

**Themes and Literary Techniques in Selected  
Poems of W. B. Yeats and Mahmoud  
Darwish: A Comparative Study**

موضوعات واسلوبيات في قصائد مختارة لويليام بتلر بيتس  
ومحمود درويش: دراسة مقارنة

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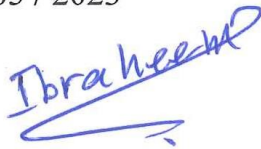
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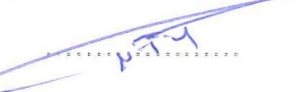

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## **Dedication**

For what's called "video games", anime, poetry and what I call realms and sanctuary.

For my love that is yet to come

For all the joy and sorrow, the tough situations that forged me.

For all the friends that I came across along the way

You made me the person who I am today.

I dedicate this thesis.

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**Abstract in English**

This thesis analyzes the themes of love, childhood and innocence, pessimism and death tackled by the two poets. It also examines the modern features and poetic devices in the selected poems in addition to exploring the similarities and differences in the themes that are assigned by both poets. Although the two poets come from different cultures and write in different languages and time periods, yet have similarities in their themes, and their use of modern poetic devices. The two poets' poems are analyzed through the approach of modernism. Many studies are conducted on both poets separately, but there is a shortage of the studies that are conducted on both poets and the similarities and differences between the themes that they both tackle in their poems and the techniques they use in reflecting these themes.

**Keywords: Modernism, Comparative Literature, Modern Poetry, Darwish, Yeats.**



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ومحمود درويش: دراسة مقارنة

إعداد: إبراهيم جمال عياد  
إشراف د. نسيبة وليد عوجان  
الملخص

تتناول هذه الرسالة بالتحليل ثيمات الحب والطفولة والبراءة والتشاؤم والموت في شعر وليم بتلر بيتس ومحمود درويش من منظور مقارن. وكما تسعى هذه الدراسة إلى اكتشاف السمات الحداثية والتقنيات الشعرية التي عكست هذه الثيمات ورصد نقاط التلاقي والاختلاف بين هذه الثيمات لدى الشعارين. ولتحقيق ذلك انطلقت هذه الدراسة من عدة تساؤلات هي: ما هي تجليات الثيمات الرئيسية في شعر كلا الشعارين؟ وما هي السمات الحداثية والتقنيات الشعرية التي جسدت هذه الثيمات لدى كلا الشعارين؟ وما هي أوجه التشابه والاختلاف بين هذه الثيمات لدى كل من بيتس ودرويش؟ وقد اعتمدت الدراسة المنهجية الحداثية في نقد وتحليل النصوص. وخلصت الدراسة إلى وجود العديد من أوجه التشابه بين الثيمات الشكلية والمضمونية لدى بيتس ودرويش على الرغم من انتمائهم لثقافتين وعصرين مختلفتين.

الكلمات المفتاحية: الحداثة، الأدب المقارن، الشعر الحديث، وليام بتلر بيتس، محمود درويش.

# CHAPTER ONE

## Introduction

### 1.1 The Background of the Study

The Twentieth century witnessed chaotic incidents and events resulted in two world wars, which are the most influential and remarkable events in the 20<sup>th</sup> century in specific, and the centuries which followed in general as it reshaped the literary texts and the style of writing them (Graf 2000). Respectively, literature went through a lot of rapid changes, that led to different new literary approaches, movements and ideas (Longley 2013).

The period of such new literary works that were distinguished by their new and modern themes and techniques became later to be called modernism. The literary works namely novels and drama that appeared in this period share certain features and characteristics such as fragmentation, multiple narrations, non-chronological narration, multiple truths, extensive use of irony, and post-war issues, such as alienation, separation, trauma, chaos, destruction, and corruption. Modernism was a movement that had a great influence and impact on many disciplines and literature was one of them (Pick & Coyle 2013)

As for poetry, which is the main focus of the present study, Emig (1995) defines modern poetry as the verse that emphasizes a break from traditions, high symbolism, imagism and clear precise language. Poplawski (2003) accentuates that modern poetry also celebrates aesthetics and the beauty of language and considers them vital present features in modern poetry. Furthermore, Nicholls (2010) emphasizes the significant presence of rhythm and rhyme and their importance in modern poetry. Intertextuality and myth also have a prominent role and presence in modern poetry (Allen 2022).

Modernism also has some common themes as examined below that were reflected in

literary works in general and poetry in specific, since it is the central literary genre for this study. These themes appeared and were dominant in modern poetry as a result of the turbulent and chaotic events and situations of the time of modernism (Pick & Coyle 2013).

First, death, as an early and emerging theme, was mentioned and tackled a lot in the earliest stages of modern poetry as a result of the First World War. The casualties of WWI and WW2 were about 100 million in total (Hanson 2017). The number of deaths in the first half of the 20th century during the period of modernism made death a prevailing theme in modernism. Bell (1997) argues that people began to question the very purpose of their life and its meaning as a result of the enforced awareness that was formed for most people after they witnessed with their own eyes the atrocities, tragedies and harrows of war.

Nature is also a recurrent theme in modern literature. The fighting countries in WWI and WW2 used a lot of new devastating mass destruction, chemical and mechanical weapons in addition to the new heavy artillery and military arsenal. This led to massive damage in nature. Consequently, the huge urbanization that was a result of both war and industrialization also led to considerable destruction of the natural scenes and landmarks. Abrams & Greenblatt (2000) state that war poets such as Wilfred Owen and Siegfried Sassoon among many others tackled nature, destruction of nature and death in several poems such as Owen's "Spring Offensive", and "Anthem for Doomed Youth" and Sassoon's "Suicide in the Trenches". It is worth mentioning that in his two poems "Tears" and "The Owl", Edward Thomas combines and merges the themes of nature and death through beautiful and dark poetic language to reflect the complexity of such modern themes.

Furthermore, love has been always a dominant theme in literature throughout all centuries. However, love was tackled in war poetry; mothers lose their sons and young wives lose their young husbands. Moreover, loss of love itself in the chaotic modern life makes true love very hard to be fulfilled. People were mere soulless ghosts wandering aimlessly at the time as a result of wars and the new fast pace of industrial life that is totally based on materialism in which all sought survival at all costs making loss of love a recurrent theme in modernism. T.S Eliot's "The Waste Land" is an example of the modern view of the loss of love. Nevertheless, love was present as a consequence of the hope they had for a better life as a spontaneous opposing force for loss and desperation which provided hope and light in such dark times.

Another theme is nationalism. Some resistance poetry, which is poetry that is written to encourage and support national resistance to occupation, emerged and sometimes had a greater impact more of any armed action and remained an important theme of modernism. Darwish's "In Praise of the High Shadow", "Write Down, I am an Arab", "Ahmad the Arab" and Yeats' "September 1913" and "Easter 1916" are examples of national poetry.

As examined above, modernism was so compact and profound that it gave way to postmodernism which is the period that came after modernism that started after WWII and continued to the present day as Sass (2017) writes that Postmodernism is an expansion, extension or rather a multilayered continuum of modernism. This is why it is called "post" "modernism". Hypothetically, postmodernism is an attitude of skepticism, and irony towards grand narratives, ideologies and universalism. In his book, *Specters of Marx*, Derrida (1993) stresses how postmodernism criticizes objective notions of reason, human reason, social progress, absolute truth and objective reality.

W. B. Yeats is one of the few literary figures who reflect the chaos of modernism in his poetry. Yeats is widely considered to be one of the most important literary figures in the history of English literature. Abrams & Greenblatt (2000) write about Yeats's work that "it is itself a history of English poetry" (p. 209). They show how influential and prominent Yeats is. Howes & Valente (2014) state that Yeats is a brilliant literary figure, who is not only popular and known as a poet, but also as a playwright and a writer. Abrams & Greenblatt (2000) observe that Yeats' literary works enriched and added huge contributions to English literature in general and modern poetry in specific. Even more, as a modern writer, his poem tackles themes that revolve around love, pessimism, longing and loss, death, sense of loss, nationalism, and achieving self-consciousness. He tackles such themes through his use of poetic modern devices such as imagery, symbolism, metaphor, allusion, intertextuality, myth and religious references among many others.

Holdeman & Levitas (2010) state that Yeats's poetry is considered modern for the reason that it is simple and, at large, does not have complex poetic diction. In other words, Yeats mastered the use of simple language. In addition, his style and language have poetic depth and multilayered profundity, easily hard. Moreover, his poetry is easy and direct, but his complexity shines even more on a thematic level. Mann (2012) says that Yeats's poetry is considered revolutionary in that his language was direct and precise and broke from traditions and norms. Many of his poems were short, concise and descriptive lyrical poetry. His poetic devices creatively and vividly portrayed profound unique images through hard, clear, precise language with emphasis on both imagery and symbolism.

Many critics believe that Yeats's poetry began to emerge and flourish in 1919 when his famous lyric poem "The Wild Swans at Coole" was published followed shortly in 1921 by "Michael Robartes and the Dancer" a book of poems. In addition, Yeats with

brilliant poetic language and exceptional mastery of modern devices made him enjoy a very prestigious status among the greats of that time such as T.S Eliot, and Ezra Pound among a few who could rise and reflect the spirit of modernism. Sheils (2015) argues that reading

Yeats enables a fuller understanding of the relationship between the extensive map of the world literary production and the intensities of poetic practices.

Dabic (2015) observes that Yeats's high tendency for individualism, philosophy, and spirituality guided him in constructing his poetry, imagery and symbolism in addition to shaping the structure of his poetry especially and most vividly his later works when he began tackling spiritual, intellectual and philosophical themes such as self-discovery and death. Dabic (2015) also states that modernist poetic features and elements were present throughout Yeats' poetry which are reflected in the use of symbolism and imagery. Dabic (2015) asserts that Yeats' interest in aesthetics is clear in his poetry throughout all his Aesthetic philosophical spiritual poetic phases and his poetic development. Yeats' poetry has a lot of vivid images and symbols from Gaelic and Celtic culture (Heuston 2011).

Modernism heavily affected Arabic Literature. The Modernist Arabic Movement appeared and was heavily affected by Western literary influence (Badawi 1975). According to Moreh (1976), Arabic poetry was influenced by Western poetry since 1947 until the present day. Shukri (1978) states that the modern Western poetry and the Western culture are the main influences that presented modernism to Arabic poetry during the second half of the twentieth century.

Interestingly enough, modernism with all its themes, features and devices was a very intriguing intellectual and literary movement which was what Arab literary figures especially poets such as Bader Shaker Al-Sayyab, Nazik Al- Malaika, Abd-Wahab, Al-Byati, Mahmoud Darwish among several others.

Moreh (1976) stresses that the Western literary product has a remarkable influence on modern and postmodern Arabic literary works and movements. The modern style and trends of Western poetry and culture are significant motives that presented modernism to Arabic literature, especially poetry. Moreover, the emergence of some modern Arab poets such as Mahmoud Darwish among others is clear evidence of the Western influence and impact on Arabic literature and its literary movements (Somekh 1991). One of the most obvious literary results of this is the rise of the Free Verse Movement in Arabic Literature. Al Doa'r (2015) states that Ezra Pound, T.S. Eliot, W.B Yeats, and Edith Sitwell's literary works, especially poetry, had a huge and clear impact on the practices of the Arab poets, particularly in what is called Free Verse Movement. Darwish himself says in an interview that he was "fascinated" by Lorca and Neruda in addition to being influenced by T.S Eliot who is regarded to be key modern figures.

Darwish is known as one of the modern pioneer Arabic poets in the second half of the 20th century. Darwish is seen by many to be one of the most influential and significant Arabic poets in the modern era of Arabic literature. Additionally, Frangieh (2000) argues that his poetic contribution enriched Arabic literature and set the stage for Arab Modernism to form an "Arabic" identity to take it out of the mere imitations and copying the Western literary forms and works. As a modernist Arabic poet, his poetic themes probed and tackled modern themes such as fragmentation, pessimism, love, death, longing and loss, pessimism, nationalism, sense of loss, achieving self-consciousness and disillusionment. In addition, Darwish explored and integrated deep and inspiring themes through his matchless mastery of poetic modern devices such as intertextuality, imagery, metaphor, symbolism, allusion, symbolism, myth and religious references among many others. Darwish's use and mastery of modern poetic devices especially imagery and symbolism to explore modern themes will be a main focus of this study.

Darwish's poetry is full of imagery and symbolism and is seen as an example of modern poetry (Al-Shaer 1998). His poetry is vividly portrayed through dynamic language that could brilliantly capture the spirit of modernism. Darwish's mastery of modern features reflected heavily in the complexity of his poetic language and set him apart from his contemporary counterparts (Al-Udhari 1987). Also, Darwish was famous for his skill in harnessing myth and integrating it into his poetry (Snir 2008). Employing myths adds a layer of intertextuality to Darwish's poetry which necessarily further deepens his modernism as a poet. Poplawski (2003) accentuates that modern poetry also celebrates aesthetics and the beauty of language and considers them an important and present feature in modern poetry. Last but not least, Darwish's poetry also shows musicality because of the vibrant use of rhyme and rhythm, another feature of modern poetry.

Darwish's poetic style and language are simple and clear, nevertheless, through his perfection to the modern poetic devices, his poems are rich, profound and multilayered and touched on prolific and deep themes. Darwish's themes and poetic devices will be tackled in depth in the 4th chapter of this study. This thesis presents a comparative study between the selected poems of W.B. Yeats and Mahmoud Darwish. Although the two poets come from different cultures and write in different languages and time periods, they have similarities in their themes, and their use of modern poetic devices. To tackle this notion, eight poems have been chosen to be analyzed throughout the study. Yeats' poems are "No Second Troy", "A Prayer for My Daughter", "The Second Coming", and "Under Ben Bulbin". Darwish's poems are "Rita's Long Winter", "The Everlasting Indian Fig", "Don't Write History in Poetry" and "Mural".



