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MODERNİST ESERLERDE DEĞİŞEN ZAMAN KAVRAMI VE ZAMAN-İNSAN
İLİŞKİSİ: YEATS'İN KISA HİKAYELERİ

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DANIŞMAN
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**CHANGING TIME CONCEPT AND TIME-MAN RELATIONSHIP IN MODERNIST
WORKS: YEAT'S SHORT FICTION**

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**THESIS SUBMITTED TO
CELAL BAYAR UNIVERSITY
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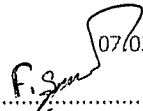
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ABSTRACT

This thesis aims at studying the parallelism between William Butler Yeats's fictional stories, "Rosa Alchemica" and "Red Hanrahan" and the dislocations lived in the flow of time. In this context, along with the fictional stories, how modernist works relate to gaps lived in time has been the basis of this thesis. The thesis consists of five basic chapters with the introduction and conclusion part. The first chapter deals with the relation of man to time and in the second section the dethronement of man, has been put forward. The Judeo-Christian concept of time has been deserted by the aid of the improvements in modern sciences. Among these are Lyell, the geologist's interpretation of the life span of man, Darwin's publication of the *Origin of Species*, and the excavations of the archeologists.

Plain to see is that the sense of time in the Victorians was not similar to ours. The dethronement of man in the creation pyramid came and man lost importance in this pyramid.

In the light of the first chapter, the changing time concept of moderns times is given. This second chapter includes a historical background with respect to time. The former Judeo-Christian linear concept of time put aside, the cyclic concept of time has been presented. The roots of this second argument could be traced back to Ancient Greece, The Maya and India. Furthermore, the notion of time has been discussed through several ages. In the last section, the question is posed to find the answer as to the problem of time. Could it be solved by an insight into the nature of the opposite of time? The general notion is that time, as an entity is finite, whose binary opposite is termed as eternity, but can the binary opposite of time be treated in the same work? Yeats as a modernist and as a believer in occult sciences tries to find answers to those questions aforementioned.

Third chapter is designed to find a relation between the life of Yeats and the themes he has chosen. William Butler Yeats who is a poet, essayist, or creator of cultural institutions is known with his troublesome dialogue with his hometown Ireland's emergence as an independent nation. To reflect the occultist and spiritualist philosophy inherent in his themes, he juxtaposes images in a way that the reader feels the combination of the emotional and the intellectual one. Moreover, the third chapter scrutinized the period in which Yeats wrote his works. A brief biography of him, regarding with his early years and education, his poetic features and lifetime philosophies, and lastly his short stories has been added.

The last chapters are designed to introduce the reader to the chosen works of Yeats for analysis. That is why in this chapter the plot summary of "Rosa Alchemica" and the structure of *Red Hanrahan* stories are given. *Red Hanrahan* consists of the titular Red Hanrahan and a few related stories. Since our aim is to clarify the diverse time concept and the déjà-vu in them, not all stories included in the book are chosen for the analysis and the scope is limited with the relevant ones. Thus, through my research I paved the way for a serious understanding of the chosen storied of Yeats.

In the fourth chapter, the discussion that there must be different locales from which we lived, is exemplified in a section with the aim in mind to examine the past time dislocation. Later on, the notion of the past dislocation has been explained in "Rosa Alchemica" after a brief synopsis of the story.

In the fifth section, the notion of the future time dislocation in relation to the déjà-vu effect has been discussed within the context of the second story entitled "Red Hanrahan." Before this, the synopsis of the second story has also been given.

To conclude my regards, it could be proposed that the growing interest in the modernist fiction to clarify the time concept is kept alive in the new and unique interpretation as well as the old interpretation of the stories considering the old Greek and the Maya beliefs in the cyclic time concept. Although this thesis have a few shortcomings, it seems to have met the demand to explain time concept in many aspects and also this concept has been exemplified within the context of the modernist works of William Butler Yeats.

ÖZET

Bu tez William Butler Yeats ve “Rosa Alchemica” ve “Red Hanrahan” kurgusal hikayeleri ve zaman akışındaki sapmalar arasındaki benzeşimi incelemeyi hedefler. Bu bağlamda, kurgusal hikayelerle birlikte, modern eserlerin zamanda yaşanan boşluklarla nasıl ilişkili olduğu bu tezin temeli olmuştur. Bu tez, giriş ve sonuç bölümleriyle birlikte, beş temel bölümden oluşmaktadır. İlk bölüm insanın zaman ilişkisini inceler ve ikinci bölümde insanın yaratılış piramidinde yerinden edilişi konusu öne sürülmüştür. Zamanın Yahudi-Hıristiyan bakış açısı modern bilimlerdeki gelişmeler yardımıyla bir kenara bırakılmıştır. Bu bilimler arasında, jeolog Lyell ve insanın yaşam süresi hakkındaki yorumu, Darwin ve *Origin of Species* (Türlerin Kökeni) adlı eseri yayınlaması, ve arkeologların kazı çalışmalarıdır.

Viktoryan döneminde zaman anlayışının bizim zaman anlayışımızla benzer olmadığı da oldukça açıktır. Yaratılış piramidinde insanın yerinden edilişi gelir ve insan bu piramitteki önemini kaybeder.

Birinci bölüm ışığında, modern zamanların değişen zaman kavramı da ayrıca verilmiştir. Bu ikinci bölüm de zamana ilişkin tarihi bir arka planı da içerir. Bir önceki Yahudi-Hıristiyan doğrusal zaman kavramı bir kenara bırakılmış, ve döngüsel zaman kavramı da sunulmuştur. Bu ikinci iddianın kökleri eski Yunana, mayalara ve hinde uzanır. Dahası, zaman kavramı da bir çok çağ boyunca tartışılmıştır. Son bölümde, zaman problemine bir yanıt aramak amacıyla bir soru sorulmuştur. Zamanın karşıtı doğasına bir iç bakışla sorun çözümlenebilir mi? Genel fikir de şudur ki, zaman sonsuz ikili karşıtı sonsuzluk olarak adlandırılan bir varlıktır, ama zamanın ikili zıttı da aynı eserde tartışılabilir mi? Modern bir yazar ve gizli ilimlere inanan bir insan olarak Yeats, yukarıda adı geçen sorulara yanıtlar bulmaya çalışır.

Üçüncü bölüm, Yeats ve yaşamı ile seçmiş olduğu konular arasında bir bağlantı kurmak amacıyla tasarlanmıştır. Bir şair, bir makale yazarı ve kültürel birimlerin yaratıcısı olan William Butler Yeats anavatanı olan İrlanda'nın bağımsız bir ulus olarak ortaya çıkışı ile problemleri bir diyalog geliştirmiştir. Bu konularda yer alan gizli ve ruhsal felsefeyi yansıtmak için, imgeleri okuyucunun duygusal ve entelektüel olanın bir birleşimini hissedecek şekilde bitmiştir. Bununla birlikte, üçüncü bölüm de Yeats'in eserlerinde yazdığı dönemi dikkatlice incelemiştir. Onun bir biyografisi de, önceki yılları, eğitimi, şiirsel özellikleri ve yaşamına ilham olmuş felsefeleri ve son olarak da eklenmiş olan kısa hikayelerini içerir.

Son bölümler okuyucuyu analiz için seçilen Yeats eserlerine takdim etmek amacıyla tasarlanmış son bölümlerdir. Bu nedenle bu bölümde, “Rosa Alchemica” hikaye özeti ve “Red Hanrahan” hikayelerinin yapısı da verilmiştir.

“Red Hanrahan” sadece isimden ibaret bir bölüm ve buna bağıntılı diğer hikayelerden oluşmaktadır. Amacımız farklı zaman kavramı ve hikayelerdeki önceden yaşanmışlık duygusu kavramını açıklamak olduğu için, bu kitaptaki bütün hikayeler analiz için seçilmemiştir ve konu kapsamı da ilişkili olanlarla sınırlıdır. Böylece, araştırmam boyunca, Yeats ve seçilen hikayelerini ciddi bir şekilde anlayabilmek için takip edilecek yolu kolaylaştırdım.

Dördüncü bölümde, bizim anlayışımızın dışında farklı zaman bölgeleri olduğu tartışması bir bölümde geçmiş zaman sapmalarını incelemek amacıyla örneklenmiştir. Daha sonra da, geçmiş zaman sapması fikri hikayenin kısa bir incelemesinden sonra “Rosa Alchemica” bölümünde açıklanmıştır. Beşinci bölümde, önceden yaşanmışlık duygusu, gelecek zaman sapmaları ile ilişkili olarak, “Red Hanrahan” başlıklı ikinci hikayenin kapsamı dahilinde tartışılmıştır. Bundan önce, ikinci hikayenin de bir incelenmesi de ayrıca verilmiştir.

Sonuç olarak, modern kurguda artan bir ilginin, zaman kavramını açıklamak için, döngüsel zaman kavramındaki eski yunan ve maya inançlarını göze aldığımızda, hikayelerin eski bir yorumlaması kadar yeni ve eşsiz bir yorumunda da canlı tutulduğu söylenebilir. Bu tezin bir takım eksikleri olmakla birlikte, zaman kavramını açıklama yönündeki talebi bir çok yönden karşılamış görünmektedir ve aynı zamanda bu kavram William Butler Yeats ve modernist eserleri kapsamında örneklendirilmiştir.

Bu tez kapsamında, ikinci bölümün “Orta Çağ ve Zaman” başlıklı üçüncü kısmında William Butler Yeats modern eserlerinden öncelikle mitolojik bir hikaye olan, “Dhoya” işlenmiştir. Bu hikaye, orta çağ insanının zihninde varlığını koruyan hayali dünyanın bir yansıması konumundadır. İrlanda’da yakınlarındaki hayali bir adada zaman kavramı işlenmiştir ve bu zaman kavramı, zamandan azade gizli bir bölgede bir başka biçimde varlığını sürdüren bir başka boyuttur. Bu hikaye, sonsuzluğun bir katmanı biçiminde varlığını sürdürür. Görünürde, bir mitolojik hikaye içerisinde kilitli kaldığımızı düşünürüz. Fakat bu hikaye, bizim zaman içerisinde bilinmeyen bir alan ve bilinmeyen bir zaman boyutu içerisinde hareket edebilmemize olanak sağlar. Yeats bu modern kurgu eser kapsamında zaman ve ötesi gibi kavramları araştırma olanağına sahip olur.

Aynı bölümün, “Aydınlanma Çağı ve Zaman” başlığı altında dördüncü kısmında ise, “John Sherman” adlı diğer bir modern kurgu eser işlenmektedir. Bu çağın en önemli ögesi, endüstri devrimi olmakla birlikte, daha da önemli olan bu dönemdeki çağ değiştiren icatların yardımıyla zaman kavramı ve insanın bilinci arasında geliştirilen ilişkidir.

Bu icatlar yardımıyla adeta geçmişe ait yaşantıyı koruyan duvarlar birer birer yıkılmış, ve insanlar kendilerini geniş ve rahat alanlar yerine, kalabalık binalar arasında sıkışmış bir şekilde bulmuşlardır. Şehirleşme ve bunun insanın yaşamına etkisi ve zaman kavramı ile bağlantısı bu eserde örneklenmiştir.

