

- ²⁵ Jalal Firoj, *Democracy in Bangladesh : Conflicting Issue and Conflict Resolution*, op.cit. p. 63.
- ²⁶ No by-election was held to the first parliament, the second parliament witnessed four while the third and fourth saw one by-election each. In the fifth parliament four seats were vacated by PM Kha.leda Zia, four seats by JP President H M Ershad, one each by AL leader Tofael Ahmed and Abdur Razzak. The death of AL MP Elias Ahmed Choudhury left Madanpur-1 constituency vacant which was won by AL. The Speaker of the fifth parliament Abdur Rahman Biswas's becoming the President of the Republic rendered the Bakergonj-5 seat vacant which the BNP retained. The consecutive death of three AL MPs rendered the seats in Rajbari-1, Mymensing-3 and Bhola-4 vacant. These three seats were won back by AL candidates. Of all 15 seats BNP won 6, AL 5 and JP bagged 4 seats (The Daily Star, Dhaka, 3 February 1993).
- ²⁷ Rounaq Jahan, *Op.cit.* p. 43.
- ²⁸ <http://www.un-bd.org/pub/unpubs/Beyond%20Hartals.pdf> on 5 March 2015.
- ²⁹ M. Rashiduzzaman, 'Bangladesh in 2000: Searching for Better Governance?', *Asian Survey*, Vol XU, No.1, January/February 2001, p.122.
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- ⁴⁴ *Ibid.*
- ⁴⁵ Jalal Firoj, 'Walkouts and Boycotts from the Fifth and the Seventh Parliaments of Bangladesh: Trends, Causes and Impacts', *The Journal of Social Studies*, Centre for Social Studies, Dhaka, No. 135, July-September 2012.
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W.B. YEATS: A PATRIARCH IN PORTRAYING WOMEN IN HIS POETRY

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Abstract : W. B. Yeats, the eminent Irish poet, had an enormous influence of women in his poetry. Many of his verses were inspired by a number of his muses. But, though women had a significant role in Yeats's poetry, they were treated not equally, not respectfully but in a very conservative, traditional, orthodox, patriarchal way. To him, women's most essential quality was their outward physical beauty and their most important duty was to gratify men's need. Women were not perceived as complete human being. The objective of this paper is to examine Yeats's poetry to point out his view of women. I have tried to find out some instances analyzing his poetry to support my viewpoint that he was a patriarch.

Key Words: *Women, patriarch, physical beauty, conservative, opinion, intellectuality, dolls, Ireland, revolution*

W.B. Yeats's "Selected Poetry", a collection of some of his famous poems, was first published in 1962. These poems were written through a wide span of time. Studying these poems gave me the impression of W. B. Yeats's attitude towards women throughout the time reflected by a good number of poems. These poems were affected by a number of women, but Maud Gonne, the beautiful Irish revolutionary, was the most prominent and unparallel among all. Yeats first met the Irish nationalist revolutionary in 1889 and he wrote, "the troubling of my life began". He was enthralled by her superb beauty. He continued to court her for nearly three decades and created a history of waiting to requite his love. But to his utter disappointment, Maud never agreed to marry him, though there remained a good friendship between them throughout the time and even once they consummated their relationship also. Many of Yeats's poems had the impression of his unrequited love for Maud Gonne, who has been immortalized through his verses. Actually, Maud Gonne and Yeats had very unlike personality. May be for that reason, she could not trust Yeats. Maud Gonne was a radical revolutionary, Yeats had a conservative mindset. "One of Yeats' problems always was his effort to reconcile his growing aristocratic

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sentiments with Maud Gonne's passionate democratic spirit" (Unterecker 141). Perhaps a major reason of his patriarchal way of presenting women emerged from his disappointment from Maud Gonne's continuous refusal. As Yeats thought, because of Maud Gonne's extraordinariness, she could turn him down, so he became hater of women's high position in society. But, this is may be not the only reason. By having a lot of examples of his traditional way of presenting women, it can be asserted that Yeats was, by disposition, a patriarch. In the following discussion, I will quote some examples to verify my assertion.