## **1.2 Statement of the Problem**

This thesis analyzes the themes of love, childhood and innocence, pessimism and death tackled by the two poets. It also examines the modern features and poetic devices in the selected poems in addition to exploring the similarities and differences in the themes that are assigned by both poets. The selected poems are, W.B. Yeats and Mahmoud Darwish Yeats' poems are: "No Second Troy", "A Prayer for My Daughter", "The Second Coming", and "Under Ben Bulben" Darwish poems are: "Rita's Long Winter", "The Everlasting Indian Fig", "Don't Write History in Poetry" and "Mural".

## **1.3 The Significance of the Study**

The significance of the present study lies in the fact that it investigates the poems of the two poets who come from two different cultures, time periods and who wrote in different languages. Few studies have been conducted on both poets, but there is a shortage in studies that tackle both poets together and compare and contrast them.

## **1.4 Questions of the Study**

This study seeks to answer the following questions:

1. How are the themes of love, childhood and innocence, pessimism and death tackled by the two poets?
2. How are the modern features and poetic devices used in their selected poems to reflect these themes?
3. What are the similarities and differences in the representation of the assigned themes both poets?

## 1.5 Objectives of the Study

This study aims to:

1. Analyze the themes of love, childhood and innocence, pessimism and death tackled by the two poets.
2. Explore the modern features and poetic devices in the selected poems.
3. Explore the similarities and differences in the representation of the assigned themes by both poets.

## 1.6 Definition of Terms

There are some definitions that need to be defined, which are:

**Modernism:** according to Longley (2013) is a period of literary history that emerged and flourished in the first half of the 20<sup>th</sup> century. It emerged mainly in Europe and North America. Modernism in fine arts heavily emphasized breaking with traditional ways of writing and convictions. Modernist writings especially poetry is characterized by; individualism, experimentation, symbolism, imagery and formalism and its high interest in aesthetics.

**Comparative Literature:** Remark (1971) defines comparative literature as “the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology) the sciences, religion, etc. on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression” (p.1).

### **1.7 Limitations of the Study**

The conclusions of the current study are limited to the time it has been written. The study, and what it concludes with are also limited to both poets and their current poems, Mahmoud Darwish and his selected poems, and W.B Yeats and his selected poems. The study and what it concludes with cannot be generalized to other authors' literary works.

## **CHAPTER TWO**

### **Literature Review**

The current chapter shows the studies that have been conducted on the poetry of both Yeats and Darwish, the themes they tackle in their poetry, and some of the modern features they use. The chapter also presents the studies that tackle the selected themes in the poems of each poet.

#### **2.1 Main Themes in Yeats' Poetry**

Yeats' poetry generally reflects pessimism and the sense of loss in an uncivilized world. Pick and Coyle (2013) state that as a modernist writer, Yeats's fundamental concept of life has been disturbed and changed by the events of modernism, namely WWI which made him reconsider and doubt the very core of the so-called civilization and civilized world. Yeats' poem "The Second Coming" is an example of modern poetry as it expresses the pessimism and the sense of loss in an uncivilized world. He says:

"Turning and turning in  
 the widening gyre The  
 falcon cannot hear the  
 falconer; Things fall  
 apart; the center cannot  
 hold; Mere anarchy is  
 loosed upon the world,  
 The blood-dimmed tide is loosed, and everywhere  
 The ceremony of innocence is drowned" (Yeats 1977, p. 44)

It is clear through the development of Yeats as a poet through his poems that he began his literary work as a nationalist whose poetry contained a lot of patriotism themes, but changed and showed a shift to become more modern in the sense that in his later years, almost all of his poetry tackles modern issues and themes such as self-awareness, sense of loss, disillusionment among many other modern features. In his poem "Sailing to

Byzantium”, Yeats leaves his homeland Ireland which has no place for old men and abandons it to become Byzantium’s court poet. He says:

“That is no country for  
old men. The young In  
one another's arms, birds  
in the trees,  
—Those dying  
generations—at their song,  
And therefore I have sailed  
the seas and come

To the holy city of Byzantium” (Yeats 1977, p: 24)

Yeats’ poetry is prolific, rich and multi-layered (Baquer & Muhssen 2018). Love, nationalism, Pessimism, death, childhood, self-discovery and aging, nostalgia, power of poetry among many others are recurrent and dominant themes in Yeats’s poetry (Graf 2000). First, love is the spark of literature and the beating heart of poetry. Most of his first poetry is on love. They are dedicated to his first renowned love, Maud Gonne, the Irish republican revolutionary, suffragette and actress. Yeats’ love for Maud Gonne is unrequited and one-sided love. He proposed to her several times, yet she kept refusing him and married another with whom she got married and had children and a family. Maybe this is the reason why his poems to her are full of passion and brim with love (Tuohy 1976). Some of his poems, such as “When You Are Old” and “No Second Troy” are examples of passionate love poetry that are discussed later in chapter four. Also, nationalism and patriotism are very prevailing themes in Yeats’ poetry (Holdeman & Levitas 2015). Ireland was under the British occupation and struggled relentlessly to achieve its independence (Killeen 2010). Yeats was a contemporary figure of this turbulent and decisive period in Ireland in which he was heavily influenced and shaped. His subtle national poetic production in this politically chaotic period gave him his very famous title, Ireland’s National Poet. He wrote to inspire, fuel and encourage his fellow

countrymen to fight, struggle, and most importantly, in his words, to have passion, and console as in “Easter 1916” and other sometimes to scold Irish people for their reluctance and inaction as in “September 1913”. According to Larrissy (2015) and Ellmann (1979), Yeats moved from love and national poetry to new philosophical views in later works. Furthermore, childhood and innocence are common themes in his poetry. Childhood or innocence are two sides of the same coin. They are earnest and honest feelings that people usually yearn for after they clash with the ugliness and suffering of life. Childhood and innocence are reflected in Yeats’ poetry in several poems such as “A Prayer for My Daughter” which the study discusses.

Pick & Coyle (2013) argue that living in the age of modernism and witnessing two destructive and horrific world wars makes pessimism an inevitable theme and shaping force in almost all modern writers and Yeats is one of them. Such themes could be seen nearly in all of his poems, and clearly stated in “The Second Coming” (Tudor 2015). Pick & Coyle (2013) further say that pessimism is a dominant theme in Yeats’ poetry that can be seen in poems such as “The Second Coming”

Self-discovery and aging are considered deep themes in the poems of Yeats (Majumdar 2013). The life of a profound poet is a never-ending journey of self-discovery and finding oneself that comes to fruition at a late stage of his life. Thus, Yeats’ writing showed a notable shift towards philosophical poetry after his long experience and huge literary production (Graf 2000).

Death is another important theme in the poetry of Yeats, especially in his late poems (Majumdar 2013). Dabic (2015) writes that Yeats represents death in his later work. After the independence of Ireland, Yeats bought a big house in the countryside of Thoor Ballylee. This big house has a tower in which Yeats used to spend most of his time writing

a new collection of poems called “The Tower”. These poems were among the finest spiritual, intellectual and philosophical poems that tackled metaphysical issues such as self-discovery and death. Pick & Coyle (2013) argue that Yeats became more of a spiritual poet in his late life. Dabic (2015) states that Yeats was a man at war with himself becoming a man at peace with himself and this explains his tendency towards the theme of death because profound poets and writers who are at peace with themselves and achieve a great deal of wisdom usually leave earthly themes such as love and nationalism and move to self-contemplation and death. Death is an intriguing concept for artists and poets because it invites the intellectual to venture its meaning and probing its nature and essence and Yeats sets a good example of how death can be tackled in poetry. It is the inescapable final destination for everyone and an eminent and inevitable fact in each one’s life, yet what is known about death is almost nothing. Death could be seen in his final poem, “Under Ben Bulbin” in which he writes his own epitaph and tells the people of Ireland where to be buried.

## **2.2 Main Themes in Darwish’s Poetry**

Darwish’s first famous poem is “Write Down: I am an Arab” (1964). Nassar and Rahman (2008) observe that Darwish’s earlier writing played an important role in building his reputation as a Palestinian Poet of the Resistance and the National Poet of Palestine. Frangieh (2000) adds that Darwish is broadly seen as a symbol of defiance in the Palestinian issue. For the coming two decades and a half his poetry is centered on resistance and nationalism can be seen in “My Beloved Wakes Up” (1970), “Attempt Number 7” (1973), “The Praise of the High Shade” (1983), “A Siege of the Praise of the Sea” (1984) and other poems. Darwish’s poetry is characterized by tackling and celebrating resistance, realism, exile, death, pessimism, love and nature. His resistance

poetry showed brutal grim imagery, powerful dark stinging figurative language and pungent irony, cutting-edge sarcasm and scathing language and this can be seen in what Mattawa (2014) accentuates that Darwish spent his childhood and youth either in a repressed and colonized community or exiled and this experience heavily and obviously shaped him in addition to his thoughts and beliefs and that was obviously reflected in his poetry. Darwish's instabilities and disorder in his earlier poetry reflect a postcolonial voice that represents Arab resistance and nationalism.

Darwish's modern style reflects his self-awareness and individualism and this can be noted in what Al Doa'r (2015) and Barahmeh (2012) argue that Darwish's late poetry showed notable Romantic tone and self-discovery in his poetry. This is reflected in the following lines by Darwish:

I said: And identity?  
 He said:  
 Defense of  
 the person.  
 Identity is  
 the daughter  
 of birth,  
 but in the end, the  
 invention of its owner,  
 not an heirloom from  
 the past.

I am manifold. But I belong to the question of the victim.

If I were not from there I would train  
 my heart to nurture the  
 gazelle of metonymy. So  
 carry your home country  
 wherever you go, and be a  
 narcissist if occasion  
 demands.  
 Exile is  
 the  
 outside  
 world.  
 Exile  
 is the  
 inner



world.  
 Who are you between them? I do not quite  
 identify myself, lest I ruin it. (2002/2009, pp: 87-88)

The next section will offer a brief introduction about the themes of Darwish that will be examined and investigated in depth in chapter four. Darwish's diverse themes were both vital and influential to the modern Arab Movement (Jayyusi 1977). Darwish spent his childhood in a refugee camp in Lebanon. Darwish, therefore, found shelter and sanctuary in poetry. He once said that he sought shelter from loss and defeat in the realms of aesthetics. He was inspired by old Arabic literature and especially by Al Motanabi, whom Darwish calls "his Great Grandfather" (Mdfoundation1 2011). For Darwish, being a poet was an act of revenge on the grim reality that he suffered in his childhood. In his youth, he sought shelter and sanctuary in love and began his mesmerizing journey in poetry in his renowned poems for his, "beginning of love" not "first love" as he bluntly says (Mdfoundation1 2011). Darwish's love poems were very important to his poetic development and very influential on other poets and Arab poetry in general (Barahmeh 2012). Al Doa'r (2015) argues that Rita became a central figure in his love poem as can be clearly seen in many poems such as "Rita's Long Winter", "Al Jaleel's Birds" and "Rita and the Rifle". Like Yeats and Maud, Darwish's love story ended in separation and parting. As Maud had a very powerful and influential presence in Yeats' love poetry all through his life, Rita was a source of overflowing and swarming feelings that gave birth to some of Darwish's and Modern Arabic Poetry's best love poems.

Darwish lived through what might be called the most chaotic and turbulent, yet defining and shaping political period of both Palestine in specific and Arabs in general. Furthermore, Nationalism was one of Darwish's most significant early life themes (Mattawa 2014). Being away from his home country and the consecutive war losses in

1948, 1967, and 1982 in addition to the deep huge disappointments in political action had a notable impact on Darwish's poetry. Darwish further says in one of his interviews that Politics is inescapable, inevitable and forced on us in an unjust world (Mdfoundation1 2011). Darwish never wanted to be a part of and directly engaged in the official political action of the PLO. He even refused the position of the minister of culture in protest at Oslo Accords and was discharged from the PLO accordingly as a punishment from the organization for his attitude against it. All of these political conditions and factors and his honest and passionate faith in the Palestinian cause had shaped his personal perspective of nationalism and also were reflected in some of Darwish's most important and famous poems like "In Praise of the High Shadow", "Write Down, I am an Arab" and "Ahmad the Arab". Darwish is known as the poet of the resistance and poet of Palestine. Darwish's resistance poetry had a notable impact on Modern Arabic Poetry (Yahya 2012). It is worth mentioning that Darwish said that he does not want his poetry to be read and appreciated in a patriotic or national context, but rather in a universal "normal" poetic aesthetic approach. He further explains that being a world poet does not mean writing outside Palestine, it has to do with the poetry's complexity and profundity regardless of its topics (Mdfoundation1 2011). World poetry has to do with content, not topics.

Darwish left his hometown, Al Barwah, to settle in a refugee camp in Lebanon which had an apparent impact on his life (Nassar & Rahman 2008). Childhood and innocence are major themes in his poems that can be seen very clearly in "The Everlasting Indian Fig" and in many places in "The Mural". Moreover, pessimism is a present theme in Darwish's poetry (Vanasco 2008). The Arab countries in general and Palestine in specific suffered a lot from occupation, internal civil divisions, political instabilities, and military losses among many other disappointments. All these are reflected clearly in Darwish's poetry making pessimism one of his key themes throughout his poems as can be seen in

several poems such as “The Red Indian Speech”, “The Sacrifice” and “Don’t Write History as Poetry”.

Darwish’s poetry in his late life showed a remarkable and overwhelming tendency and shift towards self-discovery, spirituality and philosophical themes. Darwish’s self-discovery and philosophical themes marked the shift toward his most important poetic phases (Shehdeh 2002). His stay in Paris was, in his own words, his most profound and richest poetic phase because “the distance” gave him the chance to revise and self-contemplate his poetry, his language and his style. This distance slowed his poetic pace and set and reset his poetic enthusiasm and passion that was dominant and running loose over and through his poems to give him the chance to contemplate questions of existence such as life, philosophy and profound aesthetics (Mdfoundation1 2011). The theme of self-discovery is very obvious in many of Darwish’s poems such as “The Dice Player”, “A Train Station Fell off the Map”, “A Canaanite Rock in the Dead Sea” and “Mural”.

