed down in writing. [...] It is not this document, as a piece of the past, that is the bearer of tradition but the continuity of memory. Through it tradition becomes part of our own world, and thus what it communicates can be stated immediately. Where we have a written tradition, we are not just told a particular thing; a past humanity itself becomes present to us in its general relation to the world. (390)

In addition to that, these fragments not only express their connection with Irish matters, but also constitute part of their ideas and opinions about the world, which reveal part of their Irish identity. In view of this fact, most of their songs endow notions of how the Irish people's historical consciousness moves, in a broader sense.

Although the analyses of Yeats's poems have not included the wider scope of his conspicuous work, during the development of this study, two traits of his activity as a poet has been verified: his role as one of the poets of Irish revolution, in the late nineteenth and early twentieth centuries, and his profile of a man of letters, who arduously engaged in the building of a distinct tradition for Ireland. Both analyses display general points of broad subject matters. However, I have tried to bring forth two subjects often discussed in literary criticism, and that have generally created much controversy in the scholarly milieu.

Along the verification of his poems "Easter, 1916" and "Under Ben Bulben," according to Gadamer's theory of historical consciousness and fusion of horizons, I sought to imply the interpreter's task of describing the historical particularity of a literary text, while reflecting on its origin and justification. Since the interpreter follows his interests in the text,

> the descriptive concepts he chooses can be highly detrimental to his proper purpose if they assimilate what is historically different to what is familiar and thus, despite all impartiality, subordinate the alien being of the [text] to his own preconceptions. Thus, despite his scientific method, he behaves just like everyone else–as a child of his time who is unquestioningly dominated by the concepts and prejudices of his own age. (Gadamer 396)

If the interpreter verifies a past text, embedded by the present, he may lose the opportunity of understanding the historical situation in which that text was generated. In other words, there would be no tradition theoretically, if the interpreter does not understand the past or does not bring it to his contemporaneity. For succeeding in understanding, he has to mediate between his own thinking and a past context.

With reference to those poems by Yeats, two cases have been analysed according to present standpoints and to situations conjectured of possible circumstances in Yeats's day. I have researched commentaries and critiques of contemporary scholars that bring to light their studies and ideas of Yeats's position as one of the poets of Irish revolution and his role as a man of letters. Both cases have been analysed according to an assortment of information from essays, articles, and biographies, among other materials. I have verified a series of divergent ideas about his political position in Brown's, Bloom's, Ellmann's, Foster's (Sandford), Henn's, O'Brien's, and Thurley's works, and also about the projection of his work on future generations of Irish poets in Bloom's, Garratt's, and Grennan's works. While some agree that he is a poet of the Irish revolution, others disagree. The issue of his work as legacy to future poets oscillates between considerations that he wanted Ireland to have her own literature and that he expected to dominate the past, the present and the future of Irish literature.

For understanding to succeed, one has to perceive pastness and to transform it into contemporaneity. If the present is given greater importance, understanding fails. The great challenge is first to imagine a feasible past, independent from the present life, from its different views. "To understand a period in terms of its own concepts" (Gadamer 397) is a demand of the historical consciousness. It is not the matter of choosing a different approach to a certain text, but rather, if one wishes to verify that which enters the literary tradition of a people, one has to bear in mind that that people relates to its past grounded on its historical consciousness, which often attempts to recollect memories and facts. In reality, one cannot inhabit the past in its true essence, but can think of a possible configuration of it. Furthermore, that configuration is not isolated from the present in which the interpreter is inserted, but rather all interpretations he makes result of a combination between his present and the past. Therefore, this process is changeable, since whenever one imagines the past, it is always

a mental organisation that combines with a series of other actual circumstances, which exist in changing time and place. In this respect, Gadamer asserts that the

> call to leave aside the concepts of the present does not mean a naive transposition into the past. It is, rather, an essentially relative demand that has meaning only in relation to one's own concepts. Historical consciousness fails to understand its own nature if, in order to understand, it seeks to exclude what alone makes understanding possible. *To think historically* means, in fact, *to perform the transposition that the concepts of the past undergo* when we try to think in them. (397; the author's emphasis)

If over the verification of the past, an interpreter allows the present to rule his interpretation, the comparisons resulted from this process flunk to constitute the understanding of the past, and consequently to comprehend its relation to the present.

Other topic verified in this study has been the dialogic analyses of poems and lyrics, which, in a sense, is a consequence of successive turns to the past, in order to understand it. Besides providing messages that are universal at times, lyrics communicate social experiences manifested through written and oral forms. Simon Frith asserts that pop songs "are not just any old speech act–by putting words to music, songwriters give them a new sort of resonance and power" (121), and directs them, according to their cultural experiences. Pop lyrics have their own written and oral importance, and display or construct social traits of their own culture. In this sense, the momentum of national integration through various songs is verified throughout the dynamics of the community.

Musical texts embody dynamism and social interaction. Its dynamism grows in the social structures of a community. To a certain extent, popular music evinces the active movement of social life; hence, it has social meaning, which is important to both the individual's consciousness and to events organised by society. Social interaction has to do with the individuals of a musical community. Among songwriters, singers, lyrics, and listeners, dialogues happen in a same language–in a way that all of them can relate to one another and can establish links to understand their own reality. Connotative and

denotative meanings are fluidly active in varied musical categories. Therefore, the musical text has a permanent social contact with those who constitute a musical community. The interest in bringing Yeats's poetry to the living social dynamics of music reinforces his importance in the Irish cultural and social context. Furthermore, the practise of blending Yeats's poems with popular songs helps describe part of the cultural and social interplay lived by the Irish people.

The dialogue present in the lyrics selected has been examined according to some points of Bakhtin's theory of the novel. In fact, I have verified a particular characteristic of this theory that applies to the novelised genres. According to Bakhtin, poems can become novelised, since they display these traits of the novel. The lyrics analysed, Enya's "Anywhere Is," Sinéad O'Connor's "Troy," The Cranberries' "Yeat's Grave," and U2's "Wild Honey," were verified according to their heteroglot and double-voiced discourse. The musicians use words from Yeats's contexts. In bringing words from other contexts, the singers adapt them to their own intentions, so the words constitute different meanings, fact that characterises heteroglossia. In addition to that, the musical texts serve two different speakers, namely the personae and the singers. Hence, their messages has two meanings, that is, the personae communicate direct messages and the singers channelled ones–the latter are aware of all messages, since they are supposed to be situated in the same dialogical zone of their personae and characters.

In different ways, both Gadamer and Bakhtin point out to interrelations between the present and the past. While the first affirms that there should be mediation between periods, so that understanding can flow, the latter recognises that whenever one has contact with the past, one is likely to establish dialogic interactions with it. Their focuses intent to explain distinct situations–the imagining of a possible past, so that one can understand it and can realise the proximity that it still establishes with the present,

and one's encounter with the past to parodically and ironically stylise it, which results in a form of dialogue between texts.

