

Rendering over W. B. Yeats' Selected Poems from Feminist Perspective

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Abstract— This research article focuses on W. B. Yeats' poetry from the feminist perspective taking the ideas of Simone De Beauvoir and Elaine Showalter. This paper observes that W. B. Yeats has supported women issues in his poetry. His poetry presents the women's pathetic condition in patriarchal society and sometimes his poetry gives rebellious character to the women. Despite being a male, Yeats has able to suspend male ego in many of his poem. He believes that for the better world men and women should have equality. In this research paper I have selected W.B Yeats' poems entitled "The Living Beauty", "A Prayer for My Daughter", "Leda and the Swan", "The lady's First Song", "The Heart of the Women", "That Crazy Girl", "The Lover Mourns for the Loss of Love" and "Crazy Jane Talks with Bishop" to analyze with feminist perspective. In the selected poems, Yeats raises the voice of women who are suppressed by patriarchy. As a qualitative research, this researcher has purposively selected the poems of W. B Yeats and analyzed them by applying feminism as a tool.

Keywords— Feminism, patriarchy, equality, male ego, Female voice, identity.

I. INTRODUCTION

William Butler Yeats was an Irish poet and playwright, and one of the foremost figures of 20th century literature. He was a pillar of both the Irish and British literary establishments. Yeats was a driving force behind the Irish literary revival and, along with Lady Gregory, Edward Martyn, and others, founded the Abbey Theatre, where he served as its chief during its early years. In 1923, he was awarded the Nobel Prize in Literature as the first Irishman so honored for what the Nobel Committee described as "inspired poetry, which in a highly artistic form gives expression to the spirit of a whole nation" (17).

Yeats was born and educated in Dublin, but spent his childhood in County Sligo. He studied poetry in his youth and from an early age was fascinated by both Irish legends and the occult. Those topics feature in the first phase of his work, which lasted roughly until the turn of the 20th century. His earliest volume of verse was published in 1889 and those slow-paced and lyrical poems display debts to Edmund Spenser, Percy Bysshe Shelley, and the Pre-Raphaelite poets. From 1900, Yeats' poetry grew more physical and realistic. He largely renounced the transcendental beliefs of his youth, though he remained preoccupied with physical and spiritual masks, as well as with cyclical theories of life.

In the selected poems, writer describes situation of women in different socio-cultural and economic background. In this study, it will analyze how females' voices are projected in selected poems and what images and symbols are used to show the situation of female and why Yeats project female voices as form of various images and symbols.

Yeats is the greatest poet in the history of Ireland and probably the greatest poet to write in English during the twentieth century; his themes, images, symbols, metaphors, and poetic sensibilities encompass the breadth of his personal experience, as well as his nation's experience during one of its most troubled times. Yeats's great poetic project was to reify his own life his thoughts, feelings, speculations, conclusions, dreams into poetry.

In "Leda and the Swan", Yeats rewrites the Greek myth of Zeus and Leda to comment on fate and historical inevitability: Zeus disguises himself as a swan to rape the unsuspecting Leda. In this poem, the bird is fearsome and destructive, and it possesses a divine power that violates Leda and initiates the dire consequences of war and devastation depicted in the final lines. Even though Yeats clearly states that the swan is the god Zeus, he also emphasizes the physicality of the swan. Anthony Jordan says, "The beating wings, the dark webbed feet, the long neck and beak. Through this description of its physical

characteristics, the swan becomes a violent divine force". (9)

By rendering a well-known poetic symbol as violent and terrifying rather than idealized and beautiful, Yeats manipulates poetic conventions, an act of literary modernism, and adds to the power of the poem. Yeats employs the figure of a great beast a horrific, violent animal to embody difficult abstract concepts. The great beast as a symbol comes from Christian iconography, in which it represents evil and darkness. Francis King writes:

II. FEMINISM AND YEATS

Yeats' poem has been analyzed from various perspectives though it has not been analyzed from the perspective of feminism so in this study searches female voice in Yeats selected poems. Feminism is a political movement, which emerged in the late 1960s with an aim to enhance the status of women both in theory and practice. The term 'Feminists' or 'Feminism' are political labels indicating support for the aims of the new women's movement, which is committed to the struggle against patriarchy and sexism. Feminism defines women as the people who are either of the freedom of self-expression. The growing feminist movement sought to change society's prevailing stereotypes of women as relatively weak, passive, docile, and dependent individuals who are less rational and more emotional than men. Feminists want to achieve greater freedom for women to work, to broaden both women's self-awareness and their opportunities to the point of equality with men.