In 1998, Darwish suffered from a very critical heart stroke and his heart stopped beating. He was transferred to the hospital and miraculously came back to life due to a very critical medical intervention. After this real and surreal encounter with death, Darwish wrote his fabled poem which is, arguably, his most famous, important and best poem “Mural”. In this poem, Darwish poetically tells and aesthetically writes, in his own words, his encounter, experience and dialogue with death. Darwish’s kaleidoscopic themes will remain a source of inspiration in both Palestinian and Arabic literature (Gohar 2011).

Finally, as discussed above there are many books and studies that tackle different themes in both Darwish and Yeats’ poetry. However, the present study explores these themes from selected poems through the lens of modernism in addition to probing the similarities and differences in both themes and modern poetic techniques.

## **CHAPTER THREE**

### **Methodology**

#### **3.1 Method**

The researcher analyzes the selected poems of Yeats and Darwish through the lens of modernism, and through using the approach of comparative literature.

#### **3.2 Modernism**

Modernism according to Longley (2013) is a period of literary history that emerged and flourished in the first half of the 20<sup>th</sup> century. It emerged mainly in Europe and North America. Modernism in fine arts heavily emphasized breaking with traditional ways of writing and convictions. Modern poetry is characterized by individualism, experimentation, symbolism, imagery and formalism and its interest in rhythm and aesthetics. Modern literary works that appeared in this period share certain features and characteristics such as fragmentation, multiple narrations, post-war issues, multiple truths, irony, and non-chronological narration as for fictional works like the novel, the short story and most notably the drama. They reflect the sense of loss, confusion, disillusionment, absurdity and individualism.

As for poetry which is the main focus of the present study, Emig (1995) defines modern poetry as the verse that emphasizes a break from traditions, high symbolism, imagism and clear precise language. Poplawski (2003) accentuates that modern poetry also celebrates aesthetics and the beauty of language and considers them an important present feature in modern poetry. Nicholls (2010) furthermore, emphasizes the significant presence of rhythm and rhyme and their importance in modern poetry. Intertextuality and myth also have a prominent role and presence in modern poetry (Allen 2022). Modern poetry and literature are like modernism itself; a big concept that is voluminous and

prolific and cannot be defined clearly and comprehensively. Fortunately, modern fiction and poetry, separately have apparent characteristics that can be taken as distinctive features of modern literature.

Emig (1995) defines modern poetry as the verse that emphasizes a break from traditions, high symbolism, imagism and clear precise language. Poplawski (2003) accentuates that modern poetry also celebrates aesthetics and the beauty of language and considers them vital present features in modern poetry. Furthermore, Nicholls (2010) emphasizes the significant presence of rhythm and rhyme and their importance in modern poetry. Intertextuality and myth also have a prominent role and presence in modern poetry (Allen 2022). Modern poetry and literature like modernism itself; a big concept that is voluminous and prolific, thus, cannot be defined clearly and comprehensively. Fortunately, modern fiction and poetry, separately, have apparent characteristics that can be taken as distinctive features of modern literature. Furthermore, Unterecker (1996) defines modern poetry as poetry that is structured over imagery, symbolism and metaphor. Nicholls (2010) argues that modern poetry emphasizes the use of direct and precise language, which he calls the rhetorics of modern poetry. Pound (1934) famously announced in his book “Make it new” that modern poetry should avoid wordy poetry and needless fuzziness and vagueness of poetic language. Nicholls (2010), also, asserts that modern poetry contains a great deal of rhyme and rhythm, the musicality of poetry. Pound (1951) says that the variety of rhyme and rhythm is very significant and apparent in modern poetry. Nelson (2012) states that modern poetry shows considerable interest in intertextuality and mythology. Furthermore, Longenbach (1997) observes that modern poetry displays a clear and direct break with the norms and traditions of previous literary movements and poetry. Pound (1951) also argues that images should be fresh and dynamic not static and old to achieve what he calls the state of *Phanopeia*. Pound (1951)

goes on to further focus on the importance of French symbolism and its fundamental influence and impact on modern poetry. Unterecker (1996) states that the poem is a sophisticated relation among images, rhythms, and sounds which formulate a symbol for emotional experiences that cannot be expressed in other words. Unterecker brilliantly explains the delicate yet profound relation among imagery, symbolism and metaphor in which he says that imagery is an expansion into metaphor and symbol with the theme constructing the poem's final form through the musical relation of rhyme and rhythm. Unterecker (1996) asserts that image is the substantive from which a metaphor can be constructed and a sign that has the potential of becoming a metaphor or symbol to achieve an organic whole architectural structure through genuine aesthetics.

## **CHAPTER FOUR**

### **Analysis**

The main focus of this chapter is to answer the questions of the study. The researcher discusses and analyzes the themes in addition to the modern features and poetic devices that are used by Yeats and Darwish in the selected poems in addition to exploring the similarities and differences between the two poets. Yeats and Darwish wrote about several themes. This paper chose four themes to be explored and they are love, childhood and innocence, pessimism, and death.

#### **4.1 The Themes of Love, Childhood and Innocence, Pessimism, and Death in Yeats's Poetry**

Yeats is well known at the time for his love for Maud Gonne, who is an Irish revolutionary republican, suffrage and actress (Jeffares 2001). Yeats was infatuated with both her personality and beauty. He proposed to her several times, but Maud kept refusing him. To add insult to injury, Maud married John MacBride and had children. This love experience had a clear impact on Yeats' poetry. Dabic (2015) adds that love is an important theme and poetic motive in Yeats's poetry. "No Second Troy" is a poem about unrequited love and suffering in which Yeats reflects on what he has been through in this one-sided love relationship. Yeats starts the poem by asking a rhetorical question to invoke a dramatic effect to make a point rather than getting an answer in addition to inviting himself to stop this one-sided love and move forward. He also urges himself to stop blaming Maud for the misery he suffers in his life and turns to himself in an attempt to forget and push on as can be noted in the following lines:

"Why should I blame her that she filled my days  
With misery, or that she would of late" (Yeats 2000, p. 73)

In the lines above, Yeats is indirectly confessing that his love for Maud causes him so much sadness and misery. He also blames her for hurting him, neglecting his love and being indifferent to his suffering. Yeats laments his luck and fate for not being able to win Maud's heart. Jeffares (2001) states that Maud's feelings toward Yeats have a noticeable influence on his poetry which could be seen in the lines above. Love is depicted as a source of misery and sadness in this poem when love is not responded to with love.

Yeats keeps revealing his unrequited love and showing Maud as a beautiful woman.

“With beauty like a tightened bow, a kind  
That is not natural in an age like this” (Yeats 2000, p. 73)

Yeats, in the lines above, describes Maud as a beautiful woman. However, he compares her to a tightened bow to reflect her stubbornness and insistence on refusing him. Moreover, his love for Maud has become destructive like a “bow” as it is a tool to hunt, inflict damage and kill. Moreover, Yeats implies how devoted single-mindedness and uncompromising passion can be brave and noble, but sometimes destructive. Brady (1990) notes that Maud was an influential and well-known revolutionist during the Irish struggle for independence who had an influence on the public opinion.

In the lines below, Yeats combines love with politics and nationalism and urges Maud to stop inviting Irish people to use violence. Yeats has been always a pacifist revolutionist who believes in dialogue and diplomacy as being the only possible solutions to achieve independence from Great Britain because in his opinion any direct armed confrontation will result only in needless bloodshed and unnecessary huge losses for Ireland that can be avoided through the diplomatic dialogue. Maud, on the other hand, used to believe in the armed struggle as the only solution for independence (Brady 1990).



Furthermore, the poet pleads with Maud to stop spreading these violent ideas among his Irish countrymen who confuse “courage with desire”. Yeats addresses ordinary people who have the “desire” to free themselves from the British rule, but they do not have the “courage” to do that as the armed and violent solution is not as wise, simple and easy as Maud tries to depict. He also blames them and calls them ignorant because they can be easily manipulated.

“Have taught to ignorant men most violent ways,  
Or hurled the little streets upon the great,  
Had they but courage equal to desire?” (Yeats 2000, p: 73)

Yeats, in the lines below, as a passionate poet, shows his disparate hope toward Maud. Although she rejected him and invited Ireland to violence, he still depicts her as “noble fire”. In these lines, love can be seen as a prevailing and powerful theme, yet blinding and misleading sometimes. Love heavily influences people in general and passionate poets in specific. Thus, it is an impacting force that guides their writings and makes them show their infatuation more with their loved ones. Moreover, fire can be a source of destruction or a source of warmth and life. In Yeats’s case, it was the former not the latter.

“What could have made her peaceful with a mind  
That nobleness made simple as a fire” (Yeats 2000, p: 73)

Finally, as the name suggests, “No Second Troy” Yeats, as the couplet below shows, says that Maud in his eyes is as beautiful as Helen of Troy who is very famously known as one of the most beautiful women ever throughout history and she has become an emblem of both beauty and destruction in literature because her love with Paris, a Trojan prince, caused the destruction and devastation of impenetrable Troy in Homer’s masterpiece *The Iliad*. In other words, Maud in the poem was not only the lover who

rejected Yeats and caused him a lot of self-destruction but also the influential active Irish well-known revolutionist figure who was urging and inviting Irish people to violence and armed struggle that would cause destruction to Ireland and make it a “Second Troy”. Both Maud Gonne and love have had a important influence and presence in Yeats’ poetry in specific and his literary works in general (Brady 1990).

“Why, what could she have done, being what she is?  
Was there another Troy for her to burn?” (Yeats 2000 p: 73)

Childhood and innocence are recurrent themes in Yeats’ Poetry. Brown (1999) argues that innocence is a common theme in Yeats’ poetry. Childhood or innocence are two sides of the same coin, and they are among the earnest and sincerest feelings that people usually yearn for after they clash with the ugliness and suffering of life. Childhood and innocence are shelters and sanctuaries from life’s suffering and pain. These innocent, sincere and overflowing feelings were aesthetically reflected in Yeats’ poetry in his poem “A Prayer for My Daughter.” The poem depicts life as a chaotic pessimistic place where childhood and innocence are the refuge from life’s cruelty. Thus, the speaker who is a father prays for his daughter in the poem and he is afraid and worried about his daughter’s life in the future. He is very concerned about how to protect his daughter from what lies ahead in this chaotic and disordered life. Moreover, the daughter’s beauty, which is a symbol of innocence in an ugly world, is another reason for the father to worry and be more concerned because beauty can be a curse and a blessing at the same time for beautiful people. O’Neill (2004) argues that Yeats emphasizes innocence in his poetry as a necessary quality one must have as can be seen in “A Prayer for My Daughter”

As beauty can lead to envy and jealousy, it also, sometimes, makes people arrogant and narcissist. Hence, the speaker gives his daughter the epitome of his life through pieces

of advice he hopes his daughter will heed and follow to lead a better, calmer and more successful life. They are the cradle of life. Innocence and childhood are the first stages before facing ugliness and corruption of life. These words are reflected in the following lines:

“Once more the storm is howling, and half hid  
Under this cradle-hood and coverlid  
My child sleeps on” (Yeats 2000, p: 159)

Yeats associates innocence and childhood “with a cradle” to represent the beginning of life and sleep as a state of stillness and tranquility amidst the storm which reflects life with all its hardships and adversities. Yeats wrote this poem in 1919 after the end of World War I which brought a lot of killing, atrocities and suffering. This period was turbulent and chaotic at the political level of Ireland which it was striving to achieve independence from Britain (Killeen 2010). Accordingly, as a father, he explains and reveals his deep concerns and worries about his child Anna, who is newly born in this critical and chaotic time.

“I have walked and prayed for this young child an hour  
And heard the sea-wind scream upon the tower” (Yeats 2000, p: 159)

The previous lines show that the speaker wishes all of the best to his daughter and prays to “this young child” who represents childhood and innocence to be protected from “sea-wind scream” which denotes the unknown and dangers of life that await his child to venture and experience. As an adult and a grown-up man who experienced life and its cruelty, the speaker is very anxious and worried about the future of his daughter, so he walks and prays for his child to enjoy her childhood and innocence in the upcoming of her life. Furthermore, Yeats reveals even deeper concerns when he associates murder with innocence in “murderous innocence” which clearly shows his perception of life as being

a very vicious place where even innocence is stained with and connected to murder. This shows that Yeats had a vast experience in life and had his share of its sorrows as can be seen in what Ross (2014) says that he prays for his daughter and wishes her to have a good life away from all its suffering.

“May she be granted beauty and 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 find a friend” (Yeats 2000, p: 160).

In the above lines, the speaker prays for his daughter to be beautiful, but he is afraid that this beauty will either make her proud and arrogant or cause others to hate and envy her. In other words, beauty, childhood and innocence have no place amidst life and all its cruelty. He urges his daughter to be wise and “choose right” and direct her beauty in the path of virtue and good, so she can have a happy and sound life. He also warns his daughter to neither be over-dependent on beauty or external appearances “Consider beauty a sufficient end” nor consider it the ultimate purpose of life. This portrays how much Yeats loves his daughter and his concerns towards her in addition to being a caring and wise father who guides his children with love and wisdom.

In courtesy I'd have her chiefly learned;  
 Hearts are not had as a gift but hearts are earned  
 By those that are not entirely beautiful;  
 Yet many, that have played the fool  
 For beauty's very self, has charm made wise,  
 And many a poor man that has roved,  
 Loved and thought himself beloved,  
 From a glad kindness cannot take his eyes. (Yeats 2000, p: 160)

The speaker, in the lines above, goes on and wishes his daughter to learn more and venture beyond mere beauty and not be deceived by external appearances. He wants her to be a profound person who sees people from the inside and has the insight to tell true people with a good heart from fake and fraudulent people. The speaker urges his daughter to look for people who kept their innocence intact amidst the storm of the cruelty of life as these people are the true ones who can befriend and be accompanied. He wishes his daughter to be wise and by extension a modest compassionate woman who can choose wisely in the future. Yeats says that life is full of men who thought that they found true love with beautiful women and later confronted disappointment compared to others who found love in modest and compassionate women. One can argue that Yeats here is making a reference to his marriage with Georgiana Hyde-Lees with whom he found love and happiness rather than Maud Gonne.