In general lines, this study has not opened to more complete analyses of Yeats's varied work or to a better focus on Irish popular music. Together with issues of tradition and dialogic interactions, others from a universe of different research lines have developed in literary studies. Yeats was a poet during his all life, and it is easy to recognise the changes in his poetry during the fights for a literary Ireland over the decolonisation, the development of his spirituality, the coping with his unresolved love for Maud Gonne, his political career, among other phases. In addition, the Irish music has a vast field for researches and analyses. Studies of this music can range from its rich history up to its insertion in political issues of Ireland and of the world.

New-age and rock styles and the transformed world in which all of us live directly affect the way one relates to texts. However, the lines that connect texts of different periods can be noticed, since one analyses them according to their historical relevance. If one delimits the boundaries that set apart the present from the past, one is not likely to establish any parallels between contemporary texts and those of a hundred years ago, for instance. The sense of any studies of tradition and dialogic interactions becomes clearer when one concerns every possible relation between these periods and becomes aware of the changing world in which one's interpretations can never be exhausted. It is from views of culture, art, and history that one can verify how a people identifies *with* its nation, and how that people can remain unique, even when it identifies with numerous universal characteristics.

> Too late
> Tonight
> To drag the past out into the light
> We're one, but we're not the same
> We get to
> Carry each other
> Carry each other
> U2[76]

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Abbreviations used in this thesis:

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CE   O'Donnell–*The Collected Works of W. B. Yeats: Later Essays*.

CP   Finneran–*The Collected Poems of W. B. Yeats*.

DI   Bakhtin–*The Dialogic Imagination: Four Essays*

SG   Bakhtin–*Speech Genres & Other Later Essays*

Vi   Yeats–*A Vision*

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APPENDIX 1

"Anywhere Is" by Enya (also listen to the rhythm in *The Memory of Trees*)

I walk the maze of moments
but everywhere I turn to
begins a new beginning
but never finds a finish
I walk to the horizon
and there I find another
it all seems so surprising
and then I find that I know

You go there you're gone forever
I go there I'll lose my way   10
if we stay here we're not together
anywhere is

The moon upon the ocean
is swept around in motion
but without ever knowing
the reason for its flowing
in motion on the ocean
the moon still keeps on moving
the waves still keep on waving
and I still keep on going   20

You go there you're gone forever
I go there I'll lose my way
if we stay here we're not together
anywhere is

I wonder if the stars sign
the life that is to be mine
and would they let their light shine
enough for me to follow
I look up to the heavens
but night has clouded over   30
no spark of constellation
no Vela no Orion

The shells upon the warm sands
have taken from their own lands
the echo of their story
but all I hear are low sounds
as pillow words are weaving
and willow waves are leaving
but should I be believing
that I am only dreaming   40

You go there you're gone forever

I go there I'll lose my way
if we stay here we're not together
anywhere is

To leave the thread of all time
and let it make a dark line
in hopes that I can still find
the way back to the moment
I took the turn and turned to
begin a new beginning   50
still looking for the answer
I cannot find the finish
It's either this or that way
it's one way or the other
it should be one direction
it could be on reflection
the turn I have just taken
the turn that I was making
I might be just beginning
I might be near the end.   60

APPENDIX 2

"Before the World Was Made" by William Butler Yeats (in *CP*)

If I make the lashes dark
And the eyes more bright
And the lips more scarlet,
Or ask if all be right
From mirror after mirror,
No vanity's displayed:
I'm looking for the face I had
Before the world was made.

What if I look upon a man
As though on my beloved,   10
And my blood be cold the while
And my heart unmoved?
Why should he think me cruel
Or that he is betrayed?
I'd have him love the thing that was
Before the world was made.

"Easter, 1916" by William Butler Yeats (in *CP*)

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   10
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.

That woman's days were spent
In ignorant good-will,
Her nights in argument
Until her voice grew shrill.   20
What voice more sweet than hers
When, young and beautiful,
She rode to harriers?
This man had kept a school
And rode our wingèd horse;
This other his helper and friend
Was coming into his force;
He might have won fame in the end,
So sensitive his nature seemed,
So daring and sweet his thought.   30
This other man I had dreamed
A drunken, vainglorious lout.
He had done most bitter wrong
To some who are near my heart,
Yet I number him in the song;
He, too, has resigned his part
In the casual comedy;
He, too, has been changed in his turn,
Transformed utterly:
A terrible beauty is born.   40

Hearts with one purpose alone
Through summer and winter seem
Enchanted to a stone
To trouble the living stream.
The horse that comes from the road,

The rider, the birds that range
From cloud to tumbling cloud,
Minute by minute they change;
A shadow of cloud on the stream
Changes minute by minute;   50
A horse-hoof slides on the brim,
And a horse plashes within it;
The long-legged moor-hens dive,
And hens to moor-cocks call;
Minute by minute they live:
The stone's in the midst of all.

Too long a sacrifice
Can make a stone of the heart.
O when may it suffice?
That is Heaven's part, our part   60
To murmur name upon name,
As a mother names her child
When sleep at last has come
On limbs that had run wild.
What is it but nightfall?
No, no, not night but death;
Was it needless death after all?
For England may keep faith
For all that is done and said.
We know their dream; enough   70
To know they dreamed and are dead;
And what if excess of love
Bewildered them till they died?
I write it out in a verse –
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.   80

September 25, 1916

APPENDIX 4

"No Second Troy" by William Butler Yeats (in *CP*)

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?   10
Why, what could she have done, being what she is?
Was there another Troy for her to burn?

APPENDIX 5

"The Sad Shepherd" by William Butler Yeats (in *CP*)

There was a man whom Sorrow named his friend,
And he, of his high comrade Sorrow dreaming,
Went walking with slow steps along the gleaming
And humming sands, where windy surges wend:
And he called loudly to the stars to bend
From their pale thrones and comfort him, but they
Among themselves laugh on and sing alway:
And then the man whom Sorrow named his friend
Cried out, *Dim sea, hear my most piteous story!*
The sea swept on and cried her old cry still,   10
Rolling along in dreams from hill to hill.
He fled the persecution of her glory
And, in a far-off, gentle valley stopping,
Cried all his story to the dewdrops glistening.
But naught they heard, for they are always listening,
The dewdrops, for the sound of their own dropping.
And then the man whom Sorrow named his friend
Sought once again the shore, and found a shell,
And thought, *I will my heavy story tell*
Till my own words, re-echoing, shall send   20
Their sadness through a hollow, pearly heart;
And my own tale again for me shall sing,
And my own whispering words be comforting,
And lo! my ancient burden may depart.
Then he sang softly nigh the pearly rim;
But the sad dweller by the sea-ways lone
Changed all he sang to inarticulate moan
Among her wildering whirls, forgetting him.