Bu eserde, Yeats öncelikle yeni yaşam standardı için yer olarak Hammersmith adlı bölgeyi seçer. Bu bölge, İngiltere'nin başkenti olan Londra'nın batısındaki Londra kasabasında şehir merkezidir. Sherman ve annesi, bu seçtikleri yeni yaşam tarzını bu bölgenin kuzeyinde olan Aziz Peter meydanında kiraladıkları küçük bir evde sürdürmeyi düşünürler. Şehirleşmenin ikinci ögesi ise, Sherman'ın Tower Hill caddesinde bir ofiste işe başlamasıyla örneklenir. Görüldüğü üzere apartman yaşamının varlığı ve ofis işinin başındaki yeni görevleriyle kişilerin endüstrileşme çağındaki konumları da belirtilmiştir. İnsan artık geniş sahalarda başı boş değildir. Aksine, belirli saatlerde işine gitmesi gerekmektedir ve dolayısıyla da zamanı verimli kullanarak kendini programlaması gerekir. Bu çaba zamanı belirlemek için bir kolaylık sunsa da, yine de zaman bilincini yansıtmak için yeterli görünmemektedir. Bu yaşam karmaşasının etkisi altında, insanoğlu yalnızca geçen zamandan haberdar görünür. Bu da, insan için sonsuzluğun öneminin azaldığını, bunun yerinde zamanın bölümlerinin önem kazandığını göstermektedir.

Dördüncü bölümde ise, "Rosa Alchemica" adlı bir diğer modern kurgu eseri dikkati çeker. Bu, yazarın diğer fantastik öyküleriyle birlikte New York'ta 1914 tarihinde ilk kez yayınlanmış olan kısa kurgu hikayesidir. Bu kısa hikayede, Yeats'in 19. yüzyılın gizli bilgilerini yaşamı için temel aldığı anlatılır. Hikaye ismini fizik ve ruhsal aydınlanmaya ilişkin 17. ve 18. Yüzyıl hareketlerinin yandaşı olan Rosa Crucis'ten almaktadır. Konusunu ise, Altın Şafak Derneği'nde karşılaşmış olduğunu iddia ettiği ortak bir arkadaşının ölümünden alır. Dahası hikayede bu dernek, onun tarafından Altın Şafak Derneği ismi yerine, Gül Simyası Derneği adıyla anılır. Bu, temelde bir kurgu eser de olsa, Yeats ve gizli bilimlere olan eğilimi, bir takım derneklerdeki gözlemlerinin kişiliğine olan etkisi konularında ipuçlarını barındırmaktadır. Başlangıçta, Michael Robartes ismini uygun gördüğü şahıs, onu inisiyasyon törenleri öncesinde pek çok yönden sınar. Bir düşünem zemininde, dernek toplantısı için seçilen kutsal ve gizli bir bölgeye ziyaret yapılır. Bu ziyaret, şeytani kültlerin bir tapınağının çöküşü ve üyelerinin ölümüyle sonuçlanacak, ve yazarın eski inançlarına daha sıkı sarılmasıyla da sona erecektir. Yazarın eski inançlarına dair bilgiyi de, gül tespihi adlı sembolden anlamaktayız. İrlanda Edebi Hareketi'nin, mitolojik hikayeleri canlandırma işlevi de, bize hikayenin bir çok yerinde ipuçları sağlayabilir.

Bu hikayedeki ikinci önemli husus ise, hikayenin başlangıç kısmında yazarın belli belirsiz yaşamış olduğu geçmiş zamanda sapmadır. “Rosa Alchemica” adlı eser kapsamında, zamanda oluşan boşluklar “Geçmiş Zamanda Sapma” başlığı altında işlenmektedir. Öncelikle, tartışılacak konuya esas oluşturan kişinin bilinmeyen zamanlara ve bilinmeyen mekanlara olan seyahati ve bu seyahatlerden dönüşü sonucunda elde ettiği sonuçlardır.

Nadiren rastlanan bu ve benzeri zaman sapmalarından elde edeceğimiz bir sonuç, zamanın niçin böyle belirsiz ve değişik şekillerde değişim geçirdiğinin gerçek nedeninin bilinmez oluşudur. Zamanda oluşan sapmalarda temel olan belli belirsiz de olsa, doğası gereği bu sapmaların gerçekliği eğip büktüğü ve onu değiştirdiğidir. Zamanda sapmalar, tetikleme mekanizmalarını müteakip birden bire ve nereden geldiği belli olmayacak şekilde oluşmaktadır.

Zaman sapmaları, esas kahramanın farklı bir alana, ve bilinmeyen bir zamana taşındığı şu anın değil, daha çok geçmişin bir parçasıdır adeta. Zaman sapmalarında, bu olayı yaşayan kişiler geçmişteki yolculuklardan döndüklerinde, kendileri hakkında bir şeyleri öğrenmiş olarak geri dönerler. Bunun yanı sıra, geçmişe ya da geleceğe olan bu ziyaretlerde, orada geçmişin ve geleceğin karakterlerini hazır bulurlar.

Dördüncü bölüm, esasen iki bölüme ayrılmış olan zaman olgusunun ilk kategorisini, geçmiş zaman sapmalarını izaha girer. Geçmişe doğru olan bu sapmalara ilişkin ortak bir takım noktalar vardır. Geçmiş zaman sapmaları şimdiki zaman üzerine katlanır, ve hikayeyi baştan sona değiştirir. Bu sapmalar, bir tetikleme mekanizmasıyla birden bire oluşurlar. Dahası, bu sapmalarda, geçmiş ya da gelecek zaman anlayışı geçmiş ya da gelecek olsun şu anki zaman anlayışına etki eder. Zaman sapmaları sırasında fark edilebilecek derecede sessizlik bu sapmalara eşlik eder. Bu deneyim esnasında, birkaç dakikadan birkaç saate değişen bir süre ölçümlenir, ki bu sapmalarda kişi kendini aynı anda sırasıyla hem geçmiş ve gelecekte hem de şu anki zamanda bulur. Bu faktörler, geçmiş zaman sapmasının kaydedilen belli başlı faktörleridir.

Bu teze temel olan son hikaye de, “Red Hanrahan” hikayeleridir. Bu hikayeler, zaman ve karakterler bakımından, birbiriyle bağımsız öykülerden oluşur. Bu son eser kapsamında, gelecek zamanda sapmalar, önceden yaşanmışlık deneyimi ile birlikte mukayese yoluyla sunulur.

Bilindiği gibi önceden yaşanmışlık deneyimi, bir yerde daha önce bulunmaya ait garip bir duygu durumu olarak tanımlanmıştır. Bu etki, sözlük anlamı gereği “önceden görülen” olarak basitçe tanımlansa da, aslında çağrıştırdığı anlamdan çok daha fazlasıdır. Bu deneyim öncesi, kişi bir çeşit farklılık duygusu hisseder, ve bu olaya benzer bir deneyimi yaşadığını düşünür. Bu olayın tetikleyicileri ise, geçmiş yaşam deneyiminden farklıdır.

Gelecek zaman sapmaların da tetikleyici unsurlar; fiziksel ortamdan, diğerlerinin konuşmalarına, kendi konuşmalarından bir objenin fark edilmesine dek değişim gösterir. Gelecek sapmalarıyla çok yakından bağlantılı olan önceden yaşanmışlık hissi; tanımlanmamış bir geçmiş an ile şu anki deneyimin bir etkileşimidir. Bu deneyim, hafıza fenomeni, geçmişe dönük sahneler, kriptomnezi, sahte önsezi, canlı hafıza, önceden sezme ve halüsinasyon gibi deneyimlerden ise oldukça farklıdır.

“Red Hanrahan” hikayeleri, Hanrahan karakterinin benzer bir deneyimi ile başlar. Bu gelecek zamanda sapma deneyimini başlatan tetikleyici etmen, İrlanda’nın farklı bölgelerine ait unsurlara ait bir şarkıdır. Daha sonra, esas karakter kendini, kendine bir mesaj getiren kişinin malikanesinde bir kart oyununda bulur.

Kart oyunu ile bir gecikme yaşayan Hanrahan, başka bir rüyada uyanır ve aniden bulunduğu yerden ayrılmaya karar verir. Böylece, kendini başka bir yerde, bir derenin kıyısında bulur. Bu durum, geçmişe ait bir hafızaya ait hatıradan farklı olarak, önceden yaşanmışlık hissiyle de örtüşmektedir. “Red Hanrahan” hikayelerinde anlatılan bu deneyimde, geçmiş bir anın hatırası da her bir detayıyla tekrarlanmaktadır. Sonuç olarak, önceden yaşanmışlık hissi deneyimi, önceki bir olayın ona çok benzeyen bir tekrarı niteliğindedir ve bu olayın doğası farklı açılardan incelenmiştir, diyebiliriz.

TEZ SAVUNMA SINAV TUTANAĞI

Celal Bayar Üniversitesi Sosyal Bilimler Enstitüsü 03.02.2011 tarih ve 3/8 sayılı toplantısında oluşturulan jürimiz tarafından Lisans Üstü öğretim Yönetmeliği'nin 24. Maddesi gereğince Enstitümüz Batı Dilleri ve Edebiyatı Anabilim Dalı İngiliz Dili ve Edebiyatı Yüksek Lisans Programı öğrencisi Feride Şule KIVRAK'ın "Changing Time Concept and Time-Man Relationship in Modernist and Postmodernist Works (Modernist ve Postmodernist Eserlerde Değişen Zaman Kavramı ve Zaman İnsan İlişkisi)" Konulu tezi incelenmiş ve aday 11.02.2011 tarihinde saat 10:00'da jüri önünde tez savunmasına alınmıştır.

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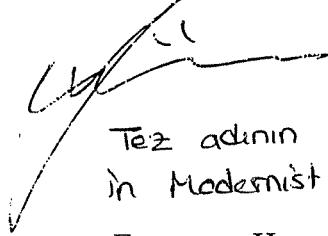


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Yüksek Lisans tezi olarak sunduğum “Changing Time Concept and Time-Man Relationship in Modernist Works: Yeat’s Short Fiction” adlı çalışmanın trafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliografyada gösterilen eserlerden oluştuğunu, bunlara atıf yapılarak yararlanmış olduğunu belirtir ve bunu onurumla doğrularım.

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INTRODUCTION

It is widely accepted view that English Literature as only an English creation is impossible to sustain. Together with Wales and Ireland, Ireland has always had great impact on British politics and Irish literature with W. Butler Yeats, G. Bernard Shaw, James Joyce, Samuel Beckett among many others have greatly contributed to the formation of an English canon.

Among the above counted influential and nationalistic Irish Writers, William Butler Yeats is distinctive for promulgating Irish folk tales and myths combined with a certain symbolism and a belief in occult powers. Fascinated by his works, we chose Yeats for my master thesis and we focused my study on his short stories.

Yeats is, before everything, a modernist and his oeuvre cannot be separated from the mainstream ideas of his time. By 1900, the central concepts of physics were based on Newton's foundation of matter and gravity force. Hence the reflections of such thinking appeared as in the form of well woven plots, chronological order in the narration of events, coherent and integrated characters in the majority of the literary works. However, the new century witnessed the birth of a new kind of thinking. Einstein's "Theory of Relativity" and Max Planck's "Quantum Physics" destroyed the Newtonian foundations by showing the opposite that matter has wave properties and light has discrete particle properties. Hence it became impossible to describe reality from one existing and stable point of view. Under the influence of these epoch changing findings in physics, the modernist and postmodernist writers reflected reality as both continuous in space and as local and non-local. Reality in their terms became causally connected but non deterministic. Chronological narration techniques were deserted and "stream of consciousness" technique was proposed instead. Characters in their works started to be shown as fragmented, yearning for integrity of mind but not reaching it. Even in modernist works, characters gave up feeling sorry for the lost of integrity, considering that it would be too impossible a thing to achieve. The aim of this thesis is to shed light upon the recent findings of physics and examine and exemplify their reflections on some chosen modernist and postmodernist.

Modern Literary theory makes us use of the findings of neighboring disciplines. It is sometimes anthropology, sometimes psychology, sometime history or sometimes physics as in the case of this study. In my study certain non-fiction works will be presented together with the fictional works and in what way the change in opinions in physics has influenced the subject matter of the narration of events in literary works or the process of character creation will be discussed. The method chosen is poststructuralist and de-constructionist.