All the wisdom that is shown in “A Prayer for My Daughter” reflects significant experience and vast knowledge in life and people. This kind of wisdom comes only from a profound experience in life, especially with its grim face and ugly side. Yeats would not have reached such an insightful vision of life without experiencing sadness, sorrow and grief (Brown 1999). This leads us to the next theme which is pessimism

Yeats’ “The Second Coming” main theme, in addition to pessimism of course, is the deviation of humanity’s path from the right direction into a chaotic destructive one in addition to how is the entire world on the astray path and it is on its way to self-destruction and devastation as a result of the destructive nature, evil tendencies and vicious desires of human beings. Yeats witnessed WWI and the beginning of WWII which fed his dark and gloomy perspective on human nature (Graf 2000). What is more, Ireland was in the middle of its war of independence. Correspondingly, he wrote this dark poem, “The

Second Coming” that reflects pessimism, the grim conditions and war-torn reality in addition to his anxiety and fright from the bleak future.

Yeats suggest that the cycle of life “Turning and Turning in the widening gyre” is falling apart and echoes his acute sense of predicament. Yeats reflects his disillusionment while being progressively anxious and worried about the idea that the world is spinning and getting out of control more and more. Additionally, Yeats creates a pessimistic sense and gloomy atmosphere of impending doom where uncertainty is at hand. Yeats starts the poem by saying that the “gyre” is being “widened” to echo the exacerbating conditions and situations everywhere and the future that looks very bleak.

“Turning and turning in the widening gyre  
 The falcon cannot hear the falconer;  
 Things fall apart; the center cannot hold;  
 Mere anarchy is loosed upon the world,  
 The blood-dimmed tide is loosed, and everywhere  
 The ceremony of innocence is drowned;  
 The best lack all conviction, while the worst  
 Are full of passionate intensity” (Yeats 2000, p:158).

The above stanza mirrors the overall state of disconnection that can be seen in the falcon which fails to return to its falconer which represents the origin point and the state of stability. This shows how the natural cycle of life is “falling apart” and further displays Yeats wicked sense of imminent crises that is looming on the horizon. Moreover, even the center that is usually designed and built to hold and to withstand cannot hold anymore signifying the deteriorating situations and foreshadowing the coming of a bleak future. Not only “the anarchy is loosed upon the world” but also even innocence is drowned to represent the loss of all hope.

Yeats continues even more and becomes anxiously concerned and worried about the future. He visions what will happen as can be seen in the lines below:

“Surely some revelation is at hand;  
 Surely the Second Coming is at hand.  
 The Second Coming! Hardly are those words out  
 When a vast image out of *Spiritus Mundi*  
 Troubles my sight: somewhere in sands of the desert  
 A shape with lion body and the head of a man,  
 A gaze blank and pitiless as the sun,  
 Is moving its slow thighs, while all about it  
 Reel shadows of the indignant desert birds” (Yeats 2000, p: 158).

The speaker tries to find some fading hope by trying to assure himself that a revelation is about to occur and the Second Coming is surely at hand. It is worth mentioning that the second coming is a religious allusion to the advent and return of Jesus from heaven to Earth to cleanse it of impurities and evil. However, this fading hope of Jesus return is violently disrupted by *Spiritus Mundi* which is the collective existence of humanity (Frye 1991). This indicates that humanity now is beyond redemption and even the second coming will not happen. The speaker finds himself in a desert where there is the sphinx. The Sphinx is a well-known allusion to Greek mythology as being an impenetrable creature and obstacle that usually encounters heroes to thwart them. Oedipus has a similar encounter in Sophocles’ masterpiece Oedipus Rex. The use of the sphinx is to cut off any glimpse of hope for redemption. The sphinx adds an element of intertextuality to the poem. In addition, the sudden appearance of the speaker in a desert adds a layer of fragmentation and dislocation as he appears there abruptly without a logical order in the poem. Pick & Coyle (2013) argue that fragmentation is a clear feature of a modern work.

“And what rough beast, its hour come round at last,  
 Slouches towards Bethlehem to be born?” (Yeats, 2000 p: 158).

In the above couplet, Yeats closes his poem by describing the inevitable end as a declaration of total annihilation. Bethlehem is the place of Jesus birth and represents

rebirth and salvation. However, “the rough beast” which is the embodiment of the vicious deeds of human beings has even reached this sacred place to create a sense of impending doom that humanity brought upon itself with all of the destruction, devastation and evils they have caused. Irony is the discrepancy between the literal or the surface meaning and the hidden implied indirect meaning. The Second Coming is a biblical allusion that refers to the advent coming of Christ which will bring peace and harmony to life and human beings after the total spread of corruption. However, the speaker in the poem uses the second coming ironically to indicate the dark and inevitable destructive future that awaits human beings as a result of their selfish, careless and vicious deed and desires. Yeats combines intertextuality, by using the second coming as a biblical allusion, and irony creating a thick layer of modernism in the poem as irony and intertextuality are considered common modern features. Intertextuality and myth have a prominent presence in modern poetry (Allen 2022). As can be seen, fragmentation, intertextuality and irony are prominent features in Yeats’ “The Second Coming” which makes it an example of modern poetry.

As examined above “The Second Coming” presents a modern poem that presents a major modern theme which is pessimism that reflects the age and era of modernism with all its conflicts, chaos, radical changes, sense of loss, confusion, disillusionment and absurdity. It is worth mentioning that “*The Second Coming*” was so influential that its third line “Things fall apart” was the title of Chinua Achebe’s masterpiece which was one of the most important postcolonial works. This shows an example of how influential Yeats and his works are.

What is death? This question kept haunting philosophers, thinkers and poets in all cultures and time periods. Buckwalter (2014) notes that the theme of death is a mark of



profound poetry that is usually explored by fine poets especially in late stages of their lives and literary production. It is a very intriguing literary space and stimulating poetic dimension for profound poets who exhausted life's all aspects and fields. Yeats is one of these profound poets who were daring and skillful enough to venture into the realm of death and contemplate it poetically to give birth to several poems that tackle the theme of death. In "Under Ben Bulbin" Yeats explores maturing, coming of age and most importantly death.

First, Yeats starts the poem by introducing death as something mystical and unclear that only "Sages can spoke of" and the "Witch of Atlas know". Here, Yeats represents death as a mysterious thing and one of the most controversial and debatable aspects of life across all philosophies, cultures and religions that even the sages and witches do not know. This is seen in the following lines:

"Swear by what the Sages spoke  
Round the Mareotic Lake  
That the Witch of Atlas knew" (Yeats 2000, p: 301).

In the below stanza, Yeats gives a clearer depiction after death by describing those, who venture death as superiors to humans. He also says that "the horsemen and women" have become "immortal" because they completed their earthly lives, but most importantly with passion and living their lives to the fullest. In the following lines, Yeats invites everyone to live passionately, be open to life to the fullest and have no regrets then embrace death as a second complementary stage to earthly life not as an end and this is the "gist" of being.

"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  
 Where Ben Bulbin sets the scene.  
 Here's the gist of what they mean" (Yeats 2000, p: 301).

Moreover, Yeats touches on the idea of reincarnation which is being reborn in another body and leading a new life. In addition, he shows how existence is based on body and soul and emphasizes their unity.

"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.  
 Back in the human mind again" (Yeats 2000, p: 301).

In the above stanza, Yeats continues to say that one of the few negative things about death is parting from the loved ones. However, this "parting" is "brief" which stresses Yeats perception of death that is not the end. "A brief parting" indicates that there is a meeting after the parting. Yeats again stresses the continuity of the cycle of existence in "Back in the human mind again" which indicates that mind and soul, for Yeats, are the most important parts of one's existence.

In the next stanza, Yeats emphasizes the significance of art and literature and how one can also be immortal through his works after earthly death. Also, Yeats goes on in the following lines, and declares that artists and poets have to finish and perfect their works and legacy before earthly death to further stress the importance of art and literature and their importance in the transcendence and maturity of the mind.

"Poet and sculptor do the work  
 Nor let the modish painter shirk  
 What his great forefathers did,  
 Michael Angelo left a proof

On the Sistine Chapel roof,  
 Proof that there's a purpose set  
 Before the secret working mind:  
 Profane perfection of mankind" (Yeats 2000, p: 301).

One of the most noteworthy points that Yeats is trying to make, in the next stanza in specific and the whole poem in general that death is a state of stable quietness and stillness in which "everything that meets the eye, flowers and grass and cloudless sky" Even the sky is cloudless to indicate the lack of all earthly burdens, worries and pain in addition of total atmosphere of serenity peacefulness. The use of words also adds to the stillness and tranquility of the experience of death.

"Gardens where a soul's at ease;  
 Where everything that meets the eye  
 Flowers and grass and cloudless sky" (Yeats 2000, p: 302).

Yeats ends the poem by declaring himself as a "Horseman" to indicate that he matches the Horsemen who were mentioned at the beginning of the poem who lived their earthly life with utmost passion, lived life to the fullest and had no regrets. By using the horsemen at the beginning and at the end, Yeats creates a sense of unity and cohesion in the poem

At the end of the poem, Yeats "Cast a cold eye on life, on death" because through his poetry and "profane perfection" he transcends earthly life by being ready to join the Horsemen and pass by to move on to the next stage of life, death.

"Cast a cold eye  
 On life, on death.  
 Horseman, pass by!" (Yeats 2000, p: 302).

One can argue that at the end of the poem there is a sense of positive absurdity and asceticism towards life as being a mere passage to something greater.

Finally, death is an intriguing topic that many profound poets such as Yeats seek to investigate and to explore. Yeats invites all to live well and have no regrets in life. He also emphasizes that earthly life is only a passage for something bigger that can be discovered in death. Furthermore, death is being represented in the poem as a mystical experience to be lived and probed rather than being feared and avoided.

#### **4.2. The Themes of Love, Childhood and Innocence, Pessimism, and Death in Darwish's Poetry**

Like Yeats, love is a powerful and dominant theme in Darwish's poetry. Darwish's love poems are very important to his poetic development and influenced other poets (Barahmeh 2012). Darwish's experience with love began with a girl, whom neither he could marry, nor stay with. He wrote to the famed Rita who became a central and iconic figure in his love poems as can be clearly seen in many poems (Al-Doa'r 2015). Rita was a source of overflowing and swarming feelings that gave birth to some of Darwish's, and by extension, Modern Arabic Poetry's most influential love poems. Darwish's "Rita's Long Winter" was chosen in this study to probe and explore the theme of love in Darwish's poetry. Rita was Israeli and that condemned her love story with Darwish from the beginning to end sadly. Being an Israeli made it almost impossible for their relationship to last.

"Rita arranges our room's night  
and says: There isn't much  
wine, and these flowers  
are larger than my bed  
open the window for them  
to perfume the beautiful night" (Darwish 1993/2009, p: 88).

From the very beginning, the idea of incompleteness and inadequacy haunts the poem. The speaker indicates that his love for his beloved, Rita, is always part of

something else greater and more powerful and dominating which is the Palestinian issue.

“Don’t cover the deep golden darkness between us  
Sleep with one hand around echo and the other  
scattering the solitude of the forests” (Darwish 1993/2009, p: 88).

The lines show that the gold between the speaker and his beloved is not only about to be covered but also it is opaque. Gold’s most famous quality is being shiny. Darwish here uses “opaque” to indicate the bleak future of his love as it misses continuity and hope as much as real gold in the poem misses being shiny. The use of echo adds a sense of loss that reflects the speaker’s love for Rita and also indicates the one-sidedness in the relationship as echo is one sound that keeps reflecting and bouncing pointlessly without any further progress or growth. Furthermore, the forests in the poem are described as being scattered and isolated to reflect Darwish and Rita’s love isolation and loss as can be seen in the following lines:

“The neighing has quieted  
The beehives in our blood have died down, but was Rita  
Here, and were we together?  
Rita will depart in a few hours and leave her shadow  
As a white prison cell.  
Where will we meet?  
Here hands asked, but I turned towards the distance” (Darwish 1993/2009, p: 89).

In the above stanza, everything is moving towards decline and decay as in “The neighing has quieted”. Also, the line “The beehives in our blood have died down” indicates defeat and downfall as the bees and horses are known of being very busy and active. After that, the speaker turns to Rita and does not find her and asks where she is. Rita will leave and leave a cell after her which represents Darwish’s life after their parting, yet the cell is white and this reflects Darwish’s vivid memories of his beloved. Darwish still has some hope and asks her when they will meet again, but Rita does not answer. The use of “the distance” adds to the feelings and the atmosphere of loss in the poem.

“What are you saying?  
 Nothing, I mimic a horseman in a song  
 About the curse of a love besieged by mirrors...  
 About me?  
 And about two dreams on the pillow,  
 they intersect and escape  
 And the horses suicide  
 at the end of the field” (Darwish 1993/2009, p: 90).

The above stanza continues to describe Darwish and Rita doomed love. The line “About the curse of a love besieged by mirrors?” indicates the infinite hopelessness as mirrors give infinite reflections when they are facing each other. This idea cohesively intersects with the echo idea that is mentioned above to further strengthen the thematic unity of the poem which is loss of love. Although Darwish and Rita had romantic memories and spent a happy time together, their love is an escaping dream now. Even the horses commit suicide at the end and this stresses the bleak end of the Darwish and Rita’s love.