Most of the feminists have accepted that the concept of femaleness is biological, related to female body and female experience but femininity is actually and essentially a cultural product. They believe that sex is determined biologically, but gender is a psychological concept, which refers to culturally acquired sexual identity. As Stevi Jackson claims, "Masculinity and femininity are defined not by biology but by social, cultural and psychological attributes which are acquired through becoming a man or a woman in a particular society at a particular time" (133). The concept of femininity is artificially shaped by custom and fashion. Simone de Beauvoir believes that biological existence of a female is socially covered as a demure creature. She views that 'femininity' is a second and cultural construction of women. In her "Feminist Literary Criticism" Troil Moi, a feminist claims, "'Femininity' is a cultural construct: One isn't born a woman, one becomes one" (209). When women reach a certain age and understand their gender,

they are loaded with the concept of 'Femininity', which is a set of cultural norms reserved for the female. Society considers women as objects rather than human beings of flesh and blood.

Feminists believe that the entire cultural spectrum is dominated by patriarchal values. Patriarchy is a society in which formal power over public decision and policy making is held by men. Feminists use the term 'patriarchy' (rule of the father) to describe the causes of women's oppression. Raman Selden states, "Patriarchy subordinates the female to the male or treats the female as an inferior male" (137). Patriarchy has determined a very large part the nature and quality of our society: its value and priorities, the place and image of women within it, and the relation between sexes. Patriarchy historically exists and sustains itself in the form of male domination through female subordination by means of ideological practice. Men are always overpowered with the sense of "I am man; she is woman. I am strong; she is weak. I am tough; she is tender. I am self-sufficient; she is needful" (Ruth 55). Patriarchy fosters gender-based inequalities that decides male as superior and woman as inferior, man as powerful and female as powerless. In male-made culture, women have to survive in formulated expression and discrimination on the basis of sex, race, age, class, religion, etc.

In patriarchy, women are projected as the 'other,' subordinate being. Men perceive themselves as self and women as other. Men assume that they (male) are the defining and dominating 'subject' who represent humanity in general. This 'othering' according to Beauvoir, mystifies woman's qualities and pushes her into isolation. The categories with which men think of the world are established from their point of view as absolute. In her celebrated book *The Second Sex* Beauvoir states, "Thus humanity is male and man defines woman not as herself but as relative to him; She is not regarded as an autonomous being" (XVIII). Man defines woman as a relative being. They treat women like their 'object' or 'property'. It is taken for granted everywhere that women as such can have no right and privilege. Men assume that women are inherently inferior to them and therefore must be always subordinate to them. Male by nature is superior and female is inferior. The one is ruler and the other is ruled, and this principle of necessity extends to all mankind. But in actuality, there is no such difference between the sexes. As Beauvoir says, this duality of the 'self' and 'other' is not dependent upon any empirical facts. It is used to show contrast between good and evil, lucky and unlucky, God and Lucifer. There is nothing lacking in

female, if anything is lacking, that is the lack of freedom to exercise their free will.