Chapter 1 discusses the relationship between time and its relationship to the human condition. The sense of time is not similar with ours, so to speak as in the Victorians. The developments of the modern sciences result in an explanation of the question of time from a different angle. Among these developments were the Lyell the geologist's explanation about the age of human beings, the publication of Darwin, *Origin of Species*, the archeological excavations at Mycenae. As a result, the dethronement of man came in the pyramid of creations, as the loss of belief in the Christian scheme. Then, if time has to measure our consciousness about death and life, this cannot be done without creating a change between these two concepts (Durrel 23).

In the light of this notion, the second chapter gives the changing time concept of modern times. Could the problem of time be solved by an insight into the nature of the opposite time? The general notion is that time, as an entity is finite, whose binary opposite is termed as eternity, but can the binary opposite of time be treated in the same work? Yeats as a modernist and as a believer in occult sciences asks these questions and provides us with examples in his stories.

Chapter 3 is designed to find biographical resonance between the events of Yeats' life and the themes in his chosen works in my study. Whether as a poet, dramatist, essayist, or creator of cultural institutions William Butler Yeats was engaged in an intense and often troubled dialogue with Ireland's emergence as an independent nation. It was in 1923 that Yeats was awarded the Nobel Prize for Literature. In 1922 he became a senator of the Irish Free State (Cook, 29). Tracing his life and works one can easily see how distinctive his authorial stance is. Yeats

juxtaposes images in such a way that the reader feels emotional and intellectual are combined and melted as one. Furthermore, his abiding fascination with spiritualism and occult philosophy accompany his created images.

Chapter 4 and Chapter 5 are designed to introduce the reader to the chosen works of Yeats for analysis. That is why in this chapter the plot summary of “Rosa Alchemica” and the structure of *Red Hanrahan* stories are given. *Red Hanrahan* consists of the titular Red Hanrahan and a few related stories. Since our aim is to clarify the diverse time concept and the déjà-vu in them, not all stories included in the book are chosen for the analysis and the scope is limited with the relevant ones. Thus, through our research, we paved the way for a serious understanding of the chosen stories of Yeats.

CHAPTER – 1

THE NATURE OF THE RELATION OF MAN AND TIME

Time present and time past
 Are both perhaps present in time future,
 And time future contained in time past.
 If all time is eternally present
 All time is unredeemable.

1.1. The relation of man to time

The above extract is from T. S. Eliot's "The Four Quartets" meditates on time and its relationship to the human condition. In a way, Eliot sandwiches past, present, and future together, he creates the eternal moment, the natural condition of time. Eliot states that the past contains the future, a truism if time is conceived as sequential flow, that is, the future flowing into the present and the present flowing into the past, but an absurdity from the perspective of pure philosophy which holds that the future is always becoming and the past is always already gone. Eliot next suggests that the present and past will "perhaps" be found in time future.

T. S. Eliot as a modernist and an avant-garde poet is not at all easy to be interpreted in everyday terms. In fact every work of art, more or less, requires special efforts to grasp the clearest statement of what he means. Furthermore, among the greatest unknowns we meet in our lives is the measurement of time. "Time is the measure of our death-consciousness" writes Durrell (4). To verify his words he gives the other organisms as examples. Some of them measure time by a heat-unit; when the temperatures reach a certain degree they no longer exist in the environment in turn, he concludes, they must have a different idea of death. Then, there are those so-called simple cells which multiply by binary fission- they simply divide into two, leaving no corpse behind it as a human being does. Can we say that these organisms have the same notion of existence as human beings? "Does the caterpillar die to become a moth or would you call it being born?" asks Durrell(4).

Of course, within the scope of Durrel's seeing the facts, it is better to think that death and birth are almost interchangeable. But, has it always been the same? Was the sense of time the same with ours, say in the Victorians? Durrel finds the key concepts, as the turning points, between the years 1840 and 1900, since these years were characterized by tremendous intellectual upheavals in beliefs and values. Before that epoch it was common to explain everything within the limits of scriptures. Durrel reports:

The Victorians believed, among other things, that time had begun less than 6,000 years ago. Moses, they thought, was only separated from the first man by a few generations. In the Bampton lecture of 1859 George Rawlinson gravely suggested that Moses' mother, Jochebed, had probably met Jacob who could have known Noah's son Shem. Shem was probably acquainted with Methuselah, who had been for 243 years a contemporary of Adam. Adam himself had been made on the sixth day after the beginning of Time. The earth, according to the Victorians, had been created about 4,000 B.C. by God, and was more or less as we see it today, except that the perfect life we had been meant to lead on it had been corrupted by the Fall. (Durrel 14-15)

It is of course an easy gain to try to explain every question within the limits of *Genesis*. On the other hand, it is impossible to do so after the improvements of modern sciences. For one thing, modern geology tells us a different story. Lyell, a geologist, claims that man was at least 100,000 years old.

1.2. The dethronement of man

As for the contributions of modern sciences to today's way of thinking, we can count Darwin's book *Origin of Species* (1859). Before the publication of this work by Darwin, human beings were regarded as the unique creature which would command the pyramid of all creatures ever created, according to the holy scripture. The dethronement of the human being was made possible first with the help of geology and second with the publication of the book by Darwin. The effect of this on the Victorian thinking does not go without a comment. Sherwood gives voice to the shock brought upon the thinking of the aforementioned era:

For lack of clear thinking in these matters many lost their faith completely. Some felt that the historicity of the scriptural Adam was overthrown, and the doctrine of the fall and the need for redemption with it: and so came to lose belief in the Christian scheme. Others felt that the Bible had been shown to be true in some points and therefore no longer carried any assurance of authenticity I myself have little doubt that in England it was geology and the theory of evolution that changed us from a Christian to a pagan nation. The overt reaction of the age to geology was theological but its influence extended to every phase of thought. It completed in fact the revolution that Copernicus began (Durrell 16).

After the geology and the first publication of Darwinism, this time archeology fostered the change in the Victorian era. With the help of archeology the idea that Homer poems were not recordings of the dreams had been proved by Schliemann's excavations at the archeological site of Mycenae (16). Science, then could be observed to take a suspicious stance instead of a stable one.

In terms of the past and future of the science, we could name the logical positivist idea of August Comte. Every science according to him has a historical background. Each branch of science is made up of three stages.

In the first stage, called as the animistic stage mythical explanation gains ground. In the second stage, these mythical explanations are replaced with a mechanical understanding. In the third and the last stage, all explanations remain incapable and in this stage, it is no longer impossible to explain the world before us (Durrell 18). Thus, it is easy to propose that the Victorian viewpoint left itself to the law dominated Newtonian viewpoint. This change is best reflected by Sherwood Taylor:

The whole of the literature, art and philosophy of the past was based on the axioms that the changes of the world were a drama enacted on the unchanging scene of nature by unchanging man- a little lower than the angels and immeasurably above the beasts who had no understanding. The art, literature and morality of Europe were based on the Bible, understood in the old simple way. The later Victorians isolated in vast deserts of space and time, with God seemingly removed to the dim status of a remote Architect of the World, could no longer feel themselves one with those who dwelt contentedly in the little universe of past ages And so the Victorian moved out of man's ancestral home, with its temples, palaces, cottages and cathedrals, golden with age, tenderly formed by the hands of the masters, into a fine new city of science so convenient, so hygienic, so reasonably planned-but devoid of human tenderness and ancient beauty. [...] (Durrell 20).

The city that the Victorian moved, namely this city of The Victorian science has two basic qualities. According to the first quality under the effect of Hobbes who proposed that matter and motion together formed the world, if we could break down matter into its smaller parts, then we could get a solid piece of that matter. This was what Victorians believed. The second quality of the Victorian science was that there was a distinction between subject and object, which made the judgment independent of its observer, Durrell comments (21).

Later on, some twenty years or so, we would witness that, this relationship between subject and object would also be discarded by the theory of relativity.

Time, to put it simply gives us the impression that it was challenged with the help of geology first, secondly with the evolution theory, and as the last with relativity theory. The difference between the three dimensional view and the fourth dimensional one depended on the “idea of the nature of space and time and their relationship” (Durrell 23). This new theory was compounded of three dimensions, but with time as the fourth one. This inevitably changed our stance according to the understanding of the universe.

To conclude, Durrell mentions that if time is a means to measure our consciousness about death and life, it is not possible for it to do so, without creating a change between such concepts and death and life (Durrell 23).

CHAPTER 2.

2.1. Cyclic view of time

After a brief reflection as to the nature of the relation between man and time, in this chapter, a historical background to time and its relation to eternity has been presented. To begin with, the nature of the cyclic view of time as opposed to the linear concept is examined briefly. In the big picture, one is informed that the aforementioned cyclic time concept dates back to ancient Greek. This notion is known to have affected the middle ages in Greece and it has become the dominant understanding among the pantheistic religions. In nature, this time concept defines the events in motion which has a repetitive nature. Similarly, it is known that the traditional Indian time concept mentions of the cyclic nature of time, so these two traditions are in contradiction to the European Judeo-Christian concept of linear time. The former time concept, reminding us a wheel of the repeated times “excludes all other forms and incorporates an endless repetition of cycles,” (Katinka 27). Of the seemingly eternal circular move, Eliot in his *Four Quartets*, mentions of a vicious circle:

Or say that the end precedes the beginning,

And the end and the beginning were always there

Before the beginning and after the end,

And all is always now (10-2).

In opposition to the cyclic view of time, the latter linear time concept discards the repetitive feature of the former. Alternatively, it has nothing to do with a wheel, and the latter concept lacks the sequence, so to speak the recurrent feature in it. Theoretically, the linear concept of time imposes both a precedence and subsequence. As a matter of fact, time begins with the creation of man, for the explanation of this linear concept, and it ends with the eternal destruction, namely, the apocalypse.

As Priestley states in his book, *Man and Time* the Judeo-Christian concept of time, made away with the cyclic and recurrent nature of the cyclic time (145). According to Saint Augustine, at that period, to favor this cyclic concept was nothing but an act infidelity. It is commonly acknowledged that for the cyclic time concept, the unique crucifixion of the Christ should recur over and over again, for instance. However, the linear time concept assumes a straight path instead of a roundabout path, which means it supports the uniqueness of every event in history.

According to the design of the linear concept of time, man is the element of this second phase following the creation and assumingly it awaits the coming of the anti-Christ, and as the inevitable end of all times will come with the final destruction, the apocalypse. Both Saint Augustine and Priestley are of the same opinion that the events will follow this very straight path.

Is it reasonable to assume that time which follows either a straight or a roundabout path, is outside human beings? Differs Saint Augustine's idea of time in that it implies time is found inside, in our soul and mind. In this respect, this philosopher comments:

All the while, man's attentive mind, which is present, is relegating the future to the past. The past increases in proportion as the future diminishes, until the future is entirely absorbed and the whole becomes past. But of course the future does not yet exist and the past no longer exists. The mind, however, has three functions; "expectation-for the future, attention- for the present, memory-for the past (Priestley 146).

The obvious conclusion is that the mind of human beings shelters the expectation for the future. Although the world is inside of human beings, it does not imply an inward philosophy, but as straight and linear road as it things were on an arrow.

2.2. The Mayans Cyclic Time

In an attempt to visualize the cyclic time of a different kind, the Mayans' cyclic time, of the mildest folk of America, could be given as an example. Though their time concept is in nature cyclic, it differs from the general concept in that it is 'strictly linear.' For more of this cyclic time concept, as opposed to the Greek way of understanding, Priestley writes in *Man and Time*:

The Maya regarded all divisions of time as burdens carried by relays of divine carriers. Some of these were benevolent, others malevolent. It was very important, therefore, to determine who would be "carrying the day." There was repetition, it is true, because one set of Time-carriers would succeed another in this curious cosmic relay race, and in this sense the future might be like the past (Priestley 150).