In the poem "He wishes his beloved were dead" from "THE WIND AMONG THE REEDS" (1899), Yeats expressed his impatience, can be assumed, about Maud Gonne's boldness, her unwavering courage, her continuous involvement with political works. Maud Gonne was always busy with her patriotic revolutionary activities for her exploited country. But, Yeats did not like the way. In a typical patriarchal way, he wanted her intimately on his own, to care for his demand only. So Yeats wished his beloved dead. Because, only then she could become "cold" from her fieriness, she could remain long time with Yeats and as she would lie soft and calm and composed shunning her rush, Yeats could fulfil his physical urge as he liked like "lay my head on your breast" line 4. He wanted to hear gentle words from his beloved "you would murmur tender words" line 5. His common patriarchal expectation wanted to hear a woman's voice as soft and delicate. But Maud Gonne was a woman with a firm, fiery, ablazing voice to stir the people with patriotic fervour. She had an immense revolutionary spirit. But Yeats wanted to hear cool words from her to soothe his manly desire. So he wished her "dead", he wished "Nor would you rise and hasten away" line 7, because at least then she could utter some tender words which Yeats could not expect during her lifetime which is fully devoted to a greater cause, revolution. Again, Yeats compared her with "wild birds". This is among many of the comparisons Yeats used for Maud Gonne to describe her free, unbounded nature which Yeats did not like. Because to him, a woman should not be so free, she should have some chains as she is only a woman (Yeats 35).

In the poem "The Arrow" from "IN THE SEVEN WOODS" (1904), Yeats talked about the arrow of pain he received from his beloved. He said the arrow came from her "wild thought", another comparison, Yeats used to describe, as I can presume, Maud Gonne's boundless nature. To him, Maud Gonne was wild, because he could not tempt her. He recollected the beauty of his beloved when she was a tender aged, "newly grown" woman. Yeats did not bother of a woman's humanhood; his concern was of a woman's womanhood. So, he did not take into consideration of a woman's other human qualities which may develop with growing age, he only thought about a woman's blossoming beauty at tender age. "He appears to welcome the

coming age, which is to be hierarchical, masculine, harsh, surgical" (Orwell 83). He perceived a woman as a show piece, possessing only superficial value. That's why he grieved about his beloved's ageing, because he missed her new grown charming beauty. Maud Gonne had an enormous personality to which Yeats could become overwhelmed but he was not, he was obsessed with only her pretty appearance not with her other brilliant traits. To praise a woman in her sixteen or seventeen years is like to praise a doll. This perspective of Yeats showed that Yeats wanted to see his beloved only as a cute doll with no inside development. What could he expect from a teen age girl except her blossoming beauty? Did he only expect it from a woman? In a stereotypical way, he praised his beloved's beauty by comparing her colour with "apple blossom", all these revealed his utterly traditional, consuming mindset towards women (Yeats 38).

In 1916, in his fifties, Yeats wooed and proposed to the 22 years old Iseult Gonne, daughter of Maud Gonne, whom he had known since she was four. So far, Yeats craved for Maud Gonne, but how could he propose her own daughter! Yeats's perversion about women is clear here. His awkward perspective about women got its highest expression when he proposed Iseult Gonne. Iseult was Maud Gonne's daughter. So naturally, she was also beautiful like her mother. Yeats's proposal to Iseult proved his mania for women's physical beauty, for what's sake, he even did not keep in mind the social values, amorous proposal to both mother and daughter, socially or ethically grantable or not. This act of Yeats showed no etiquette, no courtesy, no respect, no civility towards women. This act unveiled his perception of women only as an erotic object. "To a young beauty", "To a young girl" in "THE WILD SWANS AT COOLE" (1919), these poems are about Maud Gonne's young beautiful daughter Iseult Gonne (Yeats 69-70).