“Oh Rita, the guide is lost  
 And love, like death, is a promise that can’t be refused...  
 and doesn’t vanish” (Darwish 1993/2009, p: 90)

In the above couplet, the speaker makes it clear that love is lost, but he still makes his attitude clear that he will not abandon his love as love is like death an imminent and inescapable promise; once has been made, cannot be broken regardless of the reasons and situations. The speaker announces his attitude towards love that one should keep faithful regardless of the hardships and challenges. This is an indirect implication that Rita was the one who left and abandoned their love. He accentuates this notion again in the following couplet:

“Rita bring me back to my body for the pine  
 Needles to quiet briefly in the blood  
 I abandoned after you” (Darwish 1993/2009, p: 91).

The speaker invites his beloved Rita to think again and get back, so they can be whole again and saves him the pain of her parting and departure. He also says that being with Rita again brings him back to his body to show how close they were and the loss and hurt he suffers when he is away from her; it is like being away from his own body.

Oh Rita, if only you would cross the river?  
And where is the river? (Darwish, 1993/2009, p: 92)

In the above lines, the speaker asks Rita to bear with him and stay together in the following lines. Additionally, Darwish makes a reference to Gilgamesh epic in which Gilgamesh had to pass a river as one of the last obstacles before reaching the end of his journey which is seizing immortality. Similarly, Darwish urges Rita to pass the obstacles and challenges that they have, so they can keep their love alive as Gilgamesh's ultimate destination in his journey (Jackson 1997). Passing the river was one of the final tests for Gilgamesh to reach immortality at the end of his journey. Darwish tries to explain that after all they have been through, Rita should fight more and stay until the end to reach the final destination of their journey as Gilgamesh did in his. By using the epic of Gilgamesh, Darwish is glorifying his love and shows that he and Rita have been through a long journey with lots of memories and moments and they almost reached the end. The above lines show the speaker's firm and loyal attitude towards love and they also highlight how he urged his beloved to stay, but she abandoned him. Moreover, the river as the last trial reflects the long and deep relationship between the speaker and his beloved and this makes things even harder for him because the longer the relationship the harder it is to be forgotten. Also, using the epic of Gilgamesh adds a modern layer to the poem as intertextuality, as examined above, is a feature of modernism. Moreover, intertextuality is used on the thematic and technical level at the same time in the poem which further adds to the thematic and technical cohesion of the poem.

The ruthless and merciless displacement that Darwish had to suffer during his childhood when he was forced out of his hometown Al Barwah, Galilee kept haunting him and had a clear impact on his poetic works. In “The Everlasting Indian Fig” he ominously recounts the grim memories of the atrocities that he witnessed while he was a little boy. Abu Eid (2016) states that Darwish’s brutal childhood had a notable impact on creating a feeling of loss of innocence at an early age. This view was reflected heavily in “The Everlasting Indian Fig”. Al-Doa’r (2015) adds that Darwish’s experience with the occupation is a very significant force in Darwish’s poetry that shaped his views and beliefs. Darwish starts the poem by setting the scene and narrates what happened from the perspective of an innocent child with his father who is trying to escape being brutally shot and killed.

“Where are you taking me, father?  
Where the wind blows, son” (Darwish 1995/2013, p: 65).

To start with, the previous lines portray a child who is afraid and wondering to reflect the state of loss of innocence and confusion in the poem from the very beginning. Even answers are as confusing and uncertain as the question, “Where the wind blows, son”. The father, who is usually a source of comfort to his son, looks very lost and confused and fails to provide neither a straight and satisfying answer nor protection to the child.

“A father says to his son: Do not be afraid.  
Do not be afraid of the whirl of bullets.  
Hold fast to the ground. You will be saved  
and we will climb a mountain in the north  
and come back when the soldiers return  
to their families in distant lands” (Darwish, 1995/2013, pp: 65).

The above lines blatantly draw a very grim picture of a father who is trying to comfort his child in the midst of getting very close to being brutally killed and shot dead by a barrage of bullets. The father is attempting pointlessly to ease his child by asking him to



stick to the dirt to escape the bullets. The first three lines patently explain the concept of childhood for Darwish which is depicted as being very cruel and painful as can be seen in what Al-Doa'r (2015) says that Darwish's tragic childhood had a significant impact on his poems. Experiencing such horrors and atrocities at a very early age made miserable childhood and loss of innocence dominant themes in Darwish's poetry and "The Everlasting Indian Fig" is an example of this. The last three lines reflect the illusion for the Palestinian people at the beginning of their struggle that they will achieve victory easily and the war will be only a matter of time. Even more, the word "mountain" indicates the hardships and adversities that await the father and the son, who represent the Palestinian refugees, to deepen the feelings of despair and misery.

"While crossing a fence of thorns" (Darwish 1995/2013, p: 65)

The above line clearly shows Darwish's childhood which was very miserable and sad, a journey full of thistles and fences. Thistles mirror pain and fence echoes obstacles. This horrific experience with this ugly side of life at a very early age made the concept of childhood and innocence ugly and horrible in his eyes.

"Why have you left the horse alone?  
To keep the house company,  
O my son, for houses perish  
if their inhabitants go away" (Darwish 1995/2013, p: 65)

The father tells the child that he left the horse at home to offer some hope for his child. The father stresses that they should not lose hope and always try to go back as long as "the horse" is still at home. As the horse stayed home, childhood and innocence for Darwish kept related and connected to the concept of home and regrettably Darwish never went back to his homeland to indicate that his childhood stayed home too and he grew up without it.

"Breathless on the road to Cana" (Darwish 1995/2013, p: 66)

The above line contains foreshadowing. Even if the father and the son can manage to escape being shot dead by the bullets, climb the mountains and pass through the fence of thistles, they will eventually reach “Cana” which is a Palestinian refugee camp that witnesses a massacre in 1996 in which many children and innocent people were brutally slaughtered in cold blood. The importance of foreshadowing lies in adding more dark indications to the general atmosphere and the general theme of the poem which is loss of innocence and childhood as foreshadowing is usually used to create dramatic tension in literary works.

Darwish says in an interview: “I ceased to be a child once I understood that the refugee camp in Lebanon was reality and Palestine was imagination” (Abu Eid 2016, p: 44).

Before concluding this section of the study that investigates childhood and innocence in Darwish poetry, the stanza below delivers more insight into this topic:

“Neither me nor I have grown up much  
 we can never be separated  
 So you know me? Shouts the me I left  
 We can’t be split and we have never met  
 Then he ties two small waves to his arms  
 and soars high into the sky” (Darwish, 1999/2009, pp: 49-50).

As can be seen in the above stanza, Darwish’s childhood can be summarized as “We can’t be split and we have never met”. In other words, Darwish always felt his childhood as being a permanent part of himself, yet, although this part was always resident and resonating with him, it felt distant and was always incomplete, unstable and disconnected as a result of the miserable and sad experiences that he had in his childhood.

Unsurprisingly, as a result of this miserable childhood and the loss of innocence for Darwish at a very early age in his life, he grew a high sense of pessimism that can be seen

in his poems and literary works. Also, the 20<sup>th</sup> century witnessed two world wars and the emergence of new mass destruction weapons that resulted in unprecedented destruction. All of these circumstances made pessimism a common theme in modernism. The theme of pessimism in this study is investigated throughout Darwish's "Don't Write History as Poetry."

"Don't write history as poetry,  
 because the weapon is the historian.  
 And the historian doesn't get fever chills  
 when he names his victims.  
 And doesn't listen to the guitar's rendition" (Darwish 2004/2007, p: 259).

From the very beginning, the speaker says that poetry has no place in history where the dominance is for the weapon. History favors the weapon to indicate the corruption of humanity and its tendency for destruction. The word "weapon" represents the viciousness of human beings and their overwhelming tendency toward destruction. The weapon and poetry indicate the conflicting state of humanity's interactions and life in general instead of harmony and accord. Humans unfortunately tend to construct their relationships on dominance and submission instead of acceptance of others and collaboration. Furthermore, the speaker uses "weapon" as a symbol of the dominant colonial powers and "victims" as a symbol of the suppressed colonized entities. Moreover, the poem depicts the relationship between the colonized and the colonizer. Darwish saw his country taken by the power of the weapon. He lived in a century that witnessed two massively destructive world wars in addition to a cold war between two conflicting ideologically colonial powers who were on the verge of a nuclear war.

All of the destruction and annihilation that is caused by wars, killing and annihilation has become like a stain on the conscience and soul of humanity. This is portrayed in the following lines:

“History is the dailiness of weapons  
prescribed upon our bodies.  
History has no compassion  
that we can long for our beginning,  
and no intention that we can know what’s ahead  
and what’s behind ... and it has no rest stops  
by the railroad tracks for us to bury the dead” (Darwish 2004/2007, p: 259).

In the above stanza, the poet creates a sense of loss and dislocation as a result of the brutalities and devastation that are caused by merciless humans. He emphasizes the cruelty of humanity throughout history in which people have always been so indifferent to the extent they do not even bury the dead. Also, there is no time even for “rests” or “stops” as “history” is so indifferent and does not learn from its mistakes noting how humans keep repeating the same mistakes over and over again.

“It is in us and outside us ... and a mad repetition  
from the catapult to the nuclear thunder.  
Aimlessly we make it and it makes us” (Darwish 2004/2007, p: 259).

The above lines clearly say that viciousness and destruction have become an indispensable part of humans and their history that is full of destruction and annihilation. Furthermore, Darwish touches on the pointless and futile purpose of human conflicts and struggles and says that ironically scientific advancement will lead to humans’ own demise and devastation by creating advanced weapons to destroy themselves in wars that have no winners, all losers.

“Philosophers and artists passed through there and  
The poets wrote down the dailiness of their purple flowers.  
And passed through there” (Darwish 2004/2007, p: 259).

Finally, the speaker emphasizes the role of poets, philosophers and artists that they have to rage against the fading humanity and keep nurturing hope and beauty through their art and literature as they are humanity’s last hope. In other words, literature and art

will always oppose and counter humans' nature for destruction and evil deeds.

Death is considered as one of the most significant main themes in Darwish's late life (Massawi 2009). The experience of death with Darwish is very unique and different because of his experience as a child when he escaped from being shot dead during his displacement from his hometown Al Barweh, Al Galilee, and most importantly when he has been through two open-heart surgeries in 1984 and 1998 in which in the latter his heart stopped beating and entered a real clinical death for several seconds making Darwish one of the rarest poets that had real and literal experiences and confrontations with death.

This experience was poetically written in "The Mural", which is the chosen poem to be investigated in this part of the study. In an interview, Darwish says, "I was thinking that I was writing my will and that this was the last poetic work am writing and as long as I was writing my poetic will so I may borrow and use all my poetic tools in the past and present... I tried to put into this poem all my knowledge and the poetic tools together, as being my ode" (Al Fahmawi and Al Ruweni 2001, p.7).

"Here is your name  
 said the woman  
 and vanished in the spiral corridor  
 A hand's reach away I see heaven  
 A dove's white wing transporting me to another childhood  
 and I don't dream that I'm dreaming  
 Everything is real  
 I meet myself at my side  
 And fly" (Darwish 1999/2009, p: 8)

Darwish starts the poem with a woman being invoked to accentuate the woman's status in Darwish's poetry and psyche. Even in death "she", who represents the image of woman for Darwish, is the first thing that comes to his mind. Then he goes on to describe the state of stillness and serenity that he felt in death. Darwish shows death as a tranquil

experience where one leaves all earthly burdens aside and flies. Moreover, he stresses the high sense of reality to make sure that this is not a mere dream, it is an actual experience. Also, Darwish makes a reference to the idea of reincarnation as he sees himself on a pigeon wing going forward toward another childhood. The use of “pigeon” and “childhood” adds to the general atmosphere of serenity and peacefulness that the speaker is trying to bond with death as he goes on to further describe in the following lines because “pigeon” and “childhood” indicate innocence and peacefulness.

“At the gate of resurrection nothing hurts  
 neither time passed nor any feeling  
 I don’t sense the lightness of things  
 nor the weight of apprehension  
 There’s no one to ask:  
 Where now is my where?  
 Where is the city of death?  
 Where am I? In this no here?  
 No time and nothingness” (Darwish, 1999/2009, p: 10).

The speaker says that being in a state of death frees oneself from all previous earthly turbulent experiences and burdens. He also feels no pain neither from time nor storms which represents the harshness and ugliness of life.

Darwish in the below stanza aspires to transcend and become a very abstract and peaceful idea that neither can be spread by a book nor a sword.

“One day I will become a thought  
 That no sword or book can dispatch  
 to the wasteland  
 A thought equal to rain on the mountain  
 split open by a blade of grass  
 where power will not triumph  
 and justice is not fugitive” (Darwish, 1999/2009, p: 10).

He also sees himself as rain that breathes life into even a barren mountain. Darwish also makes a reference to his own poetry to indicate that his literary legacy was powerful.

He says that his poetry cracked the rigidness of poetry of his time that was too traditional and static to further highlight that Darwish's poetry was an example of breaking from traditions at the time. The last line of the above stanza notes that although Darwish's poetry and transcendence are influential and powerful, the evils and injustice of the earthly realms are very resident and cannot be removed easily.

"One day I'll become what I want  
 One day I'll become a bird  
 that plucks my being from nothingness  
 As my wings burn I approach the truth  
 and rise from the ashes  
 I am the dialogue of dreamers  
 I shunned body and self  
 to complete the first journey toward meaning  
 but it consumed me then vanished  
 I am that absence  
 The fugitive from heaven" (Darwish 1999/2009, p: 11).

In the above stanza, the speaker aspires to reach "what he wants" after he abandons the earthly burdens and worries. He will become a bird that will fly towards the truth even if he burns referring to the Greek mythology of Icarus, the son of the inventor Daedalus, who perished by flying too near the Sun with waxen wings. Darwish states here that the path towards the truth is thrilling and enjoying "flying", yet very risky and dangerous and still Darwish would take it if he reaches the "truth" in the end emphasizing his infinite passion towards knowledge. There is another allusion to the myth of the phoenix which is a legendary bird made of fire that turns into ashes in an endless cycle of life and death. The phoenix is a very common symbol of immortality in literature. It is used as a Greek allusion to indicate the immortality of Darwish's poetry. Moreover, Darwish sees himself as Prometheus "The fugitive from heaven" the Greek god who gave fire, a symbol of knowledge and enlightenment, to humans and sacrificed himself after being punished by Zeus to be eaten alive for eternity by a crow in captivity. He sees his poetry as fire that is

a source of enlightenment. This stanza has a lot of Greek mythology which creates a layer of intertextuality in the poem.

