CHAPTER – V
CONCLUSION

The foregoing discussion has abundantly established the significance, extent and depth of the way the five facets of alienation have found expression in the major plays of Yeats.

W.B. Yeats, a noted, remarkable and powerful poet, was acclaimed by a number of critics and modern poets as the poetic sage of the twentieth century. Yeats poetical works clearly shows that he was a poet of alienation. Though Yeats is regarded primarily as a poet, it is wellknown that he has also devoted much of his energy to writing plays and for many years his time was taken up as Manager of the Abbey Theatre with ‘theatre business, management of men.’

In his early career he wrote romantic plays, but as his experiences as a writer became rich, he went on changing both the matter and manner of his plays. It became a habit with him to generalize the personal problems and to personalize the general ones. Yet it must be admitted that his love affair with Maud Gonne though tragic, provided substance and inspiration throughout his career.

Yeats was a man of various interests, which are reflected in his plays. While bringing into his plays his interests and ambitions, he had to assume several masks. His plays shows that he was a writer of alienation. Though he has handled different types of themes.

All his life Yeats quarreled with himself and gave to the world the best that he could do. His dramatic output is nothing but the record of his various conflicting and contradicting moods as a result of which he turned out to be a most powerful dramatist of the theme of alienation in modern times.

His youthful works, with their themes of death and escape, reflect his early propensity to cope with conflict by fantasy or withdrawal. Again and again in these early works we find an
unsuccessful guest for an incestuous love object, a sense of disembodiment or loss of identity, and themes of oral deprivation. Yeats's relationship with his mother was unsatisfactory, not happy and because of this thing he faced the difficulties with women. His fleeing from these problems into fairyland suggested no proper solution. When he saw his insubstantiality objectified in his early work, he deplored it and began a series of psychic maneuvers that led to a strengthening of both style of self. In the last years of his life Yeats was tormented by the bodily humiliations of old age and the fear of importance, he was visited a new by his youthful fears of fusion and we see this all in his plays through characters' alienation.

Yeats characters are alienated from God, Nature, Society, Family and Self. As comparing to other facets of alienation there is not much scope for alienation from Nature in his plays. Especially self-alienation is powerfully reflected in almost all plays. Yeats has presented supernatural atmosphere and fairy world in his plays even we also find in his plays the isolated images of delight, gracious ancestral houses, fountains, dancers, great-rooted blossoming trees, etc. The inhabitants of this tragic world are not all human. Curlews, herons, hawks and the solitary swan imply isolation and frequently, desolation. The mythical Cuchulain encounters Fand and the Sidhe. The Young Man of The Dreaming of the Bones encounters ghosts. The human inhabitants of the landscape are, like the sea-borne birds, almost always seen as isolated, brought to ruin and destruction: Swift ending in madness, Parnell brought down by those he had served. Countess sells her soul for people etc. They are always in search of an impossible aim. Yeats's characters want to go away from reality. They are tired of routine practice. Some are tired of life and ready to sell their soul. Yeats has indirectly presented the problem, confusion, doubt, restlessness, disbelief, misunderstanding and duality of mind of the modern man. Man is not happy in his state. His problem of existence arises and he
asks question about his own personality. Modern man has lost his own personality, image and his dreams. Yeats presents in the poem, ‘Second Coming’, the atmosphere of Irish Civil War that followed the first world war along with the several continuing disturbances throughout Europe. There is wide gap of communication the distance between the owner and the owned, the maker and the made. The centre can not hold its parts together and absolute anarchy is let loose in the world. Here the centre of character’s heart is broken and things are out of joint. Yeats’s good characters are alienated from themselves because they won’t find any faith or strength in their goodness, as their goodness has become ineffective amidst the wicked, violent forces of the warring world. Some characters are lost their emotional approach towards God, Family and Society. There is no understanding between man and man. Yeats’s position as a writer is safer that of his contemporaries including Eliot. In comparison with Eliot, his position has “risen, and that his appeal is wider and more diffuse than Eliot’s and perhaps also less passionate but possibly more permanent” (Engelberg 88). Yeats’s future as a poet is brighter but as a dramatist he is not a very popular. According to George Moore, “Only Shakespeare and Yeats had written blank verse plays as they should be written” (Saul “Yeats’s Dramatic Accomplishment” 137).

In spirit, therefore, his plays are closer to the plays of Maeterlinck and of Villiers de L’Isle, Adam’s Axel, whose performance he saw in France. The whole concept of capturing “a moment of intense life and isolating, it was what might have been expected of a symbolist drama. The symbolist literature of the nineties was essentially concerned with intense moments” (Worth 383).

Yeats’s dramatic career ends without any resolution of the contradictory aspirations he had experienced all his life. His protagonists, Swift, Cuchulain, King Congal all aspire towards the cauldron of destructive passions hoping to rise from the bondage of the
flesh toward renewed spiritual life. But each of fated to plunge downward within the cycle of nature, caught within its demonic repetitions of humiliation, despair, and extinction.

This discussion proves that Yeats is great dramatist of the theme of alienation.

Modern humanity should think about spiritual things. Any kind of alienation puts man in despair, doubt, confusion, inwardly hollow and mad, and he can not live happily in isolation. Man can live a happy life, only when he is guided by a high spiritual sense. Man must think morally and spiritually, and must listen to the true voice of the soul. In other words his restoration to God will restore him to Nature, Society, Family and his own Self.