In the poem "Broken Dreams" from "THE WILD SWANS AT COOLE" (1919), Yeats is found mourning over beauty's ageing. With age, when a beautiful woman's hair becomes "grey", young men do not feel passion seeing that. That is same in case of Yeats's beloved. As "womanhood" of a woman is very important for Yeats, he imagined to see his beloved "In the first loveliness of womanhood" line 24, even in the grave. Yeats did not wish to see his beloved in her appearance of old age. He yearned for his beloved's youthful beauty forever. Actually, from these expressions, it becomes clear that Yeats's attachment was more for his beloved's physical attraction than for his beloved herself. Otherwise, his true devotion would make him see his beloved beautiful even in her grey hair, ordinarily expected. But Yeats was mad for her youthful spell. So, even in the grave, he imagined to see her in youthful lovely womanhood and to burn his heart and feast his eyes with her

dazzling beauty "with the fervor of my youthful eyes/ Has set me muttering like a fool" line 25-26. This typical attitude towards women could not allow him to go further from measuring a woman on the basis of sensuality only (Yeats 75-76).

In the poem "Michael Robartes and the Dancer" from "MICHAEL ROBARTES AND THE DANCER" (1921), Yeats's orthodox patriarchy, his chauvinism has been exposed in its worst form. As a result of Yeats's frustration for an opinionated woman, Maud Gonne, Yeats grew an aversion towards women's intellectuality. So, it can be assumed, in the poem "He" represents a male voice, the voice of Yeats and "She" represents a female voice, voice of a woman. "He" was against women's opinion, women's education, women's consciousness, women's enlightenment. "She" questioned "May I not put myself to college?" line 19, no; women do not need to go to college to educate themselves. Women do not have any necessity to obtain knowledge. Because, "beating breast", "vigorous thigh", "dreaming eye", these types of physical glammers are the invaluable assets of women. So "what mere book can grant a knowledge" line 21, "He" advised. Women do not require any more knowledge except possessing their sexual appeal. So, "must no beautiful woman be learned like a man?" line 26-27, no, they do not. "Bodies" are everything, "bodies" are that by which women are judged, not by their wisdom, so what is the need of women to acquire knowledge. Women are evaluated only by what "looking –glass can show" line 16. "bodies", "sight" and "touch", these are the expected resources from a woman, opinion of "He". So, according to "He", only men should learn, not women. Women are only commodity to "He". So, "He" feared, if women also learn like men, their mind will be illuminated with the light of knowledge, they will start to think themselves as complete human being, they will perceive men's disgraceful, demeaning, dehumanizing outlook towards them, so then the men will be in a great trouble in controlling women, holding women in their hand. So women should not go to college, women should not be educated, emancipated, proposed "He". At the last part of the poem, loathing about women's intellectuality became more and more acute, harsh, in a word, went against civilization and progressiveness, when "He" advocated "all beautiful women may/ Live in uncomposite blessedness,/ And lead us to the like-if they/ Will banish every thought" line 48-51. This patriarchal advice of "He" meant, if the women banish thought from them, if the women remain like dolls in their hands, they can live in uncomposite, pure blessedness. Because, then the women would not agitate themselves caring about their egalitarian position in society, and they would remain calm and happy and unquestioning accepting their subordinated, subjugated status in society. And they would believe it is biologically determined that, as women, their most precious jobs are to take care of men's necessity and to satisfy men's

physical appetite (Yeats 89-90). This voice of Yeats is reminiscence of his disappointing, dissatisfactory experience with Maud Gonne. As Maud Gonne was strong, intellectual, independent lady for her education, her own ideas and opinion, she could refuse Yeats. If she were a very ordinary woman with no education and thought, then it could be easier for Yeats to win her. That's why, Yeats wanted women without thought. "He is a great hater of democracy, of the modern world, science, machinery, the concept of progress – above all, of the idea of human equality. Much of the imagery of his work is feudal, and it is clear that he was not altogether free from ordinary snobbishness" (Orwell 83). The double standard of Yeats can be seen clearly in his imagination of a perfect society, the image of a society Yeats visualized was like "The gentlemen should be violent and bitter, patrons of the arts and the maintainers of order; they should be good horsemen, preferably reckless horsemen; and they should be fond of fishing. The ladies should be beautiful and charming, should be gracious hostesses, should if possible be musicians, should drive men mad, love, marry and produce children, should not be interested in ideas, and should ride horseback, preferably to hounds. So far as I can recollect, the ladies are not required to go fishing" (Winters 124).