III. FEMALE IN W. B. YEATS' SELECTED POETRY

This study analyzes how Yeats represent women in his selected poetry entitled “The Living Beauty”, “A Prayer for my Daughter”, “Leda and Swan”, “That Crazy Girl”, “The Lady’s First Song”, “The Heart of Women”, “Crazy Jane Talks with Bishop” and “The Lover Mourns for the Loss of love”. Yeats loves children and women though he is a male poet. He is against violence that occurred in the beginning of 20th century and he raises voice for love and peace which is related female voice. Patriarchy assumes that women are inherently inferior to men and therefore must be always subordinate to them. Yeats denies such values and projects women as superior creature of the world and compares them with nature and love. In the poem entitles “A Prayer to my Daughter” Yeats projects his daughter to possess some qualities so that she can face the future years independently. Yeats in his prayer wishes the inner beauty for his daughter. The outer beauty is nothing for him and it may bring vain attitude. Inner beauty is permanent. In this regard Yeats contradicts the patriarchal idea of beautiful women. Women should search for inner beauty as they are not an object to delight. He lifts the women status from an object to human.

May she be granted beauty yet not
 Beauty to make a stranger’s eye distraught,
 Or hers before a looking – glass, for such,
 Being made beautiful overmuch,
 Consider beauty a sufficient end,
 Lose natural kindness and maybe
 The heart –revealing intimacy
 That chooses right, and never finds a friend. (17-

24)

These lines show the perception of W. B. Yeats which is different from traditional opinion about female beauty. Unlike the traditional perception of beauty as appearance an outward thing, he gives less importance to physical beauty. He prays for beauty however the beauty must not be so exaggerated. Beauty should not puzzle stranger or make his daughter narcissistic. She should not consider beauty as goal. Outward beauty is not goal for him but inner beauty. However, Yeats was at times also guided by male values that undermined the position of females in society. Male by nature is thought to be superior and

female inferior. The one is ruler and other to be ruled, and this principle of necessity extends to all mankind. But in actuality, there is no such difference between sexes.

There is nothing lacking in female, if anything is lacking, that is the lack of freedom to exercise their free will. Yeats always valorizes the free will of the person but the will had been captured by male ego in many times. In the poem ‘Leda and the Swan’, God captures the freedom of female (Swan) and seduces her. Yeats’ poem are against traditional male values though he is the prominent male writer of his time. The great thing about the poem is that it has a specific as well as general applicability. At the same time, the poem makes an indirect reference to Maud Gonne also whom Yeats loved and yet could not win her hand. Yeats’ ideology of respect for women is evident in his poem. Though he is male, he is not like mythical Swan who attacks an innocent woman who does not know what is going to happen. For him love is pious and it is kept in heart. Traditionally male forces women to their will and be satisfied. Women’s desires are ignored. In the poem ‘The Lover Mourns for the Loss of Love’ poet shows platonic love. Love is never a thing of force.

Patriarchy is associated with violence, war, fight and destruction and feminism is related to love, life and peace. Feminists believe that the entire cultural spectrum is dominated by patriarchal values. Patriarchy is a system in which formal power over public decision and policy making is held by men. Feminists use the term ‘patriarchy’ to describe the causes of the women’s oppression. Raman Selden states, “Patriarchy subordinates the female to the male or treats the female as inferior to male” (137). Social norms and values are male oriented and they favour male bestowing them the higher rank.

In Yeats’ poem it is found that the representation of bodies and sexuality in Irish culture is conditioned by the social power of the Catholic Church. St. Paul’s antifeminism and valorization of the spiritual over physical were especially influential in Ireland. The Catholic clergy in the national struggle against England gave them moral authority. Norman Jeffares says:

A Penitential Catholicism intensified by residual Victorian prudery... Economic conditions resulting from [British] colonial exploitation and the Great Famine played a major part in producing late marriages, a high rate of celibacy, and a concomitant need to control the body and its desires in the Irish countryside. (32)