In his book, Priestley comments that time is compounded of nine units of the Mayan time (149). These blocks of time, in its pattern refers to the carriage of them by divine carriers and this process is controlled by the calculation of the priests of Mayans. Of the nature of the carriage as to what is good or evil is discussed among them. Of those blocks of time, so to speak they form a complex calendar. In a detailed fashion, in his book Priestley comments that a Mayan year is compounded of "a 260 day- religious year with the 365- day civil year to give a period of 18, 980 days-or 52 years" (151). Lastly, it is possible to conclude that time follows a straight path, for a myriad of years and the result we get is that Mayan time is both cyclic and linear.

2.3. Medieval Age and Time

In his book, *An Introduction to Saint Thomas Aquinas* the concept of time is understood in relation to the concept of eternity. Saint Aquinas, correlates the time concept to the movement. To explain it further, there is no time without any change.

Eliot, summarizes the point in the *Four Quartets*, in his discussion on the relationship between movement and stagnancy and its probable effect on time:

At the still point of the turning world. Neither flesh nor fleshness;

Neither from nor towards; at the still point, there the dance is,

But neither arrest nor movement. And do not call it fixity.

Where past and future are gathered. Neither movement from nor towards,

Neither ascent nor decline. Except the point, the still point,

There would be no dance, and there is only the dance (II, 16-21).

In his poem, each lapse in the continual movement is important to understand the eternal dance. Each stop for a brief moment in eternity, is an end to that age. For instance, the end of the dark ages is a lapse in eternity, and what is more it is the beginning for another. Note that the bond of one age to another starts the cycle anew, as Priestley states (156). Indeed, from the narrow darkness of one age, the history gives birth to a broader and a new age. The age of Renaissance, which does not resemble to the Roman Empire could be given as an example.

Though the end of the dark ages is the beginning for another age, at hand there is the legacy of the dark ages. I refer again to Priestley who states that what remains of the dark ages is the existence of 'a magic place out of time'(157). In the dark ages, this magic places, as a portion of eternity is best reflected in myths. This shows that the men of that dark ages has not severed all ties with the myths and they set their minds free:

Centuries of bitter conflict, leaving wounds not healed yet, came out of this rejection of myth. Moreover, as some depth psychologists, notably Jung, have told us, a culture first shaped and colored by Christianity has reached us perilously lacking in

that fructifying mythical element which thousands of generations of men found necessary for their imaginative life. This may mean that we are living without myths, empty in our depths, or that, as our ancestor's children, we are still myth-making but in a negative inferior way, gilding and lighting up any rubbish (Priestley 144).

To exemplify, *Dhoya* as one mythological story is the reflection of the imaginary world which persists in the minds of the man of the dark ages. This story is significant because, it brings imaginary elements to life such as monsters, dragons, elves, fairies from the medieval ages. To summarize the story for this effect is invaluable. Being the slave of his fists of passion, the protagonist is left on the shore by Fomorians, by the natives of Ireland. Lost on this island, he befriends a fairy there, but to his great amazement, a stranger appears and challenges him for a play of chess. This challenge is another move, another opportunity to create a change in his life. Defeated as he is, not accepting the result with great speed he rides away. Losing the track of time, things become nothing but a blurred vision. Actually, in the text there is a fine line between change or stability and time usurped.

This imaginary island, separated from Ireland is a magic region out of time, but still another dimension of time which reigns in it. This mythological story takes place, just like one layer of eternity. Seemingly, the reason why we choose to be locked in such a myth is because they are just like machines of time travel, which let us out inside outside of time. In this island depicted, in *Dhoya* Yeats, as a mystic poet tries to search beyond time:

Slower and slower he went, with his eyes on the ground, bewildered by all that was happening. A few feet from the cave he stood still, counting aimlessly the round spots of light made by the beam slanting through trees that hid with their greenness, as in the centre of the sea, that hollow rock. As over and over he counted them, he heard, first with the ear only, then with the

mind also, a footstep going to and fro within the cave (Yeats 182).

To conclude, it is significant to suggest the medieval man does not get lost in the broad sections of life, but instead he is located in a less broader lane. In other words, one portion of eternity is mentioned, instead of the depiction of the bigger time. In sum, Priestley provides us with the imaginary depiction of a period of time out of the bigger section of time, and in one part of our minds, this place the mythical island still continue to exist (158).

2.4. Enlightenment Period and time

The age of imagination which has its hue of the darkness, after the aid of several scientific developments was left as “unknown, mysterious, superhuman, magical and fateful” (Priestley 161). In fact, human beings who are the slaves of this age was forgotten in it. The result of these researches has been the dominance of the reason instead of the imagination:

Reason, the inquiring and experimenting mind, brings everything into the light. So very soon all the enlightened, if they allowed God still to exist, regarded Him as a remote First cause, who had put together and then set in motion the vast but smoothly running well-oiled machine of the universe. God did not intervene in human affairs; worship and prayer were wasted efforts; men should study nature and use their reason (qtd. in Priestley 161).

The most important element as the enlightenment period was known as the industrial revolution. Of even greater importance is the relationship between time concept and the consciousness of the man with the help of the epoch changing inventions. The walls of the ancient way of living, then were shattered with these inventions and people found themselves shut up in the dense buildings instead of the wide areas of the countryside. The result, as the urbanization reflected in many lives is best exemplified in another story of Yeats, in *John Sherman*.

In *John Sherman*, Yeats depicts the setting as the place for a new standard of life, and he reflects his expectation from it:

Sherman and his mother rented a small house on the north side of St. Peter's Square, Hammersmith. The front windows looked out on the old rank and green square, the window behind on to a little patch of garden round which the houses gathered and pressed as though they already longed to trample it out [...]. Sherman went every day to his office in Tower Hill Street, abused his work a great deal, and was not unhappy perhaps [...]. The firm of Sherman and Saunders, ship brokers, was a long-established, old-fashioned house (Yeats 46).

This quote indicates the elements of the age of industrialization with the existence of the apartment life, pent up folk in them with their office work. In a way pressed, he had to define his appointments, so the man of this age tried to regulate time. This effort provided an easiness to define time, however it is not enough to reflect the consciousness of time (Durrel 24). Under the influence of this bustle of new way of life, man only was aware of the passing time, so for Priestley, the meaning of eternity lost all meaning for them (164).

The result of the loss of meaning of eternity with the eradication of the myths in the minds of the medieval man has been the need to form a link with the imaginary world outside him. To meet to the need for an outlet from the bustle of life, the creation of utopias regarding the society gained importance. Most importantly, the source for the utopias remained the same, and it was the return to the myths. Karl Marx, with his invaluable Marxist utopia, returned his face to a Judeo-Christian myth to explain it:

Marx has enriched this venerable myth with a truly messianic Judaeo-Christian ideology; on the one hand, by the prophetic and soteriological function he ascribes to the proletariat; and on the other, the final struggle between Good and Evil, which may well

be compared with the apocalyptic conflict between Christ and Antichrist, ending in the decisive victory of the former. It is indeed significant that Marx turns to his own account of the Judeo-Christian eschatological hope of an absolute goal of History (Eliade 206-7).

This quote indicates that those who expect that the theory of Marxism is a scientific theory is bound to be mistaken. At this point, I agree with Tucker who states that it is not a scientific theory, but instead “a philosophy and in great part a myth” (O’Neill 38).

2.5. India and Eastern Philosophies

After the background information as to time from several viewpoints has been provided, the eastern way of understanding time, as the key concept central to the philosophy of time will be discussed. As described in his book, *Man and Time* Priestley mentions of the existence of Atman and Brahman, the former being our essential self, the latter is the ultimate reality (168). In nature, the Indian philosophy relates to the cyclic concept of time with its realization of those two concepts:

One day for Brahma, the period of existence of a universe, and one night, during which this universe arrives at dissolution, are each equal to 4, 320, 000,000 human years; and these daily creations and dissolutions of universes will continue for “a hundred years of Brahma,” a mind reeling total of human years that the reader must work out for himself (Priestley 170).

To me, the author has no doubt in that he explains the period of the very existence of the universe with these two concepts. The beginning for a period begins with a Brahman, and it vanishes with another. These several universes, however points out another argument, which concludes with the notion that there should be a myriad of galaxies in this great universe.

As described in the book, *Man in the Dark* Auster makes the point of the notion of several universes. For the author, it is point clear that it roots from the idea of a sixteenth-century Italian philosopher, namely Giordano Bruno. The most important point is that God is “infinite, and if the powers of God are infinite, then there must be an infinite numbers of worlds” (68). To be brief, he was burned at the stake for this idea, although he did not abandon his view that it was not possible for one to spend his lifetime in one world. Bricks’ comment is of great note:

There’s no single reality, Corporal. There are many realities. There’s no single world. There are many worlds, and they all run parallel to one another, worlds and anti- worlds, worlds and shadow-worlds, and each world is dreamed or imagined or written by someone in another world. Each world is the creation of a mind (Auster 69).

This argument finds its resolution in one of the great time myths of the Indians which is found in the summary of the Indian text by Heinrich Zimmer, the *Brahmavaivarta Purana*. This text, begins with a scene in which Indra decides to honor the gods in a magnificent palace. Although the architect built a pompous palace, he was not satisfied so the architect complains it to Brahma. The God Vishnu, disguised in the ragged clothes, comes and sees him to bring him to his senses (Eliade 60). Of the relationship between Indras and the existence of many universes, Eliade writes:

The life and kingship of an Indra endure seventy-one eons [a cycle, *a mahayuga*, consists of 12.000 divine years or 4, 320, 000 years!], and when twenty-eight Indras have expired, one day and night of Brahma have elsapsed (qtd. in Elieade).

The vanity of Indra wanes after he has heard the figures aforementioned. In his book, Priestley concludes that “out of these unimaginably vast circling of time, our portion of it, together with our importance, dwindles alarmingly, shrinks to a speck” (171).

These and other examples throughout the text exemplifies the perspective that the more we learn about the universe in which we live, the more humble we become.

Is it reasonable to assume that as Eastern philosophies suggests, that time is unlimited? From the former calculations of such figures, it would be wrong to suggest that time is unlimited. In the book *Images and Symbol*, Eliade contradicts the view that time is unlimited. In Buddhist tradition, the diminution of the length of time in the lives of man is mentioned (Eliade 66). The life span of man during the age of the first Buddha, is accepted as 80, 000 years, while during the age of the second Buddha, the life span is viewed as 70.000. Consistently, the minimum period of the life span of man coincides the seventh age of Buddha, its name is Guatama.

The cycle within cycles, the Indian thought mentions of the recurrent nature of the ages in which the same sufferings will be repeated by each turn. Ultimately, it is absolutely true that this repetitive nature of time will lead to a chaos for the well-being and happiness for the human beings. The only way to escape is to transcend his condition and attain Nirvana and put this illusion of time aside.

2.6. Time, Poetry and Eternity

After a brief background as to the relationship between time and eternity in different periods has been provided, the relation between time and eternity is explained on a new basis. Firstly, in *Confessions*, Saint Augustine treats the subject matter in relation to eternity. For the author, it is clear that the problem of time could be solved by an insight into the nature of the opposite of time. Based on his argument, time as an entity which is finite, whose binary opposite termed as eternity, is correlated. Effectively, describe time, its binary opposite should be dealt with.