In the poem "On a Political Prisoner" from "MICHAEL ROBARTES AND THE DANCER" (1921), Yeats addressed to another female political revolutionary, Con Markiewicz. But his tone, his angle towards female intellectuality and bravery was the same. In a very narrow conventional way, he expressed a very obnoxious opinion about how women should be. To him, women's intellectual capabilities, valorous activities destroy their physical charm, physical merit. So, women should not get involved in political activities, in revolutionary venture, which are hard, tiring for women, because doing these exhausting jobs, women lose their most significant property, that is their physical beauty, womanly charm, docility. Yeats looked back before this bold woman joined revolutionary politics, and he applauded her charming physical appearance of that time "When long ago I saw her ride/ Under Ben Bulbin to the meet,/ The beauty of her country-side/ With all youth's lonely wildness stirred,/ She seemed to have grown clean and sweet/ Like any rock-bred, sea-borne bird:/ Sea-borne, or balanced on the air/ When first it sprang out of the nest", line 13-20. But, now, as she has transformed herself from just an unremarkable girl to a talented, heroic political activist, her worries have been shifted from caring about just an external physical look to a greater patriotic life, Yeats has now compared her with "A grey gull lost its fear" line 3, Yeats slighted her, censured her for doing so, as to him, physical beauty is the most crucial, most vital identity of a woman. He wished her also to be sorry for that and to think back the days when she was a stunning beauty until she got herself entangled in politics "Did she in touching that

long wing/ Recall the years before her mind/ Became a bitter, an abstract thing./ Her thought some popular enmity:/ Blind and leader of the blind/ drinking the foul ditch where they lie?" line 7-12 (Yeats 96).

In the poem "Coole Park and Ballylee, 1931" from "THE WINDING STAIR AND OTHER POEMS" (1933), when describing the magnificence of the ancestral house inherited by his respected, beloved, mother-like patroness Lady Gregory, Yeats said that by these splendid, majestic, aristocratic properties "every bride's ambition satisfied" line 37. Here also, Yeats could not have any lofty thought about women. What does the word mean - women are content if their in laws have a lot of possessions- money, big house, ancestral trees, gardens etc. What depiction of women we get out of his indication- women are greedy, materialistic creature, they only want husband's money, in laws' property, and these are the ambitions of women. By marginalizing women in this way, he showed a very poor judgement about women's ethical values. He did not let him see that women also can have a lot of things to think, they are not supposed to be described as only avid to gain their husband's material belongings. He did not let him admit that women have their dignity, women in modern time, have self-reliance also. Yeats was not a poet of that age when women were only confined within the four walls. We see how Maud Gonne was in that era of Yeats, a powerful, influential political leader, though a woman. Being a poet of the modern era, this generalized narrow concept about women is not expected from him. Rather poets are expected to be more advanced, more progressive, more freethinking relating to the contemporary time, as people are influenced by their thoughts, it is imperative for the beneficiary of the society. Yeats could let him see things in a more liberal way like - women are not only passive, parasitic being, always think about what husband's have. They can rely on their own faculties, own power, if they get the opportunity. But Yeats did not allow him to believe that, he rather considered, this restricted way of living, this limited way of thinking suit women, this is proper way of treating women (Yeats 150-151).

W.B. Yeats's orthodox patriarchy reached its towering summit in two poems "A prayer for my daughter" and "No second Troy" I think.