Unregulated eroticism was sacrificed to the need to pass on the meager landholding. Undivided to the chosen male heir, the survival of the family in perilous economic circumstances dictated sexual choices. Norman Jeffares adds, ‘when small framers moved to the towns, they brought their ethic with them despite the fact that it was no longer economically relevant, and their sexual conservatism continued to be reinforced by the ideals of celibate clergy’ (23). Yeats has also claimed in Coventry Pamore’s words the end of art is peace, but desire is both impetus to art in nature and the impetus to violence. Although, desire abates chaos in nature, when interaction between subjects occurs that Barbara Croft states, ‘When the move from nature to culture is made because of desire, then violence is the result’ (22). Man made cultural is the result of desire and that ends in violence. The way out of nature due to human desire that erases the peace by objectifying the women. Yeats’ poem “The Crazy Girl” demonstrates the similar idea of Croft. The girl divided in nature and cultural aspect of life has difficult life. She has no destination as she falls and climbs. The life of the girl is utter despair. The girl is a ‘lofty’ thing not a human being in society. Yeats writes in his poem “The Crazy Girl” as:

Her soul in division from itself
 Climbing, falling She knew not where,
 Hiding amid the cargo of a steamship,
 Her knee-cap broken, that girl I declare
 A beautiful lofty thing or a thing
 Heroically lost, heroically found. (7-12)

Here he presents the situation of the women in society is disgraceful. Women are object of men’s desire. They are devoid of aim in life and due to social regulation and the nature’s regulation they are torn apart. Society as represented as ‘I’ declares the women who is violated and terrified a thing of beauty that is heroically lost and heroically found. The women is lost in social norms and found as a thing. Women’s identity is erased and new identity is created according to male ideology so she is heroically lost and heroically found. Yeats presenting the pathetic condition of women in patriarchal society shows the mirror to patriarchal society how just they are.

In 1896 Augusta Gregory was 44 and had been widowed for four years. When she married the much older William Gregory at the age of 28, she has moved from the philistine, horsy and hard- line protestant world of Roxborough into Gregory milieu of retired colonial governors and liberal Tory politician in London and ‘abroad’. Plain, decisive and masterful, she never lost a

certain air of the evangelically-minded country lady; but this was only one side of complex personality.

Yeats’ poem are guided by love and peace which appear painful but productive relationship with women that determined his favor for certain type of women with masculinity rather than passive, complaisant, and traditional beauty . As in his fascination of Norman Jeffers suggests, “Yeats liked to praise beautiful women who have masculinity, and he took a courtly love attitude to receive their love” (23). His ideology is against patriarchy that determined a very large part the nature and the quality of our society: its values and priorities, the place and women within it, and the relation between sexes. Patriarchy historically exists and sustains itself in the form of male domination through female subordination by means of ideological practice. Men are always overpowered with the sense of “I am man; she is woman. I am strong; she is weak. I am tough; she is tender. I am self sufficient; she is needful” (Ruth 55). Patriarchy fosters gender – based inequalities that decides male as a superior and woman as inferior, man as powerful and female as powerless. In manmade culture, women have to survive in formulated expression and discrimination on the basis of sex, race, age, class religion.

Yeats as male member of the society has the male ideology and that is demonstrated in his poetry. He, though, a progressive man in regard to women’s issue at a times struggles with the patriarchal values that he is confined from birth. He shows women negatively in ‘That Crazy Girl’. He depicts the women as selfish and only concerned with herself. Women does not pay attention to the worldly affair but concerned with their own pretty issues. Women are careless. He depicts the women negatively as his love is not fulfilled. He writes depicting women negatively,

No matter what disaster occurred
 She stood in desperate music wound,
 Wound, wound, and she made in her triumph
 Where the bales and the basket lay
 No common intelligible sound
 But sang, O sea starved, Hungry sea (9-14)

The extract shows the situation of Yeats that is related to love relationship with his beloved. Yeats came to emphasize conservative view of woman, insisting that woman should live in a pure blessing and give up her opinionated mind. He asserts that ‘woman with perfect beauty could be happy only when she made herself beautiful and played a faithful role as man’s supporter’

(3). In this period, the images of women are painted dark in his poems; such images however, soon disappear. Yeats again lunges for his lost love. However, he cannot escape from the conflicts between body and soul, ideal and reality. Such a dilemma makes him pay attention to harmonious union of body and soul, and creates his persona. His view's of women undergo many changes through his earlier, middle and later poems. His views of women are expressed according to the increase or decrease in femininity or masculinity inherent within Yeats' self, the influence of his suppressed libido and his attitude to Irish politics. However, it cannot be denied that women were continuous motif and inspiration of his poems.