APPENDIX 6

"The Song of the Happy Shepherd" by William Butler Yeats (in *CP*)

The woods of Arcady are dead,
And over is their antique joy;
Of old the world on dreaming fed;
Grey Truth is now her painted toy;
Yet still she turns her restless head:
But O, sick children of the world,
Of all the many changing things
In dreary dancing past us whirled,
To the cracked tune that Chronos sings,
Words alone are certain good.   10
Where are now the warring kings,
Word be-mockers? – By the Rood
Where are now the warring kings?
An idle word is now their glory,
By the stammering schoolboy said,
Reading some entangled story:
The kings of the old time are dead;
The wandering earth herself may be
Only a sudden flaming word,
In clanging space a moment heard,   20
Troubling the endless reverie.

Then nowise worship dusty deeds,
Nor seek, for this is also sooth,
To hunger fiercely after truth,
Lest all thy toiling only breeds
New dreams, new dreams; there is no truth
Saving in thine own heart. Seek, then,
No learning from the starry men,
Who follow with the optic glass
The whirling ways of stars that pass –   30
Seek, then, for this is also sooth,
No word of theirs – the cold star-bane
Has cloven and rent their hearts in twain,
And dead is all their human truth.
Go gather by the humming sea
Some twisted, echo-harbouring shell,
And to its lips thy story tell,
And they thy comforters will be,
Rewarding in melodious guile
Thy fretful words a little while,   40
Till they shall singing fade in ruth
And die a pearly neighbourhood;
For words alone are certain good:
Sing, then, for this is also sooth.

I must gone: there is a grave

Where daffodil and lily wave,
And I would please the hapless faun,
Buried under the sleepy ground,
With mirthful songs before the dawn.
His shouting days with mirth were crowned;   50
And still I dream he treads the lawn,
Walking ghostly in the dew,
Pierced by my glad singing through,
My songs of old earth's dreamy youth:
But ah! she dreams not now; dream thou!
For fair are poppies on the brow:
Dream, dream, for this is also sooth.

APPENDIX 7

"Troy" by Sinéad O'Connor (in *The Lion and the Cobra)*

I'll remember it
And Dublin in a rainstorm
And sitting in the long grass in summer
Keeping warm I'll remember it

Every restless night
We were so young then
We thought that everything
We could possibly do were the right

Then we moved
Stolen from our very eyes   10
And I wondered where you went to
Tell me when did the light die

You will rise
You'll return
The Phoenix from the flame
You will learn
You will rise
You'll return
Being what you are
There is no other Troy   20
For you to burn

And I never meant to hurt you
I swear I didn't mean
Those things I said
I never meant to do that to you
Next time I'll keep my hands to myself instead

Oh, does she love you?
What do you want to do?
Does she need you like I do?
Do you love her?   30

Is she good for you?
Does she hold you like I do?
Do you want me?
Should I leave?

I know you're always telling me
That you love me
Just sometimes I wonder
If I should believe

Oh, I love you God, I love you

I'd kill a dragon for you I'll die   40

But I will rise
And I will return
The Phoenix from the flame
I have learned I will rise
And you'll see me return
Being what I am
There is no other Troy
For me to burn

And you should've left the light on
You should've left the light on   50
Then I wouldn't have tried
And you'd never have known
And I wouldn't have pulled you tighter
No I wouldn't have pulled you close
I wouldn't have screamed

No I can't let you go
And the door wasn't closed
No I wouldn't have pulled you to me
No I wouldn't have kissed your face
You wouldn't have begged me to hold you   60

If we hadn't been there in the first place
Ah but I know you wanted me to be there oh oh
Every look that you threw told me so
But you should've left the light on

You should've left the light on
And the flames burned away
But you're still spitting fire
Make no difference what you say

You're still a liar
You're still a liar   70
You're still a lawyer
(Yes it's really LAWYER, according to the official books!!)

APPENDIX 8

"Under Ben Bulben" by William Butler Yeats (in *CP*)

I
Swear by what the Sages spoke
Round the Mareotic Lake
That the Witch of Atlas knew,
Spoke and set the cocks a-crow.

Swear by those horsemen, by those women
Complexion and form prove superhuman,
That pale, long visaged company
That airs an immortality
Completeness of their passions won;
Now they ride the wintry dawn   10
Where Ben Bulben sets the scene.

Here's the gist of what they mean.

II
Many times man lives and dies
Between his two eternities,
That of race and that of soul,
And ancient Ireland knew it all.
Whether man dies in his bed
Or the rifle knocks him dead,
A brief parting from those dear
Is the worst man has to fear.   20
Though grave-diggers' toil is long,
Sharp their spades, their muscles strong.
They but thrust their buried men
Back in the human mind again.

III
You that Mitchel's prayer have heard
'Send war in our time, O Lord!'
Know that when all words are said
And a man is fighting mad,
Something drops from eyes long blind
He completes his partial mind,   30
For an instant stands at ease,
Laughs aloud, his heart at peace,
Even the wisest man grows tense
With some sort of violence
Before he can accomplish fate
Know his work or choose his mate.

IV
Poet and sculptor do the work
Nor let the modish painter shirk

What his great forefathers did,
Bring the soul of man to God,   40
Make him fill the cradles right.

Measurement began our might:
Forms a stark Egyptian thought,
Forms that gentler Phidias wrought.

Michael Angelo left a proof
On the Sistine Chapel roof,
Where but half-awakened Adam
Can disturb globe-trotting Madam
Till her bowels are in heat,
Proof that there's a purpose set   50
Before the secret working mind:
Profane perfection of mankind.

Quattrocento put in paint,
On backgrounds for a God or Saint,
Gardens where a soul's at ease;
Where everything that meets the eye
Flowers and grass and cloudless sky
Resemble forms that are, or seem
When sleepers wake and yet still dream,
And when it's vanished still declare,   60
With only bed and bedstead there,
That Heavens had opened.

                    Gyres run on;
When that greater dream had gone
Calvert and Wilson, Blake and Claude
Prepared a rest for the people of God,
Palmer's phrase, but after that
Confusion fell upon our thought.

V
Irish poets learn your trade
Sing whatever is well made,
Scorn the sort now growing up   70
All out of shape from toe to top,
Their unremembering hearts and heads
Base-born products of base beds.
Sing the peasantry, and then
Hard-riding country gentlemen,
The holiness of monks, and after
Porter-drinkers' randy laughter;
Sing the lords and ladies gay
That were beaten into the clay
Through seven heroic centuries;   80
Cast your mind on other days
That we in coming days may be

Still the indomitable Irishry.

VI

Under bare Ben Bulben's head
In Drumcliff churchyard Yeats is laid,
An ancestor was rector there
Long years ago; a church stands near,
By the road an ancient Cross.
No marble, no conventional phrase,
On limestone quarried near the spot   90
By his command these words are cut:

Cast a cold eye
On life, on death.
Horseman, pass by!