In the poem "A prayer for my daughter" from "MICHAEL ROBARTES AND THE DANCER" (1921), Yeats presented himself as a bourgeois, conservative, patriarchal, tyrannical father. As have been seen before, In Yeats's poems, women are subordinate, submissive, inferior to men, in the poem Yeats directly and openly displayed an image where women are subordinated to men and protected, guarded and sheltered by men. Here also to Yeats, women are not whole, self-governed human being, they have to rely on men for their livelihood. They don't have individuality, they don't

have any voice, they are only like loving dolls, cared and caressed and secured by men, somewhere as their father, somewhere as their husband. In Yeats's literature "it is of women that the patriarchal mind-set usually expects the deliberate prioritizing of family loyalties" (Jeffares 247). Whatever the relation is, the duty of a woman is to decorate her father's house or her husband's house, she has nothing to do for herself, she is always for others and she can not do anything in her own will, she has to abide by their decisions "the poet's daughter is to be brainless and voiceless, rooted" (Oates 17). About "physical beauty" I usually found Yeats very much enthusiastic. He was an eager devotee to beauty. He always admired and acclaimed Maud Gonne's lovely appearance and he never anticipated her's or any woman's physical look to decrease by old age or other reasons like women's revolutionary political activities which deteriorate a woman's physical charm. But, here we can notice, when Yeats talked about his daughter's beauty, he deviated "May she be granted beauty and yet not/ Beauty to make a stranger's eye distraught,/ Or hers before a looking-glass" line 17-19, he did not want his daughter to be very much beautiful to attract males' eyes. Being denied by a beautiful lady, he started to think beauty itself the reason of her kindness and did not want his daughter to be beautiful like Maud Gonne. Notwithstanding, it is also partially another double standard of Yeats relating to women's beauty. Yeats loved to be infatuated with other women's glamour but he did not want that to happen in case of his own daughter. He acted here as a typical, orthodox, conservative father who wanted to save his daughter from males' gazes but, on the other side, as a male he could not constrain his eyes from feasting other women's beauty. But still, Yeats did not forget the importance of a woman's beauty and knew that the woman who is not perfect beauty would have to go through a lot of adjustments "In courtesy I'd have her chiefly learned;/ Hearts are not had as a gift but hearts are earned/ By those who are not entirely beautiful," line 33-35. Yeats wanted his daughter to be "hidden", not a renowned person "May she become a flourishing hidden tree" line 41, he wanted his daughter to be "rooted", not a person who steps forward "O may she live like some green laurel/ Rooted in one dear perpetual place" line 47-48. Joyce Carol Oates questions the use of a poem to deprive his daughter of sensuality after Yeats's rejected marriage proposal to Maud Gonne presents a "crushingly conventional" view of womanhood, wishing her to become a "flourishing hidden tree" instead of allowing her the freedoms given to male children, Yeats's, In Oates's opinion, wishes his daughter to become like a "vegetable: immobile, unthinking, and placid" (Oates 7-30). Yeats's stance against women's intellectuality has been shown before many times. Here also we find Yeats stressed his aversion against women's intellectuality, women's