Yeats in "Crazy Jane Talks with Bishop" gives voice to the taboo field of female sexuality. He sets crazy Jane against civilized, decorous and accommodated women. He writes:

'Fair and foul are near of kin,
And fair needs foul,' I cried.
'My friends are gone that's' a truth
Nor grave nor bed denied,
Learned in bodily lowliness
And the heart's pride. (6-11)

These lines shows crazy Jane is free and sexual character who frankly affirms both of sexual experience and flesh as having authority over book-leaning of Bishop. Jane is outlaw never confined to the inside of building but outside and free. She rejects the Bishop tries to move her inside to the traditional realm of womanhood. Yeats in these

lines celebrates female's sexual transgression. These lines show the perception of W. B. Yeats which is different from traditional opinion about female. Yeats personal history marks significant role in his attitude towards women. His relation with Maud Gonne has helped to idealize the women in his writing. Yeats perception toward female is guided by his relation with women and occult teaching where the traditional roles of man and women were broken and replaced by more progressive views of gender. Yeats has valorized the situation of women outside and inside of the household. Patriarchal views are negated in his poetry. Patriarchy is fraught with contradictions. Woman is the mother of God as well traitor of the garden. As Sheila Ruth claims, this bifurcation of images is called the Mary/ Eve dichotomy: 'Women are represented as being at once a manifestation of the divine and an incarnation of evil' (87). She is the tender young creature man marries and protects as well as treacherous,

manipulative sneak who tricked him into a union he never sought.

Gender issues have occupied a significant space in Yeats' writing that creates critical discourse in English writing. It is, however, necessary to point out here that the doctrine of perpetual tutelage of women was universally accepted almost everywhere until quite recently. All social, literary, economic, religious, and legal and many other aspects are dominated by men to suit their purpose. The cultures that developed carried out the masculine ideology and continued to emphasize male interest, male ego and male objectives. Female had little space in social, cultural and economic areas and had to remain dominated, invisible and ineffective acting merely as the playmate of the male. They were not even given slight consideration.

The poem entitled "Prayer for my Daughter" demonstrates the traditional binary of male and female. The poet while talking about the possible weakness of women deals with opinionated mind. Reference of Helen is prejudiced as Helen's destiny is already written. The poet himself in the poem "The Leda and The Swan" has questioned the intentions of the disguised God. Helen's destiny was written at Swan's attack. Helen has no choice in his view however he shows in this extract Helen as ignorant and witless. While talking about possible weakness he has scapegoat to another woman.

Helen being chosen found life flat and dull
And later had much trouble from a fool,
While what great Queen, that rose out of the
spray,
Being fatherless could have her way
Yet chose a bandy- legged smith for man.
It's certain that fine women eat
A crazy salad with their meat
Whereby the Horn of plenty is undone. (25-32)

Here, while wishing for perfect life for own daughter Yeats presents Helen negatively. Helen is foolish and she makes wrong choices. Yeats shows double standard here. In one poem Helen is destined to be fall of a civilization and in another poem he argues that Helen is foolish. And she lacks the intellectuality, she is crazy. Though he is struggling time and again with his sense of 'I' he wishes well for women. He wants his daughter to possess some qualities so that she can face the future years independently and with confidence.