In the following lines, Darwish takes pride in his poetry and elevates the profession of a poet making it a purpose that cannot be achieved in the earthly life:

“One day I’ll become what I want  
One day I’ll become a poet” (Darwish 1999/2009, p: 11).

Darwish bluntly states that being a true poet can be achieved only in other dimensions to glorify the status of poets and the craft of poetry. This shows two things about Darwish: first, he highly appreciates poetry, and second his modesty as he is one of the most influential and important Arabic poets of his time, yet he still does not consider himself as one. He says in one of his interviews that he does not see himself as a poet (Mdfoundation1 2011). In the stanza below, Darwish shows how death transcends one’s poetry beyond the limitations of concrete and earthly poetry emphasizing the importance of death on the poetic level as an indispensable phase for poets to reach fine poetry.

“Water obedient to my vision  
My language a metaphor for metaphors  
I don’t speak or indicate a place” (Darwish, 1999/2009, p: 11).

Darwish considers death as an indispensable part of existence to reach the highest peaks of knowledge and wisdom. One can be neither whole nor fully wise without going through and experiencing death.

“The journey hasn’t begun and the path hasn’t ended  
The wise haven’t reached their exile  
Nor exiles their wisdom  
The only flower we know is the red anemone  
Come let’s go to the highest mural:  
The land of my poem is green and high  
God’s words at dawn are the land of my poem  
and I’m the faraway  
far away” (Darwish 1999/2009, p: 13).



In the stanza above, the speaker says that all knowledge on earth is a mere “red anemone” to indicate that the knowledge one gains afterlife is greater. Also, Darwish sees poetry as an important tool to reach and transcend to understand and comprehend full wisdom and knowledge.

In the following lines, the speaker bluntly addresses death and asks it to wait especially after its repeated attempts to claim Darwish’s life as discussed above.

“Wait for me Death beyond the earth  
 Wait for me on your land  
 Until I finish my talk with what’s left of my life  
 Not far from your tent  
 Wait for me till I finish reading Tarafa bin al Abed” (Darwish 1999/2009, p: 27).

Darwish wants to spend all time possible on earth to draw from earthly knowledge, especially poetry, and all possible other sources of knowledge to show Darwish poetic thirst and his passion for knowledge and wisdom. Tarafa bin al Abed is one of the best and most articulate old poets.

“Death wait for me Death  
 till I clear my mind in spring  
 and regain my health  
 Then you’ll be the noble hunter who doesn’t kill the  
 Gazelle while it’s drinking  
 Let’s be friendly and open together  
 I’ll give you my well-filled life  
 and you give me a view of the planets” (Darwish, 1999/2009, pp: 28-29).

Finally, Darwish boldly talks to death and tells it that he accepts and welcomes it, but when he is ready. Darwish asks death not to be taken by surprise. He says that death can have his life then he can contemplate and meditate into existence. For Darwish, this deal is fear and he welcomes it. Darwish portrays death as a phase of contemplation and self-recognition.

As shown above, Darwish has a very unique experience with death in which he literally entered a clinical death. He recounts this intriguing encounter poetically in his poem “The Mural”. He sees death as a continuation and a stage in which one can transcend and become an abstract idea rather than being restricted to earthly concrete things. Also, he says that one can be immortal through his poetry and arts. Darwish portrays death aesthetically as another mystical journey that leads to transcendence and wholeness.

### **4.3. Literary Techniques Used to Reflect the Mentioned Themes in Yeats’s Poetry**

This section of the study probes literary techniques that are used to reflect the mentioned themes in Yeats and Darwish’s Poetry. Unterecker (1996) states that the poem is a sophisticated relation among images, rhythms, and sounds which formulate a symbol for emotional experiences that cannot be expressed in other words. Unterecker (1996) also explains the relationship among imagery, symbolism and metaphor in which he says that imagery is an expansion into metaphor and symbol with the theme constructing the poem’s final form through the musical relation of rhyme and rhythm. Unterecker (1996) further asserts that image is the substantive from which a metaphor can be constructed and a sign that has the potential of becoming a metaphor or symbol to achieve an organic whole architectural structure through genuine aesthetics.

As a modern poet, Yeats excels at using symbols. First, he uses the symbol of “fire” in “No Second Troy”.

“That nobleness made simple as a fire,  
With beauty like a tightened bow, a kind  
That is not natural in an age like this” (Yeats 2000, p:73).

This symbol is multilayered in which it can be seen negatively as a symbol of destruction and positively as a symbol of warmth and enlightenment. Yeats also uses the “bow” as a symbol of beauty, stubbornness and destruction. In “Prayers for My Daughter”, he uses “the storm” as a symbol of life and future in addition to making his daughter, “my child” as a symbol of both beauty and innocence. “The storm” is a symbol of the uncertainty of life and its obscurity. The speaker wishes his daughter to know how to face and survive the turbulent life and wishes her all of the best in her journey facing this storm.

Imagery is a very significant literary device that is used in Yeats poetry as in the line “Once more the storm is howling, and half hid”. The speaker compares life to a howling storm to embody the grim reality and the uncertainty of the future. There is also a sense of repetition through the use of “Once more” to add more emphasis on the eminent misfortune of life.

“Once more the storm is howling, and half hid  
Under this cradle-hood and coverlid  
My child sleeps on” (Yeats 2000, p: 159).

“The gyre” is a famous symbol for Yeats in “The Second Coming”. Yeats (2013) highlights the idea of vortexes and spirals in the term “the gyre” as a symbol of pointlessness, futility and the dark certainty of an inevitable end. He shows his belief in inescapable fate and historical determinism. He discusses this idea in his book “Visions”.

“Turning and turning in the widening gyre  
The falcon cannot hear the falconer” (Yeats 2000, p: 158).

Yeats uses “the horseman” in “Under Ben Bulbin” as a symbol of courage, honor and elevated status. He also sees them as “superhuman”:

“Swear by those horsemen, by those women,  
Complexion and form prove superhuman” (Yeats 2000, p: 301).

The symbol of “the horseman” serves as the aesthetic purpose since it is mentioned at the beginning of the poem as something the poet is yearning to achieve then he achieves it in the end and announces it as a mandatory requirement to transcend and elevate in death.

“Cast a cold eye  
On life, on death.  
Horseman, pass by!” (Yeats 2000, p: 302).

In the following lines, Yeats employs imagery in “No Second Troy” as he draws a vibrant, and dark image of Ireland being burnt as Troy if the Irishmen at the time listened to Maud Gonne and resolve to violence. This imagery is woven with a dimension of intertextuality since “Troy” in the poem is an allusion to Homer’s renowned epic “*The Iliad*”.

“Why, what could she have done, being what she is?  
Was there another Troy for her to burn?” (Yeats 2000, p: 73).

One of the poetic devices that is used in “Prayer for My Daughter” is personification. Yeats compares the bleak future to a primitive person who is “dancing to a frenzied fire” to indicate his pessimism view of the future.

“That the future years had come  
Dancing to a frenzied drum  
Out of the murderous innocence of the sea” (Yeats 2000, p: 160).

The sea is another significant symbol in the poem. The sea symbolizes the unknown journey of life. Similar to life, sea can be quiet and graceful sometimes, yet violent and destructive other times. Also using the word “scream” repeatedly throughout the poem reflects the horrors of life and how life’s paths usually intersect with sadness and misery.

Oxymoron is a literary device in which contradictory ideas are presented together to draw a hidden meaning or to convey a complex idea. “murderous innocence” is a good example of a paradox in which the speaker joins two unlike and different words. The importance of this paradox lies in the fact that it mirrors the contradiction and inconstancy of life. The use of this paradox is very expressive since it aptly reflects the uncertainty of life and how it can be beautiful “innocence” and ugly “murderous” at the same time.

“May she become a flourishing hidden tree,  
That all her thoughts may like the linnets be” (Yeats 2000, p: 160).

In the lines above, Yeats uses imagery and compares his daughter to a fruitful tree to wish her wisdom and well-being. It is worth mentioning that “Prayer for My Daughter” contains another example of intertextuality by using Helen in the fourth stanza as an example of a very beautiful woman, nevertheless, she led a sad life and had a destructive influence.

In “The Second Coming” the poet starts by using anaphora in the first line to stress the vanity and uselessness through human beings’ brutal doings and vicious acts.

“Turning and turning in the widening gyre  
The falcon cannot hear the falconer” (Yeats 2000, p: 158).

Furthermore, Yeats uses metaphor and compares strayed humanity to a falcon who lost its way back to its falconer to denote how people have strayed from the path of right. Yeats draws a bleak image through metaphor to show that humanity has reached the point of no return and it is now beyond redemption as a result of its merciless and brutal deeds.

Additionally, Yeats uses hyperbole which is the poetic exaggeration in the description as in the following lines:

“The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned” (Yeats 2000, p: 158).

Hyperbole is used to emphasize the idea of pessimism and to draw a more powerful and impactful image to indicate humanity’s wrong deeds and vicious acts.

In the lines below, the poet draws a dark image by comparing Spiritus Mundi, which is the collective consciousness of humanity, to a sphinx beast that lurks in the darkness of a desert. Here there is an example of combining metaphor with intertextuality, as the sphinx is a Greek allusion, to achieve a complex lively dark compelling image. Intertextuality and myth have also a prominent role and presence in modern poetry (Allen 2022).

In “Under Ben Bulben”, Yeats draws a vivid and bright image by using metaphor by comparing “the wintry dawn” to horses that are ridden by those who lived their lives with passion and are now “superhumans”

“wear 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  
Where Ben Bulben sets the scene “(Yeats 2000, p: 144).

The use of the word wintry is very subtle as it indicates rain and rebirth. Yeats’ poetic devices create a deep structure elevating his poetic discourse and making it compelling to read and daring to unravel. It should be noted that the idea of “the gyres” has been also mentioned in “Under Ben Bulben” in addition to emphasizing it in his book Vision to reflect Yeats interest in this notion.

As a modern writer, Yeats uses clear and precise language and therefore his poetry provides a clear example of breaking from the traditions of the late 19<sup>th</sup> century that was

characterized by the use of long and wordy language. Emig (1995) defines modern poetry as the verse that emphasizes a break from traditions, high symbolism, imagism and clear precise language.

Nicholls (2010) emphasizes the significant presence of rhythm and rhyme and their importance in modern poetry. Rhythm and rhyme shine in any poem through using rhyming words, rhyming schemes, alliteration, assonance and consonance which can be found abundantly in Yeats poetry.

Consonance is the repetition of the same consonant sounds in the same line. Assonance is the repetition of the same vowel sound in the same line. Alliteration is the repetition of the same consonant sounds at the beginning of the words in the same line. The paper will select some examples only for the study's purpose.

“No Second Troy”s rhyming scheme is ABAB CDCD EFEF and written in the blank verse, the iambic pentameter. There is consonance of the sound /s/ in: Being high and solitary and most stern?

The assonance of the /o/ sound in: Was there another Troy for her to burn?

“A Prayer for My Daughter” is written mostly in couplet in which each consecutive two lines have the same rhyme at the end of the poetic verse. This can be related to the duality of the poem which is based on the conflict between innocence and corruption, hope and bleak future in addition to pessimism and optimism.

Also, it contains alliteration in the /h/ sound as in: Once more the storm is howling, and half hid.

The consonance in the /d/ sound as in: Under this cradle-hood and coverlid. The consonance as the repetition of the sounds /s/ and /ʃ/ in the line: She can, though every

face should scowl. The assonance as the repetition of the sound /a/ in the line: Hearts are not had as a gift but hearts are earned.

The alliteration of the sound /b/ in the line: but beauty born.

“The Second Coming” does not have a clear rhyme, but it is written in blank verse; the lines of the poem contain five poetic feet for a total of ten syllables in most of the lines. The consonance of the sound /r/ in the line: Were vexed to nightmare by a rocking cradle. The assonance of the sound /i/ in the line: Turning and turning in the widening gyre. Alliteration as the repetition of the sound /s/ in the line: Troubles my sight: somewhere in sands. This alliteration creates sibilance and whispers to echo the emptiness and the howling winds of the desert which adds more bleakness to the atmosphere and the setting of the end of the poem that ends with “the beast” reaching Bethlehem. The consonance of the sounds /b/ and /r/ in the last two lines invokes a feeling of pressure and exploding as the poem is reaching its conclusion while creating a destructive and ominous atmosphere.

Yeats’ “Under Ben Bulbin” is written in iambic tetrameter couplets for almost all of its parts. Mostly all lines contain eight syllables and four feet. The poem starts with the alliterative sound /s/ as in:

Swear by what the Sages spoke, Spoke and set the cocks a-crow. The assonance in /o/ sound in: Swear by those horsemen, by those women, Complexion and form prove superhuman.

#### **4.4 Literary Techniques Used to Reflect the Mentioned Themes in Darwish’s Poetry**

Darwish also uses modern poetic devices. His poetry contains imagery, metaphors, symbolism, intertextuality, rhythm and rhyme. In “Rita’s Long Winter”, Darwish uses



imagery by comparing Rita's fingers to vertical logs in a fence and her red manicure to berries as in the following lines.

“The berries on the fence of her nails light up the salt  
In my blood” (Darwish 1993/2009, p: 88).

Darwish uses oxymoron which is a poetic contradiction as in the lines below:

“Rita will depart in a few hours and leave her shadow  
as a white prison cell” (Darwish, 1993/2009, p: 89).