APPENDIX 9

"Wild Honey" by U2 (in *All That You Can't Leave Behind*)

In the days
When we were swinging from the trees
I was a monkey
Stealing honey from a swarm of bees

I could taste
I could taste you even then
And I would chase you down the wind

You could go there if you please
Wild honey
And if you go there, go with me   10
Wild honey

Did I know you?
Did I know you even then?
Before the clocks kept time
Before the world was made

From the cruel sun
You were shelter
You were my shelter and my shade

If you go there with me
Wild honey   20
You can do just what you please
Wild honey
Yeah, just blowing in the breeze
Wild honey
Wild, wild, wild

I'm still standing
I'm still standing where you left me
Are you still growing wild
With everything tame around you?

                                                   30
I send you flowers
Cut flowers for your hall
I know your garden's full
But is there sweetness at all?

What is soul?
Love me, give me soul

If you go then go with me
Wild honey
Won't you take me, take me please
Wild honey
Yeah, swinging through the trees   40
Wild honey
Wild, wild, wild

APPENDIX 10

"Yeat's Grave" by The Cranberries (in *No Need to Argue)*

Silenced by death in the grave
William Butler Yeats couldn't save
Why did you stand here?
Were you sickened in time?
But I know by now
Why did you sit here?

In the grave
In the grave
In the grave
In the grave   10

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?

Sad that Maud Gonne couldn't stay
But she had MacBride anyway   20
And you sit here with me
On the Isle Innisfree
And you're writing down everything
But I know by now
Why did you sit here?

In the grave
In the grave
In the grave
In the grave

William Butler   30
William Butler
William Butler
William Butler

Why should I blame her
Had they but courage equal to desire?
Had they but courage equal to desire?

William Butler
William Butler
William Butler
William Butler   40
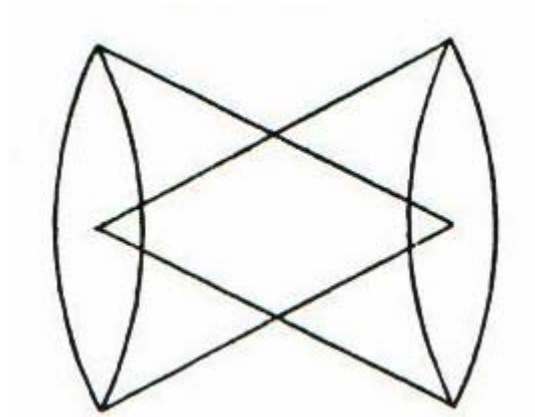
ILLUSTRATIONS

FIGURE 1

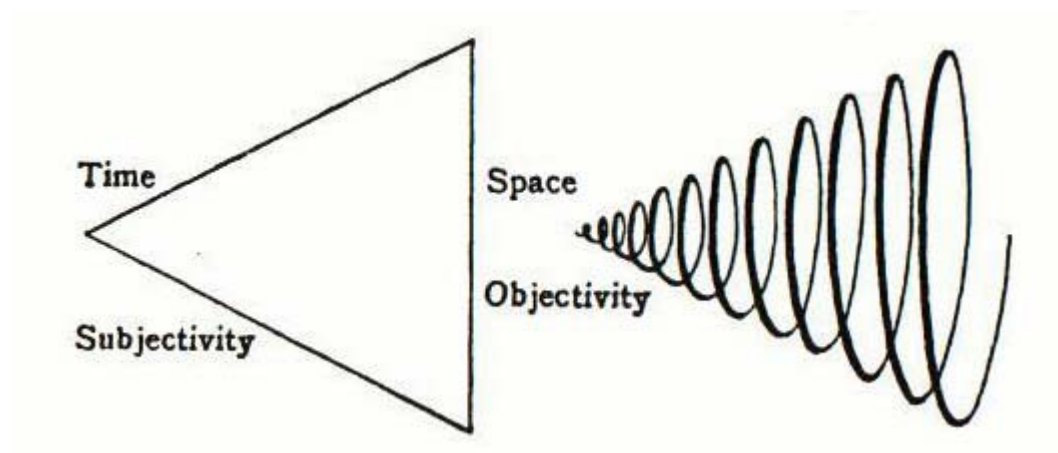Fig.1. William B. Yeats, Interconnection of Cones, rpt. in *A Vision*. (London: Macmillan, 1937) 68.

FIGURE 2

Fig.2. William B. Yeats, Representation of One Gyre, rpt. in *A Vision*. (London: Macmillan, 1937) 71.
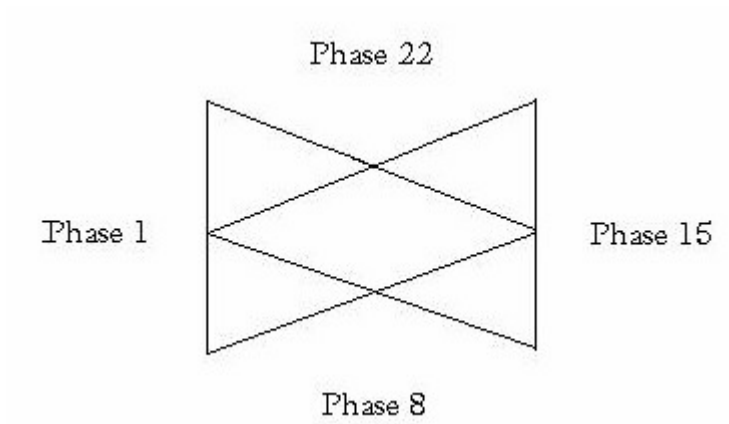
FIGURE 3

Fig.3. William B. Yeats, Representation of Four Phases (adapted), rpt. in *A Vision*. (London: Macmillan, 1937) 79.
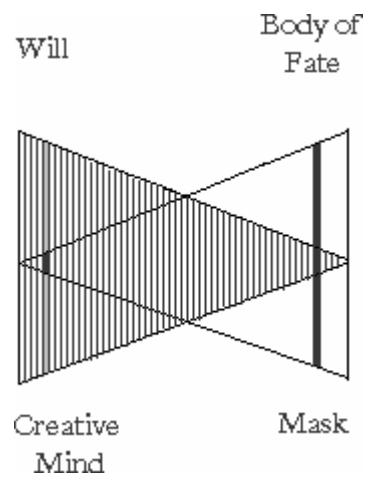
FIGURE 4