Yeats wishes, "let her be given beauty but a more important thing is that her beauty should not be of a kind

which may either make her proud of her beauty or distract a stranger's mind and eyes" (2). Those whose beauty is capable of making them proud consider beauty an end in itself. The result is that prides leads to their losing natural kindness in some cases of that heart revealing intimacy which helps them to make the right choice in life. Being able to make the right choices in life is a very important thing but those who have excessive beauty are unable to do so and never find a good friend in the true sense of the world. Similarly he wishes free mind to her daughter as bias mind is always harmful. Prejudice breeds negativity without reason. He writes in "A Prayer to my Daughter":

An intellectual hatred is worst,
So let her think opinions are accursed.
Have I not seen the loveliest woman born?
Out of the mouth of plenty's horn,
Because of her opinionated mind
Barter that horn and every good
By quiet natures understood
For an old bellows full of angry win? (57-64)

Yeats wishes for organic innocence and freedom from hatred- the basis on which other virtues will inevitably grow. The images in the poem that serve to express the poet's wishes for the future flourishing tree, songbirds, sweet music, the green laurel tree, the horn of plenty- all emphasize the need for order, aim, grace in a battered civilization. Behind the prayer, of course, are Yeats' bitter memories of Maud Gonne who had come to stand for the tragedy of how beauty and grace can be distorted by politics, intellectual hatred and arrogance.

In this regard it is relevant to quote the lines of the poem entitle "The Lover Mourns for the Loss of Love" as

I had a beautiful friend
And dreamed that the old despair
Would end in love in the end:
She looked in my heart one day
And saw your image was there;
She has gone weeping away. (2-7)

The lines indicate the circumstances that play vital role to shape ideology toward women of the time. He uses various images to project the beauty and strength of women though he is not clear about the situation of women in his society because he is also guided by the silence urge of patriarchy. On the other side of the coin, some efforts were made by some male writers, critics and

philosophers in the past to uplift women's position in society. For Socrates and Plato, "man" includes all human beings even women. For Socrates, in short, an underlying quality exists in the human species. He says that all men and women are equal at least until they prove themselves to be otherwise. According to Socrates, "All men and women are equal there, and all are qualified to rule, because there, rule requires no special expertise" (qtd. in Doren 47). This remark clarifies that all the men and women are equally qualified to rule. This is splendid thing for someone living in the fifth century B. C. to believe. Plato shared with Socrates an overweening concern and fascination with politics and morality.

Plato claims, "Women would govern just as effectively as men for the simple reason that the rulers govern by virtue of their reason" (qtd. in Garder 92). Women, he asserts, have exactly the same powers of reasoning as men, if they get the same training and education. Male and female are equal. Like male female can do any work. And have the same reasoning capacity as male. However, in many pretext women are denied the opportunity of training and education. Women provided with equal opportunity can challenge male in every sphere of life.

Most of the time he is indulged in Irish folk belief and myth that is totally in favour for women. Within a year he would publish articles on fairy traditions, folktales and language revival. His political views would change throughout his life, tending more and more to separatist nationalism. As he later remarked, 'I am all born bigots in Ireland and want a great deal of grace to get us out of bondage' (2). Many of the poems by Yeats induce an image of an aged man as such a scarecrow or as a man in tatters with little left of any substance. Such a man is only able to stagnate in one position and can look backward since moving forward is no longer a possibility. Although this is a rather bleak image, it is highly representative of the struggles W. B. Yeats endured in as a young man, a frustrated suitor, a political pioneer, and finally an aged poet, a sage. Although traces of these themes are recurrent in several poems by Yeats, 'Sailing to Byzantium', portray these complex themes most completely.

Freud has the opinionated mind regarding the women it is obvious that the society is biased towards the women. And Yeats is not different from the social psyche.

May she become a flourishing hidden tree
That all her thoughts may like a linnet be ,
And have no business but dispensing round
Their magnanimities of sound,

Nor but in merriment begin a chase,
 Nor but in merriment a quarrel.
 O may she live like some green laurel
 Rooted in one dear perpetual place. (41-48)