"opinionated mind". "An intellectual hatred is the worst, / So let her think opinions are accursed" line 57-58 and slammed a woman, we can infer, Maud Gonne, depicting her as "an old bellows full of angry wind" line 64. "The heroic Maud Gonne is here associated not merely with hatred but also, through the word 'barter,' with the 'wares peddled in the throughfares'" (Toker 108). So the idea of a woman we get from Yeats is, women should be void of intellectuality, opinion, voice, only a biological being like other animals which do not have thought, judgement, education, not how a human being should be. He recommended for his daughter "a kind of autism of the spirit" (Oates 18). The things he expected for his daughter, like-"all hatred driven" line 65, hatred is hatred of "opinionated mind" derived from intellectuality, he wanted his daughter not to possess any intellectuality, "soul recovers radical innocence" line 66, he wanted his daughter's soul to be innocent which is a cherished womanish characteristic, "its own sweet will is Heaven's will" line 69, he wanted his daughter's soul's will to be sweet, another cherished feminine quality. He wanted his daughter to live blissfully instead of every "scowl", "howl" and "bellows" - "though every face should scowl/ And every windy quarter howl/ Or every bellows burst, be happy still" line 70-72, that is, he wanted his daughter to be indifferent to and detached from her external background, only to think about her own satisfaction and own interest. That time Ireland was in a tumultuous period, when many dauntless revolutionaries like Maud Gonne were rebelling for Ireland's liberty, women were not behind men in the fight, Maud Gonne is an example, she was a skillful, resolute, devoted revolutionary leader though a woman. It did not seem to Yeats that, as part of the existing time, all had responsibilities towards their country; they can not escape from the need of the time, from the war of independence, male or female. But Yeats, a bourgeois escapist, wanted his daughter to be uninterested and apathetic to everything, he wanted her to only immerse herself in her narrow, limited personal life. Because to him, she, as a woman, does not have any business with the surrounding agitating environment, with the contemporary time's call. So, she should keep herself free from all the "scowl", "howl" and "bellows" of the society, of the country, she should not be like Maud Gonne, who exposed herself to these "scowl", "howl" and "bellows", who did not get herself away from this battle because she was a woman. In the last stanza, Yeats revealed his highest form of opportunist bourgeois patriarchy by wishing his daughter to be a bride of an aristocratic husband. "a clear expression of an obsolete patriarchal attitude is the culture-bound belatedly Victorian reference to the bridegroom who is expected to prepare a ready-made form of well-being for the bride" (Toker 103). He didn't want his daughter to be self-dependent, to be enough herself; she was to her father like a precious jewel which was then being conferred to another's care and supervision. And

he wanted his daughter to be a bride of an accustomed, ceremonious house "may her bridegroom bring her to a house/ Where all's accustomed, ceremonious;" line 73-74, so that she would not have to face any hard reality in her life, she would not have to mature herself as a fit person who can maintain her own life, she would just remain carefree because her husband has vast riches to provide and her only commitment would be to meet her husband's requirements. Brenda Maddox suggests that the poem is "designed deliberately to offend women" and labels it as "offensive". Maddox argues that Yeats, in the poem, condemns his daughter to adhere to 19th Century ideals of womanhood as he focuses on her need for a husband and a "Big House" with a private income (Maddox 142-143). This was the portrait of a woman's life to Yeats. When all the country was drowning under terrible political unrest, agitation, movement, he wanted to safeguard his daughter by having her escaped to aristocratic, secure life. On public roads there were "arrogance and hatred" of the agitated people, her daughter had nothing to bother about these, as she was born a woman, let her remain placid and unperturbed and happy with her bridegroom in a protected, thriving, plentiful house being busy with worthless customs and ceremonies unconnected with and unnecessary for the need of the contemporary time (Yeats 100-103).

In the poem "No second Troy" from "THE GREEN HELMET AND OTHER POEMS" (1910), Yeats announced his extreme opposition against women's heroism, women's leadership. The poem has declared utterly a man's objection against a woman's powerful influential leadership, derogatory view of a woman's heroic fight for her enslaved country. In many of his poems, it has been shown that Yeats demanded Maud Gonne only to serve his man like purpose, he admired only her beautiful physical look, there is no exception to that here also. As Maud Gonne is only a woman, she should not do these heroic, daring, gallant activities. Because these activities reduce her docility, her womanly grace. But Maud Gonne was a firebrand, defiant revolutionary. For that reason, Yeats could not reach her, Maud did not respond to his passion; Yeats was not a match for Maud Gonne actually. "He was a buttoned-up poet with conservative tendencies; she was a free-spirited actress who wanted nothing less than revolution for her country" (Shmoop ed. Team). Maud Gonne was a radical, violent revolutionary. "Gonne had always been more of a firebrand than Yeats, and she endorsed the more radical and violent revolutionary efforts to secure Ireland's independence from Britain in the first decades of the 20th century" (Shmoop ed. Team). The features of one's character, personality and deeds which are of great admiration, recognition, respect and applause and to be enamoured, to Yeats those were matters to be slammed and offended and despised. His justification behind this is, these activities are not suitable for a woman,