He compares Rita's absence with a prison cell, yet it is a white one. A prison cell is usually negatively depicted as being dull and related to dark colors. Darwish describes it as being white to reflect Rita's happy and relishing love memories. Moreover, Rita's love for Darwish is a prison, but a white one not dark. Additionally, Darwish uses the desert as a symbol of hopelessness and the state of loss that he suffers from as the desert is a barren infertile area.

Darwish uses another imagery in the following lines:

“The horsetail dallies with the freckles that are scattered  
like a drizzle of a dark light over the feminine marble” (Darwish 1993/2009, p: 91).

in which he compares Rita's ponytail end hovering over her freckled skin while turning her face to a horse turning around. What sets this kind of imagery apart is that it is dynamic and lively. Also, it needs a vibrant imagination and profound poetic skills in addition to a beautiful described person or item. Darwish further uses intertextuality in the following line:

“A share in Job's book, and in the harvest fest” (Darwish 1993/2009, p: 92).

He alludes to the Genesis and Job which are ancient Scriptures and religious books, to further glorify and elevate his love.

“I am he, I say  
 Who saw a gazelle throw her glitter upon hum  
 And saw his desires like a stream after you” (Darwish 1993/2009, p: 90).

In the stanza above, Darwish uses metaphor and compares Rita to a deer to indicate her beauty. He also uses simile and compares himself to a creek following his passion for Rita’s love. This shows the beauty of his beloved Rita and the nature of their love in which he was taken and drifted after her. The lines above also show the simple and beautiful poetic language of Darwish that uses direct and concrete images which is another feature of modern poetry as can be seen in what Pound (1934) highlights that modern poetry should be based on simple, direct and concrete poetic language and images.

In “The Everlasting Indian Fig”, Darwish uses symbolism in the first couplet by using “wind” to symbolize the state of loss and misplacement since the wind has no place to start from or end in. The father in the poem did not know where to go or what to do. He was in shock and in a complete loss.

“Where are you taking me, father?  
 Where the wind blows, son” (Darwish 1995/2013, p: 65).

In the lines below, the poet employs imagery and draws an image of the child and his father while leaving their village and home under the threat of being brutally killed while crossing and passing a fence of thistles to indicate the suffering and misery that Palestinians have been through after they were forced and displaced out of their homes.

“While crossing a fence of thorns:  
 Why have you left the horse alone?  
 To keep the house company,  
 O my son, for houses perish  
 if their inhabitants go away” (Darwish 1995/2013, p: 65).

In the stanza above, Darwish uses the horse as a symbol. This symbol is multilayered and can be interpreted differently. It can be seen as the hope of the Palestinians and as the younger generations who will continue moving forward despite the atrocities and suffering that their older generation has been through or it can be seen as the loss of beauty amidst all of this sorrow and displacement because it was left and could not be taken with them or redeemed.

“Here our Lord passed one day.  
Here he transformed water into wine” (Darwish 1995/2013, p: 65).

In the above lines, Darwish uses intertextuality and alludes to Jesus to indicate that Palestine, as a land and people, has a long heritage and a deep-rooted history.

In “Don’t Write History as Poetry”, Darwish uses the weapon as a symbol of humanity’s tendency for destruction and poetry and guitar as symbols of innocence and beauty to indicate the loss of humanity and how destruction prevails throughout the history of human beings.

“The weapon is the historian.  
And the historian doesn’t get fever chills when he names his victims.  
And doesn’t listen to the guitar rendition” (Darwish 2004/2007, p: 259).

Furthermore, in the above stanza, Darwish deftly combines symbolism with personification in comparing the weapon to a historian who writes history indifferently and does not name the victims to indicate the brutality and viciousness of humans who can do horrible things to other humans without showing any kind of remorse and regret. Darwish uses metaphor and compares history to a diary that is written by the weapon, who are the victors of wars, to indicate that human history is not accurate and is full of destruction and based on wars and conflict. In addition, humanity’s vicious deeds and destruction are being portrayed as a stain on the conscience of humanity as in the

following lines:

“History is the dailiness of weapons  
prescribed upon our bodies” (Darwish 2004/2007, p: 259).

Furthermore, in the lines below, the poet compares innocence and humanity to the violet flowers being preserved by poets and artists through their works to glorify the role of artists and literature as being the opposing force of destruction.

“Philosophers and artists passed through there and  
The poets wrote down the dailiness of their purple flowers” (Darwish 2004/2007, p:  
259).

As examined above “Don’t Write History as Poetry” is heavily structured around symbolism as being the dominant poetic device in the whole poem. In addition, hyperbole is the deliberate exaggeration of description. The speaker uses hyperbole in “a mad repetition from the slingshot to the atomic bomb” to exaggerate the vicious continuous endless tendency for wars, aggression and violence of human beings.

Oxymoron is a literary device in which opposing notions are offered together to deliver a complex idea as in “It is unrealistic reality or non-fictional fiction” (Darwish 2004/2007, p: 259) which is an example of paradox in which the speaker joins two unlike and different words. The importance of this paradox is that it echoes the inconsistency and fickleness of life. The use of this paradox appropriately imitates the uncertainty of life and how it can be a space of infinite possibilities and choices that have different results and consequences. Life’s reality sometimes has horrific incidents that make it hard to believe like the mass destruction of wars. People were disillusioned after the two world wars. Nobody expected the range of destruction and that was unreal for many people and hard to believe.

“The Mural” is one of Darwish’s longest poems and contains a lot of poetic devices. Some examples will be chosen only for the purpose of the study. The speaker uses oxymoron in the stanza below to further describe the experience of death as being complex and not easy state to describe. The use of oxymoron was fitting as it corresponds appropriately with the nature of death as something mystical and unprecedented when he says:

“Where now is my where?  
Where is the city of death?  
Where am I? In this no here?  
No time and nothingness” (Darwish 1999/2009, p: 10).

The poet moves on and uses simile and compares his poetry to grass that cracks a mountain open to indicate the fertility and impact of his poetry as being simple, yet influential and powerful.

“Like a thought equal to rain on the mountain  
split open by a blade of grass” (Darwish 1999/2009, p: 10).

Furthermore, in the lines below, Darwish uses metaphor and compares himself along with his poetry to a vine that will shelter the transients and slake their thirst with his poetry. Darwish introduces his poetry as a sanctuary. Vine trees are well known for their shade in the summer and high productivity of juicy grapes. The word “wine” means that the more time passes on Darwish’s poetry, the more it gets finer and more appealing indicating that his poetry is complex and profound and the more one reads it the more unravels and discovers its hidden and deep meanings.

“One day I’ll become what I want  
One day I’ll become a vine  
Let summer distill from me now  
So passers-by beneath the chandeliers  
of this most sugared place” (Darwish, 1999/2009, 11).

In the stanza below, the poet uses symbolism in “the sword” to symbolize strength and power and “the book” as a symbol of knowledge and peaceful means to transfer it. This symbol indicates that Darwish’s poetry transcends beyond the traditional aspects of arts and knowledge being even above sword and book.

“One day I’ll become what I want  
One day I will become a thought  
That no sword or book can dispatch  
to the wasteland” (Darwish 1999/2009, p: 11).

Similarly, in the lines below, he uses “fig” and “cactus” in which “fig” echoes beauty and the bright side of life while cactus reflects ugliness and the dark side of life. Also, fig indicates Palestine as it was mentioned in the Holy Quran as the land of fig and olive. This adds a layer of intertextuality as it alludes to the Holy Quran in addition to another national layer in connecting Palestine to beauty and the bright side of life.

“We were born in the time of the sword and the trumpet  
Between the fig and the cactus” (Darwish 1999/2009, p: 13).

With regard to rhyme and rhythm, the study will not probe these aspects as Darwish’s poetry is written in Arabic and Arabic meter, prosody and other related devices such as alliteration, assonance and consonance are fundamentally different from the Arabic way of analyzing meter.

As examined above, as a modernist writer, Darwish’s poetry is revolutionary in which it is structured on hard, clear and precise images. Furthermore, he avoids unnecessary wordy poetry in favor of short, concise and descriptive lyrical poetry. It should be noted that Darwish’s poetry was not only revolutionary but also influential and had a big impact on Arabic literature and modernism. Somekh (1991) states that Darwish’s modern poetry has a notable influence and impact on Modern Arabic literature and its literary movements.

## 4.5 Comparison and Contrast

### 4.5.1 The Themes Used by Both Poets

Aesthetics rises from both similarities and differences. Yeats and Darwish lived in two distinct cultures, time periods and geographical places and spoke different languages. This gives way to thematic diversity and technical disparity between the two poets. Yeats and Darwish are two similar and comparable poets, yet they have differences. They diverge and converge thematically and technically. This is not only because their themes in the tackled poems above are similar but also because their literary devices and poetic language are similar as well. Michael (2021) notes that great poets usually overlap and intersect since they speak and think of one language, poetry. Therefore, there are key arguments for similarities and differences in the works of the two poets that should be explored and studied.

Love is very often the spark of emotions that gives way to the finest poetry (Stallworthy 1973). Both Yeats and Darwish reflect love in their poetry. As it is explained in the literature review, love, as a theme, was dominant in their literary works. Two poems were chosen to be analyzed to explore the theme of love in Yeats' and Darwish's poetry which are Yeats' "No Second Troy" and Darwish's "Rita's Long Winter".

Love was a powerful force and has a significant impact on their poetic production and orientation. Interestingly, both started their adulthood and emotional life with an unrequited love that heavily impacted and haunted their personal lives and poetic works for almost all their lives. Darwish and Yeats were abandoned by their lovers Rita and Maud Gonne. Furthermore, both of their love experiences remarkably have a national and political dimension in which Rita was Israeli and Maud Gonne had deeply different political views and orientations from Yeats in a very critical time in Ireland's history

which made both relationships impossible to last or flourish. These similarities were reflected in their poetry especially the selected two poems: Yeats' "No Second Troy" and Darwish's "Rita's Long Winter".

As analyzed above in the thematic analysis of the two poems, the two poets described how love can be very painful and destructive either with indifferent and apathetic women like Maud or with women who break their promises and do not finish the path of love regardless of the hardships as Rita. It was very obvious that Darwish had some beautiful memories and romantic moments with Rita which arguably make the parting even harder and more excruciating. On the other hand, Yeats's love was totally neglected and ignored. He has neither romantic memories nor beautiful moments. His love experience with Maud was completely bleak and painful from the very beginning. Both poets showed how destructive love can be and how helpless one can get in love. Also, they showed the negative and destructive impact on one's life during and after such unrequited love experiences. Despite all suffering, the two poets kept hoping, although very slightly, to start over but obviously at the end and throughout the two poems both love experiences were condemned and did not succeed. Regardless of all misery and suffering both poets kept describing their beloveds beautifully and affectionately.

Unsurprisingly, the themes of childhood and innocence in Yeats' "A Prayer for My Daughter" and Darwish's "The Everlasting Indian Fig" have several similarities and differences due to the life background of the two poets. First, the two poets displayed both the present and future as bleak and grim and to a great extent hopeless. Both poets depict childhood and innocence as shelters and sanctuaries from life's suffering and pain. These innocent, sincere and overflowing feelings were aesthetically reflected by the two poets, yet with several differences as will be discussed further on. Although Yeats witnessed



WWI and the critical turbulent period of Ireland struggling to get independence, he did not experience the close and profound tragedy of Darwish's childhood. Darwish's childhood and perspective of innocence were deeply affected by his childhood experience where he had to literally escape being brutally killed and shot dead. Experiencing such horrors and atrocities in childhood leads to a very pessimistic view of life and mental and physiological scars. All of this was reflected profoundly in his poems in general and in "The Everlasting Indian Fig" in specific. Both Yeats' "A Prayer for My Daughter" and Darwish's "The Everlasting Indian Fig" portray the loss of innocence, but the latter does that more grimly using darker words and more scathing images. Moreover, Darwish probes the theme through a story of a father and son escaping bullets and doomed death while Yeats tackles the theme using a story of a father praying for his daughter in her cradle inside a house. The different settings on the surface level of the two poems explain the differences on the deep levels in that Darwish's "The Everlasting Indian Fig" describes a darker childhood and a greater loss of innocence. Additionally, Yeats employs the innocence and beauty of his daughter as the opposing force of life corruption and cruelty while Darwish does this through the "horse", yet the horse was left alone in Darwish's poem to indicate the difference in the poems. Both poems captured a great sense of loss but in Darwish's "The Everlasting Indian Fig" it is more emphasized and denser. Unlike Yeats's "A Prayer for My Daughter", "The Everlasting Indian Fig" has a political and national dimension that encapsulates the Palestinian issue as one nation suffering and defeat while Yeats' poem talks in a broader tone.

As two modernist writers who witnessed the age of modernism and the 20<sup>th</sup> century with all its chaotic events, world wars and mass destruction weapon, without mentioning their childhood, Darwish's brutal childhood as was just explained above and Yeats being an Irish whose country was under the British occupation, both grew very pessimistic and

cynical of life. In general, Yeats' "The Second Coming" and Darwish's "Don't History in Poetry" explored the theme of pessimism deeply and proficiently.

The themes of the two poems were very alike. Yeats' "The Second Coming" draws a dark and pessimistic picture of the world; humanity is going astray and losing its way from its center and the right path. Furthermore, "world is falling apart", destruction and violence are everywhere paving the way to a very dark future full of devastation and viciousness. The poem depicts the future to be hopeless and desperate. Similarly, Darwish's "Don't Write History as Poetry" shares the dark and gloomy vision of Yeats' "The Second Coming". Also, "Don't Write History as Poetry" emphasizes the devastation of the world as a result of the destructive tendency of human beings. Both poems emphasized the continuity of the ironic endless never-ending vicious cycle of hatred and destruction throughout the history of human beings in addition to self-destruction and devastation as a result of the destructive nature, evil tendencies and vicious desires of humans. Moreover, the two poets heavily emphasized the idea of the pointless and futile purpose of human conflicts and struggle and their ironic urgency in self-destruction in addition to how humans do not learn from their mistakes and keep repeating them endlessly.