Fig.4. William B. Yeats, Movement of the Phases–Representation of a Phase (adapted), rpt. in *A Vision*. (London: Macmillan, 1937) 77.
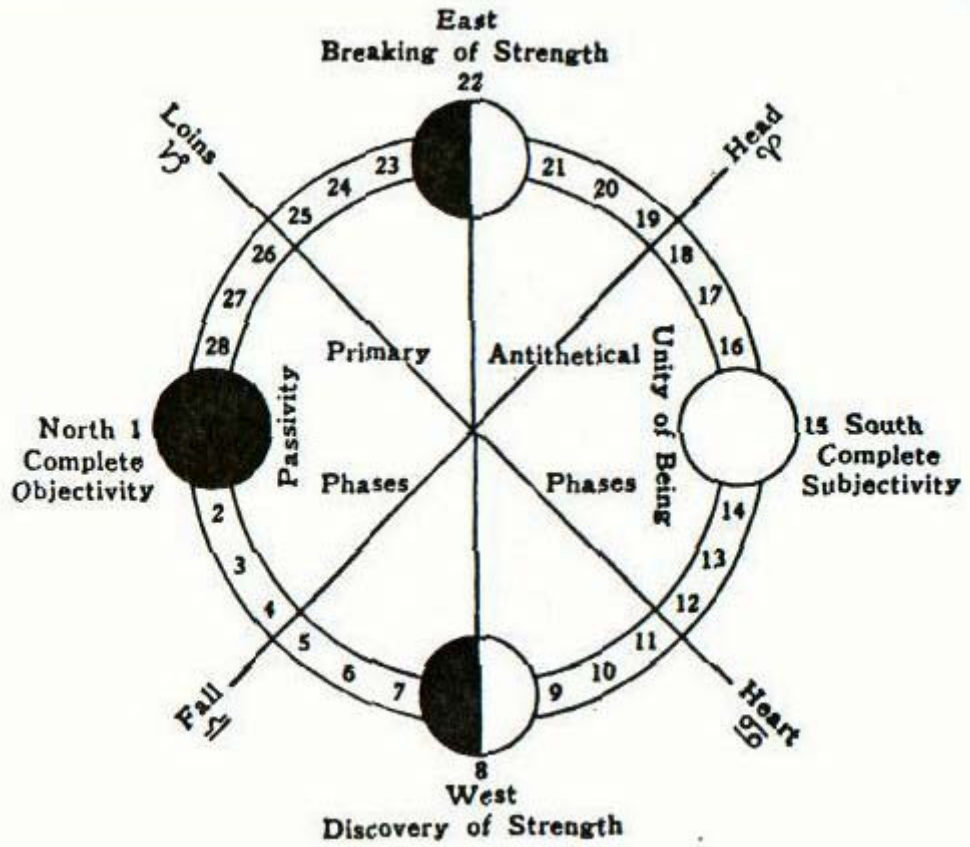
FIGURE 5

Fig.5. William B. Yeats, The Phases of the Moon, rpt. in *A Vision*. (London: Macmillan, 1937) 81.

[1] Yeats comments: "'I am of Ireland' is developed from three or four lines of an Irish fourteenth-century dance song somebody repeated to me a few years ago" (*CP* 461). Richard Finneran observes that "'Ichaum of Irlande,' [is] an anonymous lyric dating from 1300-1350" (*CP* 469).

[2] Irish bellows-blown bagpipe. *Uilleann* is Gaelic for "elbow" (Sawyers 87, 297).

[3] Morris R. Cohen states that "anything acquires meaning if it is connected with, or indicates, or refers to, something beyond itself, so that its full nature points to and is revealed in that connection" (qtd. in Meyer 6). Gadamer explains that "[j]ust as empty space is first given to thought only by mentally removing the objects related to each another within it, so 'meanings' as such are now conceived by themselves for the first time, and a concept is created for them by mentally removing the things that are named by the meaning of words. Meanings, too, are like a space in which things are related to one another" (433). Michael Holquist explains Bakhtin's idea about meaning by saying that "[i]n dialogism, life is expression. Expression means to make meaning, and meaning comes about only through the medium of signs. This is true at all levels of existence: something exists only if it means. [...] a thing exists only in so far as it has meaning" (49). For Bakhtin, the "meaning of any word is governed by the entire set of circumstances in which that word is uttered" (Childers and Hentzi 135).

[4] U2 was formed in Dublin, in 1978. The members are Paul Hewson (Bono), Dave Evans (The Edge), Adam Clayton, and founder member Larry Mullen. In 1980, their debut album *Boy* was launched. U2's main songwriters are Bono–who has written most of the lyrics–and The Edge. Sinéad O'Connor writes most of her lyrics. She became a pop singer in 1982, in the group In Tua Nua. Recently, she has made solos. Enya has been a new-age singer since 1982. She composes all of her songs, but Roma Ryan writes her lyrics. The Cranberries was formed in Limerick, in 1991. They are Dolores O'Riordan, Noel and Mike Hogan, and Feargal Lawler. Their first album *Everyone Else Is Doing It, Why Can't We?* was launched in 1993. The main songwriter of The Cranberries is Dolores O'Riordan. This is a brief summary of information from Sawyers (2, 233, 236, 239-40) and from the musicians' official sites.

[5] Finneran registers that "Ben Bulben is a mountain in county Sligo, north of the town of Sligo. It is associated with some of the events in the Fenian cycle of Irish mythology, especially the death of Diarmuid" (*CP* 511).

[6] Although this work encompasses a particular history made by some selected poems and lyrics, and discusses them on thematic level, it does not establish a linear history. My interest dwells in the formation of the first politically aware popular groups in Ireland that, in this case, started appearing with the Irish folk revival of the late 1960s and early 1970s (Sawyers 151-4), and that started achieving maturity in the late 1970s.

[7] The full transcription of the poems and the lyrics selected are listed in alphabetical order in the Table of Contents, Appendices.

[8] In the development of this work, I use the male third-person pronoun forms to refer to one individual whose gender is not clearly recognised by context.

[9] The terms "nation" and "nationalism" have many definitions, which involve words such as feelings, states, and boundaries. However, many authors agree that no definition has full acceptance, or that no definition is utterly complete (Calhoun 127).

[10] Hans-Georg Gadamer (1900-2002) states that experiences, literary or not, is a matter of interpretation, and that language is an important vehicle for interpretation to succeed. He asserts that the reader constructs the meaning of a text. In his formulation of the "fusion of horizons," Gadamer states the interaction between reader and text (306-7).

[11] Gadamer suggests "reconstruction" and "integration" as hermeneutical tasks. He comments that both terms had been thought by Schleiermacher and by Hegel before. Gadamer says, "Schleiermacher [...] is wholly concerned to reconstruct the work, in the understanding, as originally constituted. For art and written texts handed down to us from the past are wrenched from their original world" (166); by analysing this statement, he observes that "we may ask whether what we obtain is really the meaning of the work of art that we are looking for, and whether it is correct to see understanding as a second creation, the reproduction of the original production. [...] Reconstructing the original circumstances, like all

restoration, is a futile undertaking in view of the historicity of our being" (167). To explain this fallible characteristic, Gadamer cites Hegel, by saying that "[f]or Hegel, then, it is philosophy, the historical self-penetration of spirit, that carries out the hermeneutical task. This is the most extreme counterposition to the self-forgetfulness of historical consciousness. In it the historical approach of ideative reconstruction is transformed into a thinking relation to the past. Here Hegel states a definite truth, inasmuch as the essential nature of the historical spirit consists not in the restoration of the past but in *thoughtful mediation with contemporary life*"(168-9; Gadamer's emphasis).