especially a beautiful woman, whose physical beauty should be her prime concern. The reason behind this is, for these revolutionary activities, Maud Gonne did not accept Yeats' urgent emotional feelings. "peaceful", "nobleness", "simple", "beauty", these are the excellences, Yeats asked from Maud Gonne, not "high and solitary and most stern" line 10. He portrayed Maud Gonne's beauty "beauty like a tightened bow, a kind/ That is not natural in an age like this" line 8-9. Yeats, by the words "tightened bow" gave a picture of Maud Gonne's attractive physique, as Maud was a tall, impressive woman having an exquisite handsome physical stature and shape and by the words "not natural in an age like this" Yeats disapproved and discouraged Maud's fiery, revolutionary, patriotic activities. She was a young girl, a young beautiful girl does not look natural in this appearance, in this role, if a young beautiful girl acts like a girl, if her activities seem womanly, naïve, tranquil then it looks normal "can mean that she is unlike most other women of that time period and ahead of her time" (Brookshire). But Maud could not fulfil Yeats's dream, she was not that simple ordinary woman what Yeats demanded. "Maud was widely known for her revolutionary activities in Ireland. She campaigned for the nationalism in Ireland, and held special functions for children. She wanted to preserve the Irish culture, in spite of British colonization. Many could talk big game, but few had the courage to back it up. Maud wanted to instill a fighting spirit in her fellow Irishman.....Maud had a mind of her own and she used it to her advantage. She was not the kind of woman who could be content acting like a demure lady. Maud was also a feminist, which is fitting for her personality. Around Easter of 1900, Maud founded the Daughters of Ireland, which is a revolutionary women's society" (Brookshire). In the very last line "Was there another Troy for her to burn?" line 12, Yeats used a very common patriarchal comparison, the comparison of a woman with Helen. "Helen", this mythological supreme beautiful woman has become a weapon in men's hand. They use "Helen" to describe women's outstanding beauty, they also use "Helen" to belittle women by showing women's inaccuracy and blunder in their activities and decisions. "Helen" has become a symbol of women's superficiality and stupidity. This comparison can be called very abusing both for Maud Gonne and Helen. By using this comparison, Yeats wanted to show Helen and Maud Gonne both in negative light. "Maud Gonne, Yeats's Helen of Troy, is invoked as a negative example, almost a control group: her passionate commitments left no place for liberalist irony" (Toker 107). But was really only Helen responsible for Troy's burning? Can't we think it in another way? Helen, a superb beautiful young girl was got married to an undesired old man for her father's political interest, not for her own choice. If she eloped with her beloved young lover, can she be condemned? Helen was not actually the reason behind Troy's destruction,

the actual reasons were men's lust for power, for conquering, for supremacy, their masculine ego. By using this mythological incident depicting woman as the cause of destruction, Yeats expressed his wrathful and misogynistic thought of woman. It is an act of devaluing Maud Gonne as a woman. Again, this comparison does not fit here, because whatever the cause was, Troy was really burnt and burnt for no good but Ireland was burning for independence, for the greatest achievement of a country, to be free from subjugation, exploitation, torture and slavery. So, Troy and Ireland, they can not be compared in this way also, if compared, it is also debasing for Ireland's uprising for freedom (Yeats 44-45). All these things Yeats said about Maud Gonne in the poem have grown from his unrequited love for Maud Gonne. "The poem represents a period in Yeats' career when he was finding it difficult to come to terms with his own unrequited love for Maud Gonne. This allows him to be extremely critical of her involvement in Nationalist politics because it distracted her from his attention" (The LC English Page).

W. B. Yeats, one of the leading poets of twentieth century literature, as W.H. Auden rightly praised him of having written "some of the most beautiful poetry" of modern times and acclaimed him "as the savior of English lyric poetry", cannot be absolved from the allegation of being a patriarch, as have been shown in the analysis. In fine, after all these discussions, I expect, the paper can be concluded by reasserting that the great Nobel winning poet W.B. Yeats was really a patriarch.

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