Secondly, Eliot the avant-garde poet evaluates eternity with the explanations of two paradoxes. In his book, *In the Structure of Literary Understanding*, Olsen mentions of the first paradox, the presentness (124). In order to explain more of this paradox, we asserts that time is eternally present, but it is not always present.

Furthermore, the symmetry between time and eternity is best reflected in his argument which states that eternity is located in a place where time does not exist, yet it is the place which makes what time is. In the *Structure of Literary Understanding*, Olsen mentions of the two lines from the Burnt Norton:

What might have been and what has been

Point to one end, which is always present (121).

Then, the argument that eternity is omnipresent, past, present and future is not real, but only is an allusion. The second paradox is mentioned in the fifth line of *Four Quartets*, and its suggestion is that it is “unredeemable.” Theoretically, it relates the eternal nature of time. In the article of Çüçen, regarding with the philosophy of time in the middle ages, he adds that time is eternal, so it is perfect and it does not need perfection. It causes change, time as the destroyer and it cannot redeem. In his *The Hero's Journey*, Joseph Campbell states:

The eternal cannot change. It's not touched by time. As soon as you have a historical act, a movement, you're in time. The world of time is a reflex of the energy of what is eternal. But the eternal is not touched by what is here (229).

The eternity causes change which is unredeemable but it does not undergo a change by itself. The movement with a simple act, this eternal moment is confined and with this very act of yours, time begins. The world of time which imposes a chronology, is a portion of this larger eternal moment. Of the relationship between eternity, and time, the garden metaphor is used in the *Four Quartets* for this effect. This garden symbolizes eternity, and it is not touched by space and time, so it has the function to discard laws governing time. In this way, with the image of the “rose garden”, time can be transcended. Eliot writes:

Into our first world, shall we follow
The deception of the thrush? Into our first.
There they were, dignified invisible,
Moving without pressure, over the dead leaves (23-26).

Time which has severed ties with the laws governing it, so to speak eternity is reflected best in the form of a wheel, or the snake eating its tail, or the ever-changing dance of Shiva. This nature of the eternity, though we have a small portion of it leads us to the understanding the creation process and beyond. Fairchild, mentions that creation is related with destruction, and he deduces from this fact that every creative act is possible with destruction. This argument is consistent with the second law of physics, namely entropy, the second law of thermodynamics.

Maharishi explains evolution which is based on the relationship between the act of creating and the act of destroying:

When life evolves from one state to another, the first state is dissolved and the second brought into existence. In other words, the process of evolution is carried out under the influence of two opposing forces- one to destroy the first state and the other to give rise to a second state. The creative and destructive forces working in harmony with one another maintain life and spin the wheel of evolution (Maharishi 27).

The relationship between time and eternity is a relation insurmountable, though they seem as the binary opposites for the first time. The relation of time to eternity is best reflected in two paradoxes aforementioned. The presence of time as the first paradox, whereas the last and the second as its retrievable nature have been clarified later on. To further the point, if we suppose that time is omnipresent, it should not have any boundaries, but in reality it has, so the notion of the eternity must have been introduced. The second notion which states that time is “unredeemable”, imposes that each instant is not possible to retrieve. In terms of time which is seemingly eternal, each moment is already past and never would return. It cannot redeem the changes it has already created, though. The destroyer time it is, at one instant of time, creates changes, but at the same time from this destroying chaos, there arises an order. That’s why, time is perfect and it does not need perfection.

CHAPTER -3

WILLIAM BUTLER YEATS

The author of the chosen main texts for this study, W. B. Yeats is not a haphazardly chosen one. Considering the years he lived in and the texts he left to us, he is a prominent modernist. He is not only a poet and a dramatist but also the writer of mysterious short stories. He is a Nobel laureate and In Fleming's words he is one of the "Early Modernists" (59) who gets the critics to rename the relation between work, world, audience and author within new terms. Fleming separates Yeats, Joyce and Pound from the Romanticists since the starting point of Romanticism is to reject the monadic fusion of the author and the work. However, these Early Modernists lived in a world devoid of social givens and from the need to give a meaning to their intellectual and national background they turned their faces to the mythologies, to the philosophies of the East, which made them intellectually highly complex authors. Within the limits of this biographical part, the Life and Works of William Butler Yeats will be presented under three subtitles, namely "His Early Years and Education", "His Poetic Features and Lifetime Philosophies" and "Yeats in His Short Stories"

3.1. Yeats' Early Years and Education

W.B.Yeats was born in Dublin on June 1865, in the seaside village of Sandymount in County of Dublin, Ireland. His mother, Susan Mary Pollexfen (1841-1900) was the daughter of a wealthy family from County Sligo. It is interesting that Yeats preferred to be buried to the same county, Sligo, completing a circle with his life. In terms of the political disputes in his family life, the wealthier part, his mother preferred to be loyal to the rule of the British whereas his father John Butler Yeats chose to be allies with the Nationalists.

On the other hand, a Bohemian vein is apparent in the family blood because the father was expected to complete his Law education and to become a lawyer but he gave his career up to become a portrait painter thinking that it was more important to follow his dreams.

Hence, both mother's and father's influence can be traced on William Butler Yeats' oeuvre.

The family of Yeats, after his birth in London returns there in 1887 after the years they pass in Dublin. In a *Critical Introduction*, the change from one place to another, inevitably has an effect on the life of the poet, Smith adds (24). The life in Sligo, and the visits paid to London make the utmost impact on his life.

Another important element regarding his family life is that they were members of the Protestant Irish minority. In his works, the effect of the Protestant stance could be observed. For instance, Smith again mentions that his grandfather John Yeats, was executed in 1803, the reason for it is the rebellion of him against the rule of British (22). As the grand-son of a Protestant rebel, Yeats takes a similar stance, namely a Protestant tradition and he makes a great use of minority writers and poets such as Swift, Burke, Goldsmith and Berkeley in his forthcoming texts.

We find Yeats attending The Metropolitan School of Art in Dublin around the years 1884-5 (Smith 27). There, he meets the writer George Russell, and the interest into the occult of him begins with this friendship. In Smith's words he is not much content with the things he finds there, except "mystical ritual, séances and several ceremonies" (Smith 28). In spite of his disillusionment in these first attempts, we see that Yeats will continue his quest in occult sciences and will reflect his views the best in his short fiction in the following years.

3. 2. Yeats' Poetic Features and Lifetime Philosophies

One of the major poets of the twentieth century, Yeats is a poet known with his inclinations regarding with the esoteric doctrine. This is the reason that most of his works have been severely criticized. Till the last decade, the bias towards those works was not suppressed. To this effect, many works were published both to inform readers of the esoteric involvements, and thus to help suppress the bias against them. Among one of such works, there is *Yeats's Golden Dawn*, written and published by George Mills Harper.

This work clearly reveals these esoteric pursuits of Yeats, as both a leader and a follower in the sect called the 'Golden Dawn'. In the years Yeats was a member, this society was known to follow the teachings of the secret books of Kabbala.

In their belief, the spiritual being each time becomes more and more coarse, until it forms the matter, as the metaphor resident in those teachings suggest (Smith 28). This example gives us insights into the darkness which predominates and never disappears in the skies till the sun rises (Smith 28). In many works of Yeats, the repetition of this metaphor can be observed. This metaphor and many different imageries accompanying it are provided by way of Kabbala teachings. Because of the Kabalistic teachings inherent in his works, Irish public did not welcome such pursuits of the occultism since these efforts were regarded as the works of heresy. At this point, in *Yeats's Golden Dawn*, one witnesses that Harper also warned him not to emphasize these tendencies in his publications (23). The result did not change, which means these subjects continued to be an inspiration for much of his works among the modernist writers of the twentieth century.

The intent behind the poetry of him, as one poet of both divine and magical, was to get knowledge from beyond our consciousness, Raine writes (44). Among the sources of inspiration were "Celtic lore, theosophy, Golden Dawn magic, Swedenborgian metaphysics, and neo-Platonism" (Graf xiii). Under the influence of an agnostic father, in the *Autobiographies*, Yeats is said to have started these pursuits, and he "began to study physical research and mystical philosophy" (59). To begin these pursuits, by the aid of a friend of him, namely a Charles Johnston, they both formed a society called the Dublin Hermetic Society (Graf 5).

There, the magic on which they both practiced formed the very basis of the magic rituals that would be underlying the Golden Dawn. *The Autobiographies* informs the reader of those studies:

Whatever the great poets had affirmed in their finest moments was the nearest we could come to an authoritative religion, [...]their mythology, their spirits of water and wind were but literal truth (Yeats 60)

In the year around 1886, the name of the society changed and instead it became the Dublin Lodge of the Theosophical Society (Foster 47). After that, around 1887s, he joined the society, formed by Madame Blavatsky, whose name was the Theosophical Society in London (Donoghue 5). As to one piece of information, later on, he was dismissed from the society by Madame Blavatsky. The other view claims that his self-imposed resignation separated Yeats from that society around 1889s. The May or June of 1887 was the year he was a member of another organization called the "Hermetic Students" (Graf 7). Later on, the March of 1890 was the date that he joined the Golden Dawn upon the invitation of a friend, Macgregor Mathers. This year was the same year of initiation as the member of this occult society. As to the members of the Golden Dawn society, there were motley citizens, so to speak the serious practitioners of the sect, which changed from Wynn Westcott and Annie Horniman, to noble citizens, Graf points out (8). Of the nature of this society Blake dictates in the *Complete Poetry*, that "all religions and as all similar, have one source (2). As to the explanation of Regardie, the goal of this society is mentioned in the oath:

I further promise and swear that with the Divine Permission I will, from this day forward, apply myself to the Great Work- which is, to purify and exalt my Spiritual Nature so that with the Divine Aid I may at length attain to be more than human, and thus gradually raise and unite myself to my Higher and Divine Genius and that in this event I will not abuse the great power entrusted to me (qtd. in Graf 9).

The early poetry of Yeats was deeply influenced by the literary movement of the late 1880s, known as the decadence movement, Smith adds (30).

Those years in the late 1880s and at the beginning of 1890s, developed a reaction against the mechanization of life (Smith, 30). Before then, fostered by the scientific developments, the dreams were discarded as useless, and what is realistic became more important. The “grey truth” was what Yeats was against at that time, which means to reject everything spiritual, Smith adds (30).

When my generation denounced scientific humanitarian preoccupation, psychological curiosity, rhetoric, we had not found what ailed Victorian literature The mischief began at the end of the seventeenth century when man became passive before a mechanized nature.... Or I may dismiss all that ancient history and say it began when Stendhal described a masterpiece as a ‘mirror dawdling down a lane’ (qtd. in Smith 30).

The poetry of Yeats was deeply influenced by another movement in poetry, known as the ‘Celtic Twilight’, in which the usage of the folk-tale elements widespread. The Fairy folk, is one of such folk-tale elements which means the souls of the dead. The lost souls who are in search for mortal people, are used in Yeats’ late period poetry to represent what is alien, Smith adds (33). One of the earlier poems of him, ‘The Man who Dreamed of Fairyland’, mentions the expectation of a heaven before death, but to find himself in hell. These poems show us that his fairy poetry has nothing to do with frivolity. The second fairy poem, ‘Red Hanrahan’s Song about Ireland’ has similar dark features in it. The ‘Lake Isle of Innisfree’, is one work of the same ‘Celtic Twilight’ poetry, though it is regarded as the worst poems written by him. Yeats’ downplay of the childish sentiments in poetry, is mentioned in a letter to one of his friends, Katherina Tynan:

I have noticed that it is almost all a flight into fairyland from the real world, and a summons to that flight [...] that it is not the poetry of insight and knowledge, but of longing and complaint—the cry of the heart against necessity. I hope someday to alter that and write poetry of insight and knowledge (qtd. in Smith 34).