[12] The title "Ego Dominus Tuus" (*CP* 63-9) comes from a sentence in Dante Alighieri's *La Vita Nuova* that Dante Gabriel Rossetti translated to "I am thy Master" (*CE* 293). Hic means 'this' or 'the former' and Ille, 'that' or 'the latter' (Brown 237).

[13] From Latin *littera*, *litterātūra*: letter (*American* 486). Definitions of the term include its distinctions from "orality." Whereas orality is popularly surmised as language acquisition, often not requiring formal instruction–though it can be specialised in oral societies–literacy is acquired through reading and writing, usually in formal situations. Since Romanticism, the term literature has been revised, as it may include more complex formulations; see Eagleton and Ong.

[14] Bruns states that the "hermeneutics of faith" is "interpretation as recollection or retrieval," and the "hermeneutics of suspicion" is "interpretation as unmasking or emancipation from mental bondage" (196).

[15] Franciscus Petracci (given name of Petrarca or Petrarch)(1304-1374) centres his cultural conception in the recuperation of the Greco-Latin antiquity, while follows a traditional Christian line, which is contrary to the scholars of his time (Orlandi 121).

[16] Romanticism is a period of idealist art, a period in which the rupture with the Enlightenment and with rationalism in general is more extensive. Within the discourse of Romanticism, aesthetic insight represents the highest form of consciousness as well as artistic achievement. The role that imagination plays in all types of creative activity is significant then. Romantic authors are easily attracted by escapist contexts, that is, by a reality that does not truly exist; poetry and imagination are privileged. These concepts of reality, and of the means through which it flows, certainly reveal significant ideas about what sort of society the Romantic man lives in, which is to say, a society that faces revolutions and intense changes. Conceived as a process whereby natural phenomena are transformed into figures of poetic thought, the Romantic imagination outcomes into temporal and spatial triumph of outer nature, which results in future, sanctioned New Critical oppositions to it.

[17] Compare with "tradition is not the persistence of the same; on the contrary, it is the disruption of the same by that which cannot be repressed or subsumed into a familiar category" (Bruns 201).

[18] "Tradition and the Individual Talent" was published in 1917, and *The Waste Land*, in 1922 (Ousby 292, 981).

[19] Mikhail Mikhaĭlovich Bakhtin (1895-1975) is especially important for this study due to his formulations about the "dialogical zones" between authors and their characters in novels and in novelistic genres. Bakhtin does not theorise specifically about tradition, but he dedicates a great deal of his theory to historicality, that is, to the temporal interrelationship of authors, texts, and reader-authors one another, according to different contexts. While specifically relating to aspects of how authors of different periods dialogue through their characters and other elements displayed in texts, his theory of the novel is notably useful, and even a complement to theories of tradition.

[20] "New" from *novellus*, etymology of the term "novel" (*American* 570).

[21] Bakhtin uses Goethe's and Schiller's term "absolute past" (*DI* 13) to designate a past inaccessible to both writer (singer) and reader (listener), and that has no connection with their contemporaneity.

[22] In a commentary he does about the "nonformulation" of a more complete theory of the novel, he argues: "Unfortunately, historians of literature usually reduce this struggle between the novel and other already completed genres, all these aspects of novelization, to the actual real-life struggle among 'schools' and 'trends.' A novelized poem, for example, they call a 'romantic poem' (which of course it is) and believe that in so doing they have exhausted the subject" (*DI* 7).

[23] "All genres in 'high' literature" pertain to "the literature of ruling social groups" (*DI* 4), according to Bakhtin. Low genres are those that show novelistic features, including their predecessors, which pertain to the field of "serio-comical," namely, mimes, bucolic poems, fables, memoir literature, pamphlets, Roman satire, and Menippean satire (*DI* 21-22), and those that renovate all other genres.

[24] Bakhtin states that heteroglossia is "*another's speech in another language*, serving to express authorial intentions but in a refracted way" (*DI* 324). Moreover, he explains that the "novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized. [...] The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types [*raznorečie*] and by the differing individual voices that flourish under such conditions" (*DI* 263). When others' speeches are embodied by another's, their meanings are adapted according to the context and the general characteristics of the text.

[25] Gadamer gives special attention to the way one understands the past. He states that, by attempting to understand past situations, the interpreter brings his prejudices into the moment of his interpretation. He explains it, by saying that the interpreter would need to be in a process of foregrounding his own understanding: "Let us consider what this idea of foregrounding involves. It is always reciprocal. Whatever is being foregrounded must be foregrounded from something else, which, in turn, must be foregrounded from it. Thus all foregrounding also makes visible that from which something is foregrounded. We have describe this above [the issue of imagining the past and bringing oneself into it] as the way prejudices are brought into play. We started by saying that a hermeneutical situation is determined by the prejudices that we bring with us. They constitute, then, the horizon of a particular present, for they represent that beyond which it is impossible to see" (305-6).
[26] In this work, I use the female third-person pronoun forms to refer to Ireland.

[27] Bass player Adam Clayton, in answer to questions about the relationship between U2's textual compositions and their political position (qtd. in Bordowitz 26).

[28] Easter Rising, 1916; the guerrilla war, 1919-21; and the Civil War, 1922 (Golway 224, 256, 276).

[29] Since the first English incursions historically registered, more than a thousand years ago up to the independence, Ireland experienced unprecedented transformations in her culture (Golway 9). Although not all the alterations in Irish culture can be ascribed to colonialism, securely radical changes begin with this process. Furthermore, by trying to resist English impositions and control over territory, politics, religion, and culture, for several times, Irish political activists and artists attempt at Celtic Renaissances, whose literature displays the process of construction of Irish national identity. In the late nineteenth and in the early twentieth centuries, Irish writing discloses evidence of postcolonial literature–an Anglo-Irish literary potpourri that has evolved to be worldly and appropriately recognised as Irish literature.

[30] Three other Irish writers were awarded the Nobel Prize for literature: George Bernard Shaw (1925), Samuel Beckett (1969), and Ulster poet Séamus Heaney (1995). The opening noble-prize sentence that describes Yeats's work is "For his always inspired poetry, which in a highly artistic form gives expression to the spirit of a whole nation" (*Nobelprize.org*).