In contrast to Yeats' total hopeless pessimistic vision, Darwish has an undertone of hope and glimpses of optimism. Consequently, a thin layer of hope was generated in "Don't Write History as Poetry" in addition to the use of some words such as violet, nostalgia, poets and heaven that injected this glimmer of hope in the poem. Unlike Yeats, Darwish succeeded in creating a fading sense and an undertone of hope revolting amidst all of the overwhelming destruction and dominating darkness of human beings and their future. Furthermore, Darwish emphasizes the role of poets, philosophers and artists that

they have to rage against the fading humanity and keep nurturing hope and beauty through their art and literature as they are humanity's lost hope. However, Yeats highlights the very same idea in "Under Ben Bulbin"

In addition, there is another implied hidden undertone of post-colonialism buried in Darwish's "Don't Write History as Poetry". The speaker uses "weapon" as a symbol of the dominant colonial powers and "victims" as a symbol of the suppressed colonized entities. Moreover, the poem depicts colonialism and post-colonialism state of the world as a state based on conflict, suppression and power instead of harmony, equality and mutual understanding and that's why history can't be written as poetry because poetry has become a stranger in the age of chaos and destruction. In "The Second Coming", a sense of hope was growing at the beginning of the second stanza, but it was savagely disrupted by the beast who reaches Bethlehem to indicate the loss of all hope. Both poets, Yeats in "A Prayer for My Daughter" and Darwish in "Don't Write History as Poetry" view art, beauty and innocence as distant, dislocated and aloof concepts that are in a constant state of instability and non-belongingness amidst humanity's evil deeds, ugliness of reality and destruction and devastation. It should be noted that hope was a variant poetic element for both poets. On the one hand, in the thematic analysis of childhood and innocence, Yeats' "A Prayer for My Daughter" included more hope than Darwish's "The Everlasting Indian Fig". On the other hand, in the thematic analysis of pessimism, Darwish's "Don't Write History as Poetry" shows higher levels of hope than its thematic counterpart "The Second Coming"

Finally, as a result of all of the above loss of innocence and love, total destruction and annihilation, death was an inevitable theme to be seen in Yeats and Darwish's poetry. After exploring many themes in their poetry, the two poets ventured into the theme of

death as one of the final themes that were poetically explored by them in their late stage of life.

Additionally, Yeats and Darwish competently probed and tackled the theme of death in their poetry and had many points in common. To begin with, both poets viewed death as a beginning of a new path not as an end. They celebrated death as a mystical thing that is mysterious and unknown, yet very intriguing and compelling to be ventured into and explored. The two poets showed keen interest in the reincarnation idea which is having been reborn in another body and also how existence is based on mind and soul. Both poems converge on the significance and impact of art and literature and how one can also be immortal through his works after earthly death. Both poets view death as a state of stable quietness, stillness and serenity where one can have a rest and feel free from the burden of the earthly life. The two poets also see death as an indispensable phase to transcend to a more abstract entity and existence.

Interestingly, Darwish and Yeats use the same symbol of “the horse” and “the horseman” in the journey of death. This point in specific reflects the aesthetic correspondences between both poets. In addition, both poets depicted life’s absurdity almost the same using the same ideas and expressions:

“Cast a cold eye  
On life, on death” (Yeats 2000, p: 302).  
Throwing them a glance and passing on (Darwish, 1999/2009, p: 54)

Unlike Darwish, Yeats touched on and emphasized the point that one should lead a passionate life in earthly life. To him, it was mandatory to have a complete and fulfilling death experience. Yeats invites everyone to live passionately, be open to life to the fullest and have no regrets then embrace death as a second stage not as an end and this is the “gist” of being. Also, Yeats mentioned parting and its painful impact on both the diseased

and his loved ones. It should be noted that both poets depicted death as an indispensable and necessary phase one must go through to reach poetic maturity. The two poets portrayed death as a requisite state of both literary and existential transcendence.

On the other hand, Darwish draws on childhood and an image of a woman while describing and exploring death. Furthermore, perhaps, Darwish's most distinctive feature when it comes to the theme of death is his literal and actual experience with death when, as mentioned above, truly died for several seconds during an open heart surgery in which he claims that he ventured the actual realm of death to be recorded poetically in "The Mural". This actual and real encounter with death that is poetically reflected in his poem gives Darwish an edge when it comes to tackling death in poetry which makes "The Mural" a very exceptional and unique poetic experience.

#### **4.5.2 The Literary Techniques**

The study uses modernism and modern poetry as its critical approach. Emig (1995) defines modern poetry as the verse that emphasizes a break from traditions, high symbolism, imagism and clear precise language. Poplawski (2003) accentuates that modern poetry celebrates aesthetics and the beauty of language and considers them vital present features in modern poetry. Furthermore, Nicholls (2010) emphasizes the significant presence of rhythm and rhyme and their importance in modern poetry. Intertextuality and myth have also a prominent role and presence in modern poetry (Allen 2022). Furthermore, Unterecker (1996) defines modern poetry as the poetry which is structured over imagery, symbolism and metaphor. Pound (1934) famously announces in his book "Make it new" that modern poetry should avoid wordy poetry and needless fuzziness and vagueness of poetic language. Unterecker (1996) says that the poem is a sophisticated relation among images, rhythms, and sounds which formulate a symbol for emotional experiences that cannot be expressed in other words.

As investigated above, Darwish and Yeats showed mastery in using modern poetic devices such as symbolism, imagery, metaphor and intertextuality. Subsequently, their poetry brims with clear precise language, rhymes and rhythm to make a good example of breaking from traditions. This was analyzed and explored thoroughly in the sections above for each poet aside. In this section, the paper focuses on critical points of similarities and differences.

To begin with, symbolism was a dominant poetic device in all poems. It is worth mentioning that both Darwish and Yeats use some identical symbols such as horse, desert, shadow, sea and wind in addition to gyre. Talking about the symbol of “sea” it is worth mentioning that for refugees when they escape the horrors of war, they usually reach the sea, so the sea is the dead end of their journey without reaching their wanted destination. Furthermore, the refugees who push forwards and try to venture into it, usually drown. Very few of them could cross the sea. In this sense, sea is either the end of the line or a desperate start indicating a state of desperation. The Syrian refugees’ crisis, sadly and unfortunately shows an example of this. Taylor & Francis (2017) highlight that large numbers of Syrian refugees, many of whom were elderly, women and children, drown in the sea while trying to escape the civil war and find better chances to survive. Unlike Yeats, Darwish uses gyre implicitly as a symbol while Yeats uses it explicitly.

Imagery is another present modern poetic device for both poets. However, Darwish’s imagery in his love poem “Rita’s Long Winter” was more colorful, dynamic and vibrant. This can be explained in that, in contrast with Yeats, Darwish had some romantic moments and beautiful memories with his beloved Rita unlike Yeats with Maud.

As for metaphor, both poets used it efficiently and aptly in their poetry. What is more, the two poets combined metaphor with intertextuality in several lines. Also,

intertextuality was a common and present feature for the two poets. Nevertheless, in several cases, Darwish's intertextuality intersected with Arab tradition and the Holy Quran in addition to Greek mythology. Conversely, Yeats's intertextuality was structured on the Bible and Western traditions in addition to Greek too. Helen of Troy is celebrated and used by both poets.

As a result of the subtle use of intertextuality, Darwish could achieve "breaking expectancy". Al Ajiely (2012) states that "breaking expectancy" is a kind of intertextuality and collocation in which the writer disrupts a fixed structure of a text by continuing it differently from what is expected after building a linguistic and semantic expectancy of limited word choice. In the stanza below, what an Arabic reader expects after the word "First" is "Kiblah" as these two words collocate in many Quranic and Islamic contexts.

"Each time I turned to face the first songs  
there were tracks of a sand grouse on the words" (Darwish 1999/2009, p: 43).

Using "breaking expectancy" adds a genuine layer and makes poetry more fresh and original. Also, "breaking expectancy" makes the poetry more appealing and compelling as it offers fresh poetic structures and new poetic discourse in addition to creating the element of surprise.

Additionally, both poets, in several places, used three poetic devices: repetition, oxymoron and hyperbole almost identically in "The Second Coming" and "Don't Write History as Poetry" to serve the same purpose that is indicating and stressing the endless, ceaseless and never-ending tendency towards war, violence and destruction instead nurturing and cultivating goodness and beauty of life which are all forms of and related to pessimism. Their use of the very same poetic devices to reflect the same ideas shows the deep correspondence thematically and technically between both poets.

All poems were written in clear, precise and direct language to be a manifestation of departure from traditional poetry respectively for both poets; Yeats from the 19<sup>th</sup> poetry and Darwish from the traditional Arabic poetry. It should be noted that Darwish's break from tradition faced more resistance as he lived in a very literary conservative culture.

In his book *ABC of Reading*, Pound (1951) coins three new terms and he argues that fine modern poetry should aspire to achieve them. These terms are phanopoeia, melopoeia and logopoeia. "NEVERTHELESS, you still charge words with meaning mainly in three ways, called phanopoeia, melopoeia and logopoeia. You use a word to throw a visual image onto the reader's imagination, or you charge it by sound, or you use groups of words to do this" (Pound 1951, p: 37).

In other words, melopoeia is achieved in poetry when words are charged beyond their direct meaning through musicality which directs its meaning to add emotional correlations by sound and rhythm of the speech. Phanopoeia is the casting of images towards breaking the visual imagination boundaries and uniting with it, in short imagism. Lastly, logopoeia is when poetry uses words beyond their normal meaning to invoke the visual imagination alongside phanopoeia in addition to evoking emotional correlations with melopoeia. Logopoeia is the poetic dimension that is formed and reached after achieving melopoeia and phanopoeia. It is where they traverse and intersect. As discussed in the study so far, both Yeats and Darwish through using the modern poetic devices, especially symbolism, imagery, metaphor rhyme and rhythm, could achieve melopoeia, logopoeia and phanopoeia.

As investigated above, according to Pound, Yeats and Darwish could achieve the three levels of modern poetry. The two poets showed high mastery in harnessing poetic devices and combining them, such as combining symbolism, intertextuality through the



catalyst of imagery with the musicality of poetry that is manifested in rhyme and rhythm, creating a complex poetic technical structure that greatly enhances and boosts the thematic dimension of their poetry. Darwish says the following in describing such poetic mastery:

“He knows what he wants of meaning. All is absurd.  
And the words have their tricks in hunting their antitheses, in vain.  
He tears the hymens of words then returns them  
as virgins to his dictionary. He leads the horses  
of the alphabet to his ruse like sheep, and shaves  
the pubes of language: I have taken my revenge on absence” (Darwish 2004/2007, p: 317).

Before concluding this paper, it should be noted that perhaps what sparked the whole idea of this study from the very beginning was the correspondences between Yeats and Darwish’s poetic stages and transformations in which both poets began as national poets; both were called the national poet of their countries respectively. Then, the two poets had a very impacting failed love story that had national and political dimensions. Finally, both poets had a notable shift towards contemplating, philosophical and self-discovery poetry in the late stages of their lives.

Last but not least, Darwish says “Beauty is only the achieving of what is appropriate.” (Darwish, 2009, p: 94) It is very interesting how he uses the word “appropriate” not the word perfect or flawless for instance. This is an indication that poetry is based on balance and equilibrium of themes and techniques, form and content in addition to emotions and language. This study, as analyzed above, believes that this kind of critical balance and equilibrium was reached by both poets.

Finally, this paper strongly believes that poetry is a universal semantic catalyst that can cross all languages, cultures and time. It is a divine means of communication and sublime language which transcends people to exclusive realms one cannot venture into

without the talent of producing it or, at least, appreciating it. Therefore, all criticism and analysis that have been tirelessly provided by the researcher in this paper have merely scratched the surface of the poetic iceberg of the two poets and provided only one way of propping, interpreting and appreciating these two great poets William Butler Yeats and Mahmoud Salim Darwish.

## **CHAPTER FIVE**

### **Conclusions and Recommendations**

After answering the questions of the study, this concluding chapter presents the results and the conclusion of the study.

#### **5.1 Conclusion**

Regarding the first question about the shared themes of Yeats and Darwish, as discussed above, the themes used by both poets are the same. Next, the modern poetic devices that are used to build the themes were not only the same but also the way of use is also very similar and sometimes almost identical. Both poets tackled love, nationalism, childhood and innocence, pessimism and death and were presented and explored similarly by the two poets.

As for the second question, the two poets also used the same modern poetic devices such as symbolism, imagery, metaphor and intertextuality. Moreover, they showed great mastery of rhyme and rhythm as a result of using other poetic techniques such as alliteration, assonance, consonance and repetition. As a result, their poetry was structured on clear, precise and direct language in addition to being a manifestation of breaking from traditions. The two poets didn't only use the same modern devices, but also in many cases, they could combine them creating a complex poetic aesthetic structure in their poetic works. It is worth mentioning that the use of these modern devices and techniques played a crucial role in constructing the previous themes. Last but not least, the study showed and explored many similarities alongside some differences. These differences do not indicate any superiority or advantage of any kind for any of the poets. They just showed how modern poetry can be shaped and formed differently.

Finally, W.B. Yeats is recognized globally to be one of the greatest writers in English

literature in specific and world literature in general. His status as a pillar and a key literary figure of modernism is well-known and undisputedly recognized. However, Darwish didn't receive the same recognition, especially on the international level. Therefore, this study strives to be one step forward to prove Darwish's literary importance and poetic influence and his great contribution to modernism and world literature based on the principle that world literature is universal, timeless and doesn't belong to a certain culture, time period or language.

## **5.2 Recommendations**

1. More comparative studies should be done on Darwish's literary work.
2. More studies should be done on Darwish from a modern perspective.
3. More studies should be done on Darwish investigating the themes and literary techniques used in his poetry to show his contribution to and impact on Arab and world modernism.
4. More comparative studies should be done on Yeats' literary work.

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