This expectation of a new poetry, however would come after his experiences with his involvement with politics, he adds (34). This involvement with politics for Yeats begins after he becomes friends with William Morris and Maude Gonne, Mohr writes (Liebregts, et. al 223).

Though for Harrison, it was certain that politics did not create a new understanding, but instead the path he chose (43). It might not be wrong, but most of the time the case was that he was involved in political issues. It was true that Yeats was a mystic and at this point the question that how he associated his imagination stance with politics could be asked. In *Tumult of Images*, Mohr writes:

Yet, in spite of his critical stance, Yeats was actively engaged with political concerns in art and government. The question arises how he managed this tension between a life of the imagination and a life of political activity. The answer lies in his transforming political action into an enactment of imaginative processes. Literal events were brought to the imagination, which then transformed those events into variation, which in turn showed the complex reality which underlay literal action. Without denying the concrete event, but by using it, the imagination could free concrete reality from literal seizure in any single form (Liebregts et. al 223).

This world view is found with its utmost expressions in the two poems, in Yeat's *Collected Poems*: the first known as "The Song of the Happy Shepherd" and the second most known poem known as "The Sad Shepherd." Those poems were just like the illustrations of a poet, of his life full of sorrow, and at the same time, the poems treat the dilemma of what is right and what is wrong in nature (Liebregts et.al 223). Dealing with nature these poems, as Mohr depicts, have the pastoral setting. Besides, Yeats saves his political stance in the poems in this collection. In the first poem, the dark curve of the fairy poetry still remains. This very the same poem as subject matter consists of grave, dream and reverie.

Mohr states that what is common in both poems are the grave imagery, as the subject matter, though (Liebregts et. al 225). Apart from these two poems, the poem titled "The Tower", with its main theme is mentioned in a work written in his *Autobiography* (225). The integrity which character yearns for is touched upon first of all. To his mind, what appears horrific to him feeds the soul. In his *Autobiography*, after the collapse of the soul, the mind could imagine reality:

A poet creates from his own soul, that soul which is alike in all men. It has not joy, as we understand that word, but ecstasy, which is from the contemplation of things vaster than the individual and imperfectly seen, perhaps, by all those that still live the masks of tragedy contain neither character nor personal energy. They are allied to decoration and to the abstract figures of Egyptian temples. Before the mind can look out of their eyes the active will perishes, hence their sorrowful calm. Joy is of the will which labors, which overcomes, which knows triumph. The soul knows its changes of state alone, and I think the motives of tragedy are not related to action, but to changes of states. I feel this but do not see clearly, for I am hunting truth into its thicket and it is my business to keep close to the impressions of sense, to common daily life. Yet is not ecstasy some fulfillment of the soul in itself, some slow or sudden expansion of it like an overflowing well? Is not this what is meant by beauty? (471).

The poet, as Yeats writes out of the depths of his soul creates a feeling for tragedy. The result of those horrific events would be nothing but a strict sensibility (Liebregts et.al 226). In the order Yeats categorizes his other poems, the poems follow an order from his most refined works to the most debased ones. These include "Sailing to Byzantium", "The Tower", "Meditations in Time of Civil War", "Nineteen Hundred and Nineteen". The life of Yeats, in this brief minority could be summarized as his interest in the occult, as a member of Protestant minority in Ireland and then his leadership in three occult societies.

Though one of the members of the 'Celtic Revival movement', he participates in the reaction against the decadence movement, while interpreting the mechanization of life as the 'grey life'. That he is a man of contradictions is also observed in both of his involvement in politics and the imagination at the same time.

3.3. Yeats in His Short Stories

As one of the founders of the Irish Literary Revival, Yeats' short fictional texts rely heavily on Irish mythology and history. Similar to the poems discussed above, his stories deal neither with his Protestant past nor join the majority of Ireland's Roman Catholics but instead he devotes much of his life to study in myriad other objects namely theosophy, mysticism, spiritualism and the Kabbalah. Smith in *A critical Introduction*, defines that, for instance in his portraiture of the Rosicrucian society, the mystic rose image is one of those (29). The image of the mystic rose, symbolizes the woman with whom he fell in love in 1889. This image of a beloved one, becomes the source of inspiration for the succeeding works, as well. The short stories, chosen to be discussed within the scope of my thesis belong to quite early years in his career. For instance, "Rosa Alchemica" has been written and published in 1913 and "Red Hanrahan" has been published in 1927.

Yeats spent most of his life between Sligo, Dublin and London but of course his profound influence to the future poets and playwrights and short fiction writers did not stay so local. Especially towards the end of his writing career the radio broadcasts on BBC and his trips to the States contributed to him to gain a better popularity. William Butler Yeats died at the age of seventy-three, on 28 January 1939, somewhere in France. Complying with his wishes he was carried to Drumcliff Churchyard, County Sligo, in Ireland. His gravestone is inscribed with the epitaph: "Cast a cold eye, On Life, on Death. Horseman pass by!" the words which summarize his philosophy on life and death the best. He waited for death with hope since he believed that the ones who are afraid of death die many times in life and that the ones who are able to mock at it see it as only a "supersession of breath" (Gover and Pearson 189).

CHAPTER - V

ROSA ALCHEMICA

Footfalls echo in the memory
 Down the passage which we did not take
 Towards the door we never opened
 Into the rose-garden. My words echo
 Thus, in your mind.
 But to what purpose
 Disturbing the dust on a bowl of rose-leaves
 I do not know (Eliot, 11-18)

4.1. Background to the Story

W.B. Yeats's short fiction "Rosa Alchemica" is first published in 1914 in New York together with some other fantastic stories of the author. According to Fixler's accounts, Yeats joined the Hermetic Students of the Golden Dawn in March of 1890 and became interested in the magical practices of the group especially with the oaths and the rituals of this cult (Fixler 464). In time, Yeats made these nineteenth century occult beliefs a systematic basis for his life. The stories following this interest namely "The Tables of the Law", "Rosa Alchemica" and "The Adoration of the Magi" are known as Yeats' Rosicrucian stories (Fixler 464). The definition of the title of Rosicrucian is given in the Webster's New Collegiate Dictionary with the words "Christian *Rozenkreutz*: Rosa Crucis [is] reputed the 15th century founder of the movement: (1) an adherent of a 17th and 18th century movement devoted to esoteric wisdom with emphasis on psychic and spiritual enlightenment".

Fixler supposes that the March of 1890 is reputed to be the year Yeats joined the Golden Dawn. Yeats was forced to leave her society, around the same year, by Madame Blavatsky.

Therefore, unknown is the date he joined Golden Dawn and the date he joined the society of Madame Blavatsky. (Moore 1954; Yeats 1926). As described in his book *W.B. Yeats and the Irish Literary Revival*, Krans postulates Yeats met Joséphine Péladan, the French novelist and Martinist at that time. It is possible for us to deduce from this fact that he is in Paris before 1894. In his *Autobiographies*, Yeats indicates

that he met Stanislas de Guaita in Paris as well (46). The house of Guaita, supposedly is where he met other French Rosicrucians.

Besides, in the winter of 1895-96 he was also known to have shared the same room in the temple with Symons. Fixler said Symons helped him to read works of decadence literature in French. The definition of the title of decadence is given in the Merriam Webster's Collegiate Dictionary with the words "decadence: (1) one of a group of late 19th century French and English writers tending toward artificial and unconventional subjects and subtilized style" (320).

One of the decadence novelists, Huysmans, a friend to Symons was submitted for Yeats's information there. According to Fixler, this novelist attracted the attention of Yeats, the way he presented occultist subjects, especially with its fictionality (469). To the greatest extent possible, Huysmans attacks that society and the reason why he accuses them is the death of one of his occultist friends, Abbé Boullan. To a reporter in *Le Figaro*, he reveals that his friend, most probably has been cast under a spell and died (qtd. in Huysmans, xix). In the introduction page of *The Damned (La Bas)*, Hale, the translator of the novel distorts reality and states that Guaita has always put up a poor show in terms of the magical spells, thus he is innocent (xix). Huysmans fictionalizes this event. Under the effect of death of his friend, Boullan, he creates a Dr. Johannés, a role model doomed to put an end to demonical cults.

Collaterally, Robartes, a friend to the narrator in *Rosa Alchemica* is murdered. This is an imaginary character which is a "scholar, visionary, and recluse" (Conner 158). This imaginary personality is also mentioned in *Collected Poems*, in the notes page:

I now consider that I used the actual names of two friends, and that one of these friends, Michael Robartes, has but lately returned from Mesopotamia where he has partly found partly thought out philosophy. I consider that Aherne and Robartes, men to whose namesakes I had attributed a turbulent life or death, have quarreled with me. They take their place in a

phantasmagoria in which I endeavor to explain my philosophy of life and death. To some extent, I wrote these poems as a text for exposition (Jeffares 204).

The character of Robartes in the story is, said to be a friend whom he met in the Order of the Golden Dawn. This character is based on the life of his friend whose name is MacGregor Mathers (Liebregts, et. al 32). This order namely the Order of the Golden Dawn changes its name in the story and becomes the Order of the Alchemical Rose instead. Robartes, the imaginary character is said to reflect some aspects of Yeat's personality. The usage of this character is also a reflection of both his own secret religion and philosophy, Conner comments (159). This character also who prepares the author for the initiation into the Order of the Alchemical Rose. This very character, however, in one way and another, brings the end of one of the temples of the demonical cults. In a form of reverie, the visit paid to the narrator forms the key note of the story. Michael Robartes, in this reverie takes the author to the temple of the Alchemical Rose, situated on the Atlantic Coast and he is the one who prepares for the initiation (Liebregts, et. al 32).

Whether this visit is a hunting of a lost friend or it is a past slip is not certain, though. Following a rejectionist viewpoint, the narrator as the first person omniscient alternates between his long-standing devotion to occultist views and the gradual denial of them is discussed. Yet, he is unsettled about the nature of the mysterious visit. The analysis of my study will cover the plot summary of the story, the reasons which led Yeats to follow the traces of truth in the metaphysical realm, the knots employed in the story with their significance for the modern authors, and the past slip embedded in the plot summary.

In the *Stories of Red Hanrahan*, the story begins with Euripides's words on the wish to know the mysteries of the creation (Yeats 45). On road to reveal those mysteries, a book is being written on a practitioner of the temple of Rosa Alchemica, Michael Robartes and the story begins (Liebregts, et. al 32).

Seemingly, the narrator of the story has had some friendship with Robartes, but has lost him after a tragic end, but he does not openly say what kind of tragedy Robartes has experienced. The time is just after the publication of his story and the criticism made on the story does not seem to be promising. The visit of dead Robartes takes place when he is alone at home and he is dreaming on the story he has finished writing.

The extraordinary rich setting of the author's house is given. The author inherits a house in Dublin and decorates it according to his taste, "whose interior is to induce the reveries of their solitary occupants" namely his residence of nostalgia (Fixler 466). Portraits gone, tapestry full of peacock is changed into a carpet instead. Looking at the faces of Francesca, the narrator feels the ecstasy of a Christian. At the same breath, he takes delight in antique bronze gods and goddesses. He goes to his bookshelf to find Shakespeare, Dante, Milton, and he is relieved from human passions in this way. Belief in various gods relieve the bonds of piety. In *Rosa Alchemica*, the narrator expresses that though there are many gods around, he does not believe in any one, and this makes his soul a 'shatterproof' mirror of polished steel (Yeats 46). This aspect of the soul is pertinent to the self justification of it. In *Beyond Good and Evil*, Nietzsche distorts this self justification of the soul by stating that "the self-polishing soul no longer knows how to affirm, no longer how to deny; he does not command; neither does he destroy" (104).