[31] For comparisons of divergent viewpoints, see the following critics: Bloom's *Yeats* (352-63), Brown's *The Life of W. B. Yeats* (126-46, 227-245) Ellmann's *Yeats: The Man and the Masks* (118-37, 209-22) and *The Identity of Yeats* (12-38), and O'Brien's *Ancestral Voices* (37-85). In the report "Roy Foster: Yeats emerged as poet of Irish Revolution, despite past political beliefs," John Sandford states that "[i]n 1916, anyone in Ireland who heard William Butler Yeats's 'Easter 1916' [...] would have interpreted it 'as an endorsement of Republicanism, pure and simple,' [Roy Foster's words]. [...] However, Yeats did not have the poem published until 1920, and he remained publicly silent on the Irish Revolution until close to the end, Foster notes. When the struggle began, in 1912, Yeats was no longer the revolutionary he once had been. Indeed, he was an advocate of home rule–that is, of setting up an Irish Parliament with control of domestic affairs. Still, Yeats emerged as the poet of the Revolution and, in 1922, was appointed a senator of the Irish Free State. What happened?" (Sandford).

[32] In the 1890s, Yeats, John Millington Singe, Lady Augusta Gregory, Douglas Hyde, among others, partook in the Celtic Twilight, which was an attempt to revive the interest in Irish matters, such as music and folklore (Sawyers 112-13).

[33] In his *Autobiographies*, Yeats often comments about the problem in blending politics and patriotism with poetry and drama. He explains that this combination diminishes the beauty of art. However, he practised this modality, while trying not to be ardent on political issues. He well knew that, for an artist, it is almost impossible to avoid commitment with the community's interests. By remembering his past, Yeats comments about a conversation he had with a college student: "Ireland cannot put from her the habits learned for her old military civilisation and from a Church that prays in Latin. Those popular poets have not touched her heart, her poetry when it comes will be distinguished and lonely" (*CA* 104).

[34] For the blend of serious and comical, see *On Baile's Strand* (Jeffares, *Eleven* 19-43), which deals with Cuchulain's unwitting killing of his son; the Fool and the Blind Man, counterparts of the attributes of every human being, comically represent the shadow of the lead characters Cuchulain and Conchubar.

[35] "A Lecture delivered to the Royal Academy of Sweden [in 1925]" (*CA* 410).

[36] Cathleen ni Houlihan is the mythical being's name that personifies Ireland in Gaelic poetry. In the play of the same name, the lines "They shall be remembered for ever; / The people shall hear them for ever" (Jeffares 230), by the end, were immortalised in several ways. According to O'Brien, the first line was quoted by Constance Markievicz "in her death-cell in Aylesbury Prison and she added 'and even poor me shall not be forgotten'. Yeats, on his death-bed, thirty-years later, asked: "Did that play of mine send out / Certain men the English shot?" (69).

[37] In "Acrobat," a song in *Achtung Baby* (U2), Bono quotes this same line, as he adapts it to his own meaning, as Yeats supposedly does–"heteroglossia."

[38] The recovering of old stories and myths was a practise of many Modernist writers, who used diverse themes of their origins to invigorate national literature. This is an accentuated feature of postcolonial art–those themes would take part in the original and ruptured styles of Modernist art.

[39] Speech given to a Wolfe Tone banquet in London on April 13, 1898 (Ellmann, *Man* 114).

[40] Hearing a passionate speaker adds a certain excitement and immediacy to the meaning, which may get lost when the interpreter reads the text. This point is important for analysis of historical consciousness, since the oral expression emphasises certain statements–in this case, a question–, which the speaker considers relevant in his speech. These statements create immediacy between speaker and audience that is unique in relation to time and place.

[41] "Sunday, Bloody Sunday" appears in *War* and *Under a Blood Red Sky*. "Two Hearts Beat as One" belongs to *War*. "One" is in *Achtung Baby*. "Peace on Earth" appears in *All That You Can't Leave Behind* (U2).

[42] The word motley here may be identified with the clothes fools used to wear in courts. Motley: "the clothes worn by a jester" (*Longman* 927).

[43] See lines 17 to 40 in the Appendices–"Easter, 1916."

[44] The magical enchantment of the stone of Blarney, which, according to the Irish folklore, confers magical eloquence to those who kiss it (Crowley et al. 163).

[45] After the failure of the revolutionary attempt and of the death sentences of its leaders, Ireland went through a very difficult time of silence and repression. To speak about the events was a too big risk. Brown reports that "Yeats allowed twenty-five copies of the poem to be printed in 1917 for private circulation" (234). However, "Yeats waited to publish his poem until 1920 and the War of Independence between Britain and Ireland, when the die had been well and truly cast and the publication of 'Easter, 1916' could have its most decisive impact" (Brown 236).

[46] "Three of the signatories, Pearse, Plunkett, and MacDonagh, were poets" (Golway 235).

[47] Before the Irish civil secession, Yeats vividly worked for the idea of the combination of political, social, cultural, linguistic, and religious Irish characteristics.

[48] Thomas Campbell is a poet "born in Glasgow and educated at Glasgow University." Padraic Colum is "an Irish poet, dramatist, folklorist, and children's writer" (Ousby 148, 194).

[49] Yeats wrote "To Ireland of the Coming Times" when he was in his twenties. It was published in 1893 (*CP* 27). The poem reveals a general timeline of Irish literature, from the past "[w]ith Davis, Mangan, Ferguson" (*CP* 17), to the future, "[...] in the dim coming times, / [Ireland m]ay know how [Yeats's] heart went with them [from the past]" (*CP* 56-7).

[50] See Bloom (466-9), Garratt (38-43), Grennan (133-45), and Henn (334-52).

[51] Garratt registers this same quotation with no interruptions: "Yeats was rather like an enormous oak-tree, which, of course, kept us in the shade and of course we always hoped that in the end we would reach the sun, but the shadow of that great oak-tree is still there" (16).
[52] Sinéad quotes "He Thinks of Those Who Have Spoken Evil of His Beloved" by Yeats, in the cover album of *Universal Mother*.

[53] "Famine" (O'Connor, *Universal* 23-7). Lyrics by Sinéad O'Connor, Dave Clayton, Simenon, and John Reynolds (O'Connor, *Universal*). In various moments of this song, there is a sound of a hound, or of a wolf, howling, which prompts an assertion by Yeats: "During the quarrel over Parnell's grave a quotation from Goethe ran through the papers, describing our Irish jealousy: 'The Irish seem to me like a pack of hounds, always dragging down some noble stag'" (*CA* 244). The image of "hound" appears in some of his poems.

[54] For the elaboration of songs that rescue the origins of the Irish culture, English together with Gaelic languages are considerably important. Gaelic language has been used by a great number of Irish musicians, to the extent that it is an additional way of telling their origins and of showing a peculiar ingredient of Irish culture.