The lines reflect the socio economic situation of women in early 20th century. Yeats projects the situation of his own daughter and highlights the circumstances, which is similar to the idea of Virginia Woolf, an important precursor of Feminist Criticism who attacks the patriarchal structures through her essay *A Room of One's Own* (1928). Through this essay, she displays how the structure of the patriarchal society has prevented women from realizing their productive and creative possibilities. Her central argument is that women do not have money and a separate room of their own for writing. In his comments on Woolf, Raman Selden writes, 'She believed that women had always faced social and economic obstacles to their literary ambitions' (142). Her belief is that women can freely develop their artistic talents if they achieve social and economic equality with men. She believes that human race is split up into two parties. She states, 'Men are the _opposing faction', men are hated and feared, because they have the power to bar her way to what she wants to do- which is to write' (Adams 818). She points out that men are the sole cause for women's limitation in creative works. She dislikes the possessiveness and love of domination in men. In fact, she dislikes the quality of masculinity. She challenges patriarchal society by expressing her indignation that the libraries can be locked but not the freedom of women's mind.

A milestone in the rise of modern feminism is Simone de Beauvoir's book *The Second Sex* (1949) raises many fundamental questions concerned with women. This book offers historical, biological and psychological perspective on women, a consideration of prevailing patriarchal myths about women, and an account of female love and sexuality in virtually all of its forms. M.H. Abhram writes,

The Second Sex (1949) is wide –ranging critique of the cultural identification of women as merely the negative object, or "other", to man as the dominating "subject" who is assumed to represent humanity in general; the book dealt also with "the great collective myth" of women in the works of many male writers. (88)

The prevailing concept of 'the feminine' is not natural to women but have instead imprisoned women and held them in a status secondary to men. Women are not born as women; women are women, which is just a cultural construct. Beauvoir's central thesis is based on the

distinction between biological fact and what is made of it. While female refers to features of anatomy and physiology, the idea of woman is a cultural one derived from and dependent on how men have seen women and how the latter have lived their crucial relationship with the dominant sex. Men believe that women cannot transcend because transcendence is a spiritual sublimity which can only be attained by men. They project women as inherently demure creatures and men as powerful and virile so that the latter can achieve transcendence.

The Second Sex also deals with the great and collective myths of women in the works of many male writers. According to Beauvoir, the male is defined according to particular manner in which one chooses to set himself up. She says that the myth surrounding women is so powerful that even contrary facts seem impotent to disprove it. According to her, the myth is one of those snares of false objectivity into which the man who depends on ready-made valuation rushes headlong. Myths are full of ideas of femininity, eroticism and seductiveness. Here Beauvoir says that myth has been utilized for man's purpose to look woman as luxury. Patriarchal society has imposed its laws and custom upon individuals in a picturesque and effective manner. Very often women are projected into the myths adopted by the institutions and values to which they adhere. She further states that paternalism claims women for the hearth and home to define her as sentiment, inwardness, and immanence. The false presentation of women is shown in myths. Therefore Beauvoir calls for abolition of false and unfair myths of women for the emergence of women as independent, individual and responsible; not for her traditional feminine role but for her own action and behavior.

However, Yeats projects the typical image what feminist like Beauvoir strongly object. He glorifies the physical beauty of women unlike his first phase of writing. He associates beauty with youth that is only physical beauty as intellectual beauty is timeless. Presentation women as passive receiver as love and paying much attention to the physicality of the women he strengthens the stereotypical images of women as an object. Talking about the beauty that is transient he confines the women to beauty blocking the path of overall personality development. He in poem entitled 'Living Beauty' writes:

My discontented heart to draw content
 From beauty that is cast out of a mould
 In bronze, or that in dazzling marble appears,
 Appears, but when we have gone is gone again,
 Being more indifferent to our solitude

Than twere an apparition. O heart, we are old;
The living beauty is for younger men. (3-10)

These lines portray the situation of women projected by W. B. Yeats in his poem where he compares women as an object of love. He projects men as hunter of love and women as receiver of love so he has negative vision of women in his writing especially in second phase of writing. So we cannot pay full attention to him which Yeats raise in his poem.