Belief fosters self-justification. Disbelief helps us to put that self-polishing soul put aside and it also helps to become what we are. Nietzsche's favorite saying which reads "You must become who you are" is of great note. In fact, for man to realize himself, he must sever all ties with reason and intellect. Instead, he should take cognizance of his instincts, drives, and his will. In this way, the self-polishing soul is put aside.

Afterward, the narrator finds himself looking at the birds of Hera, glowing, which symbolizes the door keepers of him. These possessions robe the bitterness of everything, but the bitterness of death.

Forms, aforementioned include the pure Madonna, the joyful faces singing in the morning light dance before him. They belong to a divine world and this gives the matchless power to him as if he was in a dream. In *Yeats, man and poet*, these spirits with whom Yeats were having conversation, had different qualities and according to his imaginary friend, they were in fact endowed with human qualities, Jeffares adds (98).

Two separate selves he becomes, one of which watching the other's moment of content. The first self is one of a Christian, the second one is of a dissenter. Of the dissention of both values, Yeats personifies Blake as one:

who recognized the passing of old Christianity and who foreshadowed those French mystics who have taken upon their shoulders the overcoming of all existing things, and [who] say their prayers to Lucifer, son of morning, derided of priests and of kings (qtd. in Fixler 26).

This passing from an old Christian belief system to mysticism is possible with the aid of the alchemist. The hearts are the crucibles of others and in it an alchemist heaps gold. The supreme dream of the alchemist is to change a heart full of agony into a happy one. In a broader sense, the aim in the mind of the alchemist is to provide integrity, so Whitaker adds:

Because the alchemist desires an impossible apocalypse, symbolized by the transmuting of all things into incorruptible gold, he undertakes his Great Work- an arduous yet possible self-transformation, a life-long search for wholeness and unity with the cosmic forces (Whitaker 576).

To this effect, he brings some alchemical apparatus, such as the alembic, athanor and lavacrum maris together.

These crucibles imply integrity, the idea that all souls are one and multitude at the same time. The definition of the alembic is given in the Merriam Webster's Collegiate Dictionary with the words "alembic: (1) an apparatus used in distillation." In *Joel-François Durand*, of the actual construction of the athanor, it writes it is compounded of "three parts, each part sustaining the one inside it, so that the temperature remains as stable as possible in the central one" (Durand and Bernard 70). In their books, two authors mentioned of the central part, in which matter is finally transmuted. For another interpretation of athanor, it writes:

But if you look at it metaphorically, the athanor is the human body, in which the transformations need to take place so that the spiritual nature can be revealed. So that spiritual nature is there from the beginning; it's just not seen until one has gone through the process (Durand and Bernard 70).

Interestingly, there is a parallelism between the construction of the athanor and the structure of the brain "into which nothing irrelevant may intrude and from which nothing may escape" (Whitaker 578). Block of an iron the mind is kept in the furnace, in the heart. It melts and it takes shape and then we could wash and purify it. Gradually, this is the development of the soul as the alchemist intends.

Of even greater importance is the interest of the alchemist in the symbols to symbolize the soul. The search of the symbols is intended to find an essence which will tear mortal things into pieces. World is displayed before the very eyes of us in different shapes. If they were all uniform, there would be nothing for us to see. In *Twelve Keys* (2004), of different shapes combine into a larger one, especially of the relation between the parts and the whole Basil Valentine writes:

If the whole world's nature,
Were seen in one figure
And nothing could be evolved by Art,
Nothing wonderful would be found in the Universe,

And Nature would have nothing to tell us.
For which let us laud and praise God (27).

The ninth key description of Valentin begins with three hearts at the bottom, each of which has a snake around it. It is mentioned that circular motion of the snakes symbolizes change and these three hearts represent body, souls and spirit. In fact, the three hearts points out the principles of salt, sulphur and mercury respectively. Together, these components are in harmony and they imply the wholeness of the self. Two genders, male and female form a cross with their bodies.

On the feet of man, there is a black crow whereas on the feet of the woman there is the peacock's tail. It is also mentioned that the change of colors suggests femininity. Towards the head of the man, there lies the wing of the phoenix. Yeats demands the reader, when he repeats the ninth key of the Valentin, to know the conscious and subconscious aspects of reality.

Put simply, four elements, the three principles, two genders and the four stages of the work symbolizes integration. In other words, Yeats integrates alchemy and the secrets offered to us by dealing with this occult science. Of course in these symbols there are seemingly integrated ones together with disintegrated ones. Since we are unable to communicate with the author, we leave these symbols as the examples of meta communication.

Lastly, in the same shape the movement of the upper section is observed to be contrary to the bottom section. Those counter movements underlie the facilitation of the evolution. For instance, the cross that two genders form, is the symbol of antinomy and this fascinated Isaac Newton. Thus, the ninth key of Basil Valentin and its effects are described.

In the repetition of the ninth key, however he compares the fire of the last day to the fire of the alchemist. The world is a furnace, not the heart or mind as aforementioned, for an alchemist. Human beings are the material gold to be dissolved before the divine substance emerges.

The author sees himself dissolved and living among the immortal essences differently. In an attempt to form a whole, rigid parts of him is lost (Whitaker 580). This is very similar to the fire of the last day in which all inflexible parts are buried and lost to form a holy essence. While he is deep in thought, he hears a knock at the door and finds his long lost old friend Michael Robartes at the door. Robartes has come to transport him to a mystical temple in the West of Ireland. The author does not give a meaning to this unexpected invitation but still accepts to go with Robartes since he feels the need to broaden his views on this mysterious alchemical skill. This journey towards the west, is the destination of the end of the life and the rebirth of the vision, Whitaker adds (581).

The author gets lost among the existence of many gods as Robartes observed. Fixler's wording reflects that this polytheism is instead a step taken to submit to Lucifer (465). Two choices are provided. Should he visit Eleusis but not Calvary? Eleusis is the name given to the place where secret rites were performed in public and to reveal the secret of these rites were forbidden. To illustrate polytheism, the name of this place must have been provided in the story. The other sacred place is termed Calvary, which defines a region in which the crucifixion of Jesus has taken place, and this place is located outside the first century walls. I conclude that he takes his choice and it is clear as daylight that he does not find the answer in the moribund Christian stance (Fixler 465). Then, he chooses by way of Robartes, the road to initiation in a sacred temple. In the next step, Robartes shows him the ways to get in contact with gods, if he keeps on living in his imagination. In this way, he goes astray and he enters under the power of a martyr, whose name is Roland who:

is represented as brave, devotedly loyal, unsuspecting and, and somewhat too easily imposed upon. He was eight feet high, and had an open countenance. In Italian romance he is called Orland' do. He was slain in the valley of Roncesvalles as he was leading the rear of his uncle's army from Spain to France (Brewer 310).

I would also add that, besides this Christian martyr, he falls under the influence of the famous character Hamlet. Not only he is under the power of Shakespeare but also under the effect of Goethe. In other words, we see the narrator bows before the power of one character, the learned doctor respected for his knowledge, in Faust (Fort and Kates 71).

In terms of his devotion to the deities, before he wanders from the Christian 'lebensraum', in other words, the Christian living space, he was under the power of young deities who take the role of spiritual bodies in the minds of modern poets and under the power of old deities since the Renaissance who win the ancient worship but not sacrifice. Many think humanity forms these divinities and it unmakes them again. Fixler's accounts reveal that in reference to modern works of art, Yeats seems to trace back to the literary of decadence (Fixler 467).

In the road to the temple, the author and Robartes drive through the deserted streets and all visions they remember have traces of joy, sorrow, fortunes and misfortunes. I refer again to Fixler who documents that these scenes are seen through a blurring lens (Fixler 467).

On the railway terminus, they arrive at the temple by the rough sea. Arriving at the temple, they see some fishermen out of the temple. Robartes does not seem to be afraid of him and they both could hear him speak in Gaelic.

The door of the temple is opened with the help of a rust key and Robartes leads the author to a room surrounded by bookshelves.

After the servant brings him some fruit before the ceremony, he has been left alone with a book on the methodology of the order. The library, is filled with the books by several alchemists including Alfarabi, the artist, Morienus the philosopher, the lovers Lully and Flamel (Gorski 93).

The author turns to the box on the table left by the servant wrapped in vellum. Embellished with the alchemical rose with many spears around it, it has shattered points all over its side. This is a book on alchemy and it is divided into three parts.

The first part reveals the knowledge on the foundation of the order. The second part mentions of the theory of the foundation and the last part is a section ascribed to the symbols of the order (Gorski 94).

The first chapter of the book on alchemy mentions of the six students of the Celtic descent. In the story, one of these six students solves the mystery of the Pelican, and another of them solves the mystery of the green dragon, another the mystery of the eagle, and another solves that of salt and mercury (54). In *Reconstructing Yeats*, Putzel explains the mystery:

The Pelican, traditionally said to feed her young with her own blood, is a symbol of self-sacrifice ... and in alchemy the vessel containing the spiritual distillation is called the Pelican. The “green dragon” is the *Draco viridis* or mercurial serpent, one of the alchemist’s familiar spirits. The alchemical “Eagle” is the symbol of volatilization or the spiritualizing force. Salt is one of the three arcane substances of alchemical sulphur, salt, and mercury (103).

Brought together, then they reveal their thoughts that the alchemy is the science of distilling the contents of the soul to put on what is immortal. Meanwhile, an owl rustles and old woman comes with the walking cane right her side. Having explained the spiritual alchemy, she disappears. The accounts of Fixler reveals that this is a doctrine, diabolical and blasphemous (Fixler 467).

The initiates get together and they see some apparitions come among them. One of the apparitions is Eros, the god of sexual love and beauty. This apparition forms a structure for the souls there. In a *Strange Mysteries*, “he, as a life instinct denotes a larger biological instinct rather than a larger scope of sexuality” (Marcuse 205). The usage of the term Eros, implies a broader term of it, however.

In addition to Eros, Ate is another apparition visiting the initiates and it was one who forms a disorder with the help of other demonic beings.

The third apparition, termed as Hermes, is depicted as using a hound to watch over the souls. The fourth and the last is Aphrodite, one of the goddesses of love. In this meeting, she makes a dove flutter over the head of someone and then love gathers around that person.

Those are the names of many divinities with many duties in mind. It is apt to human beings to form an evil or to shape beautiful forms through the help of these divine powers. These souls are called moods and they change the world as if they were magicians. From the aging process to the rejuvenation, or from the establishment of the empires to the collapse of them, many great events in this world are accomplished by them. Having gained so much information on deities with the help of the book, the author is invited to participate an antique dance. The alter ego of Yeats, in *Stories of Red Hanrahan*, Yeats tells us that he was a good dancer, “master of many curious Gaelic steps” (216). In the midst of the followers of Saint Martin, he was said to “confess to an insatiable desire to dance” (Mester 29). Of the nature of the narrator and the antique dance, it follows that:

The narrator watches the frenzied dance from the side of the chamber, but as the dance becomes more widely erotic (which is indicated by a sort of symbolic periphrasis) the half dreaming neophyte swung into it (qtd. in Fixler 467).

To be more precise, there are references to the erotic nature of this dance. The dance gets more passionate when the flame-like figures pass before him. The existence of Eros, with a Rosa unveiled face reflects procreation as the ‘driving force behind the generation.’ The love of the noble one unveils the Rosa.

The other person, on the other hand loves ignobly and the Rosa remains veiled. In short, love is the key to creation. However, there is another interpretation for the veil. The way to Calvary is known the place where Christ falls on before a woman namely Saint Veronica has wiped the blood on his face with a piece of cloth. This piece of cloth is a veil which has been regarded as sacred since the eighteenth century (Conner 189).

Just at that moment, the author is called to the dance and he is swept into the dance. The dance starts with this lady with black lilies. This lady is not a human figure but as Fixler adds, more a kind of succubus (Fixler 467).