[55] Roma Ryan writes the lyrics that Enya sings. In a description of her musical supporters, Enya comments: "I loved Nicky's [Nicky Ryan, musical arranger] wonderful concepts of the layering of vocals, and Roma had wonderful stories from Irish mythology, so late in 1982 we decided to leave Clannad to see what we three could evolve together." Clannad ("family," in Gaelic) was an Irish musical group (White). In this study, for the sake of simplicity, I refer to Enya as I mention the lyrics she sings.

[56] In Celtic history, Druid (from dru-vid or derw-ydd) is Welsh for "oak-knowledge." The people of this ancient culture worshipped the woodlands as the eternal source of earthly wisdom (White).

[57] Editor William H. O'Donnell of *The Collected Works of W. B. Yeats: Later Essays*, explains that this *Introduction* was "for the never-published Charles Scribner's Sons 'Dublin Edition' of W. B. Yeats;" and adds that it was "published in Essays and Introductions (1961) as 'A General Introduction for my Work'" (*CE* 204).

[58] There are some non-official sites on the web in which one can listen to the rhythm and tunes of Yeats singing his poems in the old-Irish-ballad style: *www.suported.org* and *www.villasubrosa.com/Nathan/ audyeats.html*, among others.

[59] Other components of the imagery in "Anywhere Is" are the moon and its movement–important images in Yeats's complex historical and mystical theory of the interconnecting of cones and gyres, and the "Phases of the Moon," in *A Vision*. Enya alludes to the system in *A Vision*, in the stanza in which she sings about an *image* of the moon upon the ocean, that "is swept around in motion" (*Memory* 14).

[60] "Troy" was launched in 1990 (O'Connor, *Lion*), and "Yeat's Grave," in 1994 (The Cranberries, *No Need*).

[61] Bakhtin asserts that it "is possible to interpret the interrelationships of different meanings in a symbol logically (as the relationship of a part or an individual to the whole, as for example a proper noun that has

become a symbol, or the relationship of the concrete to the abstract and so on). [...] To understand the difference between ambiguity in poetry and double-voicedness in prose, it is suficent to take any symbol and give it an ironic accent (in a correspondingly appropriate context, of course, that is, to introduce into one's own voice, to refract within it one's own fresh intention. In this process the poetic symbol–while remaining, of course, a symbol–is at one and the same time translated onto the plane of prose and becomes a double-voiced word" (*DI* 328-29).

[62] There are six registers of Yeats proposing marriage to Maud Gonne (1891, 1894, 1899, 1900, 1901, 1916) (Jeffares, *New* xvii-xix). She never accepted. She lived with Lucien Millevoye, and married John MacBride instead (Golway 191, 240). MacBride was one of the sixteen dead leaders of the Easter Rising; Yeats cites him in the poem "Easter, 1916." Yeats and Maud Gonne had a long-term friendship and a "spiritual marriage," which Brown explains to begin "in a shared vision. On 17 December, [1898]" (102).

[63] An excerpt of the manuscript is in an endnote, since it was not published in his *Autobiographies*. O'Donnell and Archibald inform that the manuscript pertains to the National Library of Ireland (*CA* 443).

[64] Sinéad comments that, when she was a child, she "was always fascinated with the ghosts that often speak through Irish songs" (Bauder). She adds: "[t]hat's partly why I love these songs, because they're kind of ghost stories. The whole area of traditional Irish music is quite haunted, and there's something quite haunted about Ireland in a way, and Irish people, and all that; we're very ghosty" (Orshoski).

[65] Both symbols, phoenix and Troy, are used by Yeats in his poetry. Compare "His Phoenix" and "No Second Troy" (*CP* 151-52, 91), among others.

[66] Brown notices that the unpublished manuscript is cited in William T. Gorski's *Yeats and Alchemy*, Albany: State University of New York P, 1996. 135 (174, 385).

[67] The heteroglot speech "constitutes a special type of *double-voiced discourse*. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions"(*DI* 324; Bakhtin's italics).

[68] In the early 1900's, John Millington Synge visited Aran Islands, where he witnessed a *keening*, a lament: "While the grave was being opened the women sat down among the flat tombstones and began the wild keen, or crying for the dead. Each old woman, as she took her turn in the leading recitative, seemed possessed for the moment with a profound ecstasy of grief, swaying to and fro, and bending her forehead to the stone before her, while she called out to the dead with a perpetually recurring chant of sobs" (qtd. in Sawyers 95).

[69] Isle Innisfree (*Inis Fraoigh* or "Heather Island") is an actual place in Lough Gill, Ireland (*CP* 479).

[70] Sinéad's lyrics that show major war matters and modern "laments" are (1987) "Drink before the War" (*Lion*); (1990) "I Am Stretched on Your Grave," "Lord Franklin," "Molly Malone," "Oro, se to Beatha Bhaile," "Paddy's Lament," "You Cause as Much Sorrow" (*I Do Not*); (1994) "Famine," "Fire on Babylon," "In This Heart," "Tiny Grief Song" (*Universal*); (2000) "The Lamb's Book of Life," "Kyrié Eléison" (*Faith*). Dolores's lyrics on the same subject are (1992) "I Will Always," "Put Me Down," "Waltzing Back" (*Everybody*); (1994) "Daffodil Lament," "Dreaming My Dreams," "Empty," "No Need to Argue," "Ode to my Family," "The Icicle Melts," "Twenty One," "Zombie" (*No Need*); (1996) "Bosnia," "Cordell," "Electric Blue," "War Child," "When You're Gone" (*To the Faithful*); (2000) "Dying Inside," "Fee Fi Fo," "Like Dying in the Sun," "Sorry Son," (*Bury the Hatchet*), among others. These songs mix rock with grieving vocal dramatisation.

[71] Relevant definitions for the term "image" are: (a) "a picture of an object in a mirror or in the lens of a camera," or (b) "a copy of the shape of a person or thing, especially cut in wood, stone etc." The phrase "in the image of" means "in the same form or shape as someone or something else." (*Longman* 711; def. 3a, 3b, and 6). A "mirror image" is "an image of something in which the right side appears on the left, and the left side appears on the right," or "something that is either very similar to something else or is the complete opposite of it" (*Longman* 905; def. 1 and 2).

[72] Female personae in Yeats's work are a common recurrence. He has many poems in which female personae appears. In a letter to Dorothy Wellesley he wrote: "My dear, my dear–when you crossed the room with that boyish movement, it was no man who looked at you, it was the woman in me. It seems that I can make a woman express herself as never before. I have looked out of her eyes, I have shared her desire" (qtd. in Henn 51).

[73] Notice that the Image suggested by Yeats is not that in a picture or in the mirror. Yeats uses the image suggested by the personae in "Before the World Was Made" as a metaphor for the Image described in *A Vision*.

[74] About Phase Fourteen, Yeats comments: "Here are born those women who are most touching in their beauty. Helen was of the phase" (*Vi* 132).
[75] From *Rosa Alchemica* (Yeats, *Rosa*).

[76] From "One" (U2, *Achtung Baby* 19-25).