As feminist literary critics try to explain how power imbalances due to gender discrimination in a given culture are reflected or challenged by literary texts. Elaine Showalter, one of the founders of feminist criticism demands distinct literary tradition of and for women as she believes that meaning of writing of women partially understood and presented by male critics. So she makes distinction in two kinds of criticism in her book "Literature of Their Own" (1977) as 'feminist critique' and 'gynocritics' dealing with women writer. The first is ideological and concerned with women as reader. Its subjects include the image and stereotypes of women writing in literature. The second type of feminist criticism is concerned with women as writer with women as producer of textual meaning. Hazard Adams sites Showalter while defining gynocritics as "Gynocritics eschew the inevitability of male models and theories and seek female model" (1223). Gynocritics began at the point when women freed themselves from the linear absolutes of male literary history, stopped trying to fit women between the lines of the male tradition and focused instead on the newly visible world of female culture. According to Showalter, gynocritics construct a female framework for the analysis of women's literature. She further states as;

Gynocriticism is related to feminist research in history, anthropology, psychology, and sociology, all of which have developed hypothesis of a female subculture including not only the ascribed status and the internalize constructs of femininity, but also the occupations, interactions, and conscious of women. (Adams 1227)

The program of gynocritics is to construct a female framework for analysis of women's literature, to develop new models based on the study of female experience, rather than to adopt male models and theories.

Showalter's *A Literature of their Own* examines British women novelist since the Bronte sisters from the point of view of women's experience. She has reconstructed the past of literary history of British women novelist by dividing this tradition into three stages, feminine, feminist and female. In the "feminine" phase,

1880-1920, included writers such as Elizabeth Robins and Schredner, who asserted themselves in determined efforts for political and social equality, and women's literature was able to protest against unjust treatment of women. The third, "female" phase (1920 onwards), inherited characteristics of the former phases and developed the idea of specifically female writing and female experience in phase of self discovery. The developments of feminist criticism over period of time challenges the male created meaning and literary tradition and seek own meaning.

W.B. Yeats use male language to address the female ejects of the world and tries to give values of female's body as well as voices in modern time. In his time many female critics and writer like Virginia Woolf, Sylvia Plath, Harriet and other produce many text by using their language which is different from male writing. Apart from the growing female writing Yeats relation with women and his occult belief makes him positive about women in comparison to male writer of the time. However, as male he is too confined to male egos and due to that he has not done enough in presentation of women in his writing. His personal conflict has reflected in his writing. On the basis of these selected poem I make argument that W. B. Yeats is positive toward female though he does not totally concentrated on the problems of the 20th century women.

IV. CONCLUSION

Yeats has presented positive picture of women in his poetry though biographical history of Yeats has shaped the representation of women in his poetry. Yeats is progressive male surrounded by sexist society and that is reflected in his poetry. Influence of his feminist friend, his progressive occult teaching and his traditional sense of male has made his poetry seemingly contradictory. At beginning he is positive about the women and projects women as goddess of love. However, his belief does not remain all the time because he is unable to get pure love from the women he love and his self of being male. Though he is soft toward the women, he is male and his poetry reflects his struggle to that identity. His struggle with 'self' and his progressive views make his poetry contradictory.

Yeats to show the injustice towards the women from time immemorial uses myth abundantly. He revisits myths that shows the women as secondary being and valorizes the male actions and questions patriarchal values. The patriarchal values make women victim and took away the chances to gain access to the knowledge

and improve their choices. Yeats while revisiting and questioning the patriarchal myth about the status of women makes distinct place for himself in history. However, Yeats is male and his poetry is characterized with his identity of male. Yeats poetry unlike his contemporary deals with women's issues. Though his struggle with his own identity as male and his progressive mindset often makes reader perplexed. Question arises in reader's mind whether he is supporter of male ideology or female ideology. He is in fact progressive male writer caught in sexist society. He is women's supporter. While talking about the male and female issues he presents the creation of the world. Earthly existence is only possible at the presence of women. However, female is suppressed by male and take them as supports. He projects that male is always eager to capture female such as Swan rapped Leda. Male activities always presented as war and conflict whereas female's role is peaceful in the world.

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