Surrounded by unfinished paintings, the author wakes on the floor. Figures are seen with mask-like faces and he hears the sea roars outside. Some voices mingle with the roaring of the sea and he tries to stand up. The voice is getting louder and louder and he could see the boards of the temple are shaking. The temple is crumbling inwards. I strongly agree with Fixler that this destruction is the dominant element of occultism in the nineteenth century and he points out the expectance of an apocalypse (Fixler 468). In an attempt to rescue himself, he quits the weary crowd and he runs away. He runs from the kitchen to climb to the edge of the water, the part removed from the pier. Looking towards the temple of the alchemical rose, the narrator could hear the crowd is still shouting. In the mean time, all voices are silenced. In *Yeats, man and poet*, with respect to those sleepers of the meeting, after the tumult of the antique dance, he mentions that to his imagination they seemed nothing more than masks (Jeffares 140).

At the end of this dream like experience we find the author assessing the aftermath of this experience. He claims, from time to time he seems to be hearing the same voices and at such times he takes the rosary for protection, and he puts it toward his heart and he says at such moments he finds relief in the thought that he has trust only in one creator "in Thee".

Apart from the rosary, the definition of supererogation is mentioned, as the most important element of Roman Catholicism, could be explained basically as a:

"giving above and beyond what is required or is laid down in the laws or rules; the word then suggests a devotion or loyalty that is not satisfied merely with the doing of what is required and that finds expression in the performance of additional labors, works, or services beyond those expected or demanded" (798).

In the story, one finds the inverted form of it. There is not a dutiful victim who make deeds more than it requires, but there is an escapee. Of one of such dutiful victims and his deeds in *Autobiographies* are discussed:

French physical research has offered evidence to support the historical proofs that such saints as Lydwine of Schiedam, whose life suggested to Paul Claudel his *L'Annonce faite a Marie*, did really cure disease by taking it upon themselves. As disease was considered the consequence of sin, to take it upon themselves was to copy Christ. All my proof . . . drives me to accept the thought of victimage in many complex forms and I ask myself if I cannot so explain the strange precocious of Beardsley (407-8).

Based on the Fixler's arguments, I agree that this escapism retold in the story implies the inversion, rather than extension of the doctrine of supererogation (Fixler 468).

As a final thought, the importance of the play *Axel* by Villiers de Isle Adam is also mentioned (Tindall 265). This work, confessedly helps Yeats define Rosicrucian order in his own terms. In terms of plagiarism, there are inescapably few in common with this play, called *Axel*. The idealists of the symbolists as they were, they influenced each other and especially for this story, the influence of Villiers was matchless, Jeffares in his *Yeats the European* comments (50).

4.2. Scaffolding to the Text

When we try to scaffold the text, it is possible to say that, at the beginning of the narration, the author's psychological situation invites and even requires an extraordinary maturation to be lived. Firstly because in real life he has had his story published but the story has not gained sufficient success.

In his subconscious he is reminded that he needs more experience with alchemy to be able to say more on his subject matter. In other words, he has learned to evoke visions using various techniques to make contact with appropriate supernatural energies and to explore planes of existence but this knowing makes him unhappy and he feels two aspects of him are at war with each other. His alter ego becomes visible similar to the two sides of a penny. One side is identified with Robartes who seemingly represents Yeats's magical interest whereas the other side is Yeats's psyche which prefers complacency and to believe in one creator but cannot achieve this because of the calls of apparitions, which trouble him.

In this respect the visit of a long lost friend who used to deal with alchemy is not a surprise. Since from the beginning to the end of this experience, he finds himself in reverie, this reminds us that the journey made is not a physical one in spite of the specific references such as the streets, the train, the detailed description of the temple but an inner one, towards the depths of psyche.

At the beginning of the text the author is filled with questions. He openly asks them to Robartes and is even angry at Robartes' answers. But at the end we find him quite complacent.

This is an indication that the cycle is completed and he has finished his experience and has made his final decision. He has learned the secret codes of the Classical Deities but the world which embraces him in this reverie is chaotic. In a way he has not found any relief before learning the mysteries of gods.

In *Stories of Red Hanrahan*, he concludes that Yeats takes us back to the wording of Euripides in the opening lines of the story (188). Euripides offers man to know the mysteries of gods because only after this secret knowledge it is possible to reach the purification of the soul. Adding Euripides's words to the narration, the text ends at the point it starts. Lastly, it is hardly possible not to notice the metaphor drawn in the form of the alchemist, Robartes, since Yeats himself as was mentioned in the story as a consummate minor writer, longed to be widely known with his work. Then the secret knowledge of turning the lead into gold is no longer in its literal meaning but should be thought as the magic to turn a mediocre author into a genius. The analogy established by the author between alchemy and fiction writing is clear in the words. He concluded that the doctrine is not a phantasm, but a philosophy they applied to the world and to the elements and to man himself. The alchemists sought for a way to fashion gold out of common metals, as part of an universal transmutation of all things into some divine and imperishable substance. This enabled him to form a little book, which is a fanciful reverie over the transmutation of life into art, and a cry of measureless desire for a world made wholly of essences.

However, although Yeats's desire seems to transmute the life into art ironically, he does not prefer to reflect the life of an Enlightened author, instead he reflects the reverie of an alchemist., and in this way opposes the mainstream ideas of the time he lives.

4.3. Past-Time Dislocation

To begin with, in this section the gaps lived in time shall be discussed within the context of the first story “Rosa Alchemica.” The questions posed in *Strange Mysteries* are valuable to understand the nature of the dislocations of time. For the beginning, the subject matter in question deals with how one describes the person who travels to unknown times and places on his return to the present after this journey (Shahi and Shahi 57). In the same book, the answer to this question is that the thing one knows about that person in concern is that he is capable of leaping into the future. Despite the fact that the researcher has not any clue as to the in-depth nature of this phenomenon, one can name several triggering mechanisms.

Although the two types of phenomena, the former being the past time slip and the latter as the future time slip seem puzzling to us, it is acknowledged that such incidents are not very common. From the records of the events that some people claimed they lived through, beyond doubt they have experienced such instances of time slips. The last but not the least, the last question in the minds of the researches is that “why time behave in such uncharacteristic and strange ways” (Shahi and Shahi 57). The probable answer to this question shall indubitably underline how in its nature distorts reality. This very nature of them however points out that they are involuntary and unexpected and they seem to appear all of a sudden and out of nowhere (Forman 49).

The time slips, do not begin in the present; but as the work from the past,” the protagonist is transported into a different time, usually specific period of time” (Bainbridge and Joyce 97). In time-slips, when the characters are back from the past, they return in a condition in which they have learned things about themselves. Besides, during these visits to past and future they meet the rest of the characters there.

Of the types of time slips, in his book *The Mask of Time*, Forman states that they could be neatly subdivided into two categories, the first being the past time slips and the second being the future time slips (49). Of the phenomena that we categorize as relating to the past, Forman adds:

Of the many experiences produced by my inquiries which related to the past, some referred to static scenes or material features which belonged to earlier times; others referred to human activities involving long-dead individuals (either known or unknown to the subject of the time-slip) or to an action in which the subject took part with other people in a background long vanished. (49)

The past experience from which a ghost story is told impinges on the present in the form of a reverie, and it disrupts the story line by making it roundabout plot. Some factors, inescapably common in these past experiences have to be mentioned before they could be taken into consideration. They are:

1. A trigger factor which appears to set the occurrence in motion.
2. Abruptness of onset of the experience.
3. A sensation of the superimposition of time B (whether past or future) upon time A (the present) in the subject's view.
4. A feeling by the subject of being a part of the experience or a participant in the action.
5. An absence of noise during the time slip, sometimes to the point of noticeable quietness.
6. Occasionally a marked difference between the light conditions of time A and B, whether lighter or darker.
7. An apparently extended experience to cover (a) many minutes or (b) many hours, when the subject found himself existing in times A and B simultaneously (Forman 69).

On the occasion in question, the author is known to have lived in sometime around 1980. The readers find him dreaming of the story he had written in his house located in one of the old parts of Dublin.

This house he inherited from his ancestors had been the cradle of many political developments once upon a time. Besides, his ancestors were known to entertain their famous guests there. Designed to reflect the long-desired design, the arcane doctrine of alchemy, the house was restored later on. Meticulous man as he is, he descends into particulars, in other words, the interior details of his house:

an old Flemish tapestry, full of the blue and bronze of peacocks, fell over the doors, and shut out all common history and all unbeautiful activity; and now, I repeated to myself, when I looked at my Crevelli, and pondered on the rose in the hand of the Virgin ...or at the grey dawn and rapturous face of my Francesca, I knew all a Christian's ecstasy without his slavery to rule and custom; when I pondered over the antique bronze gods and goddesses ... I had all a pagan's delight in various beauty, and without his terror at sleepless destiny, and his labour with many sacrifices; and I had only to go to my bookshelf, where every book was bound in leather, stamped with intricate ornament, and of a carefully chosen color; Shakespeare in the orange of the glory of the world, Dante in the dull red of his anger, Milton in the blue-gray of his formal calm, and I could experience what I would of human passion and without their bitterness and without satiety. I had gathered about me all gods because I believed in none, but held myself apart, individual, indissoluble, a mirror of polished steel. I looked in triumph of this imagination at the birds of Hera ... and to my mind, for which symbolism was a necessity, they seemed the doorkeepers of my world, shutting out all that was not of as affluent a beauty as their own; and for a moment I thought as I had thought in so

many other moments, that it was possible to rob life of every bitterness except the bitterness of death (qtd. in Fixler 466).

The colorful tapestry and a myriad of paintings embellish the walls. The various statues of several gods and goddesses carry the traces of pagan tendency of the arcane doctrine. There is also his bookshelf, that one could see as an extension of the classicist tradition.

There is something unusual about the house's interior. To crystallize the feeling, the eyes of the author x-rays the surrounding atmosphere and to his amazement, he finds the bookshelf containing many books in leather. Less than a man of letters, but more like a mystic, he observes the aura of it in indefinite multicolored patches. These patches are the reflections of the emotions changing from anger to serenity and is not possible for him to achieve satisfaction. Belief seems to offer a solution to him, but later on we see we are wrong. This dilemma causes dementia. In his imagination the doors of this house are all locked by the birds of Hera. Usage of many symbols is a necessity since the beauty of them is the bolt for the locked doors, so he is safe. To him, the multitude of materials take individuality death away.

The door knocked and interaction with the past scene is intervened, the reverie as the narrator calls is interrupted. The long lost friend jumps to the past scene in which the narrator is actively involved. The emptiness and silence felt inside command the scene and the narrator realizes the existence of an unexpected visitor. This is Michael Robartes, a friend to him, with red hair, fierce eyes, sensitive, tremulous lips and rough clothes. From the outlook, one could observe this man was an old friend the narrator met fifteen years ago. The tone in his voice also reminds him of the student he met in Paris in his student years.

Nothing seems abnormal to him, apart from the fear that he feels, and he invites the intruder. The only thing he knew, from the change in the color of the curtain is a feeling that an unexpected thing was going to happen.

Both the silence that commands him before the visit, the visitor which has the dress of the period type and the difference between the light conditions in the same room implies that the structure of the occurrence was interesting indeed.

These are all certain features pertinent to a time slip, the friend in period dress which belonged to a time fifteen years ago, the appearance of the antique house with a scene from the past and the silence around him. They are all factors common in dislocations of time. The only piece that does not fit in the broader picture of time-slip is the little chainless bronze censer that he has found around the mantelpiece.

Found its contents poured out, in the very likeness of his mind lost in thought, the narrator began to collect the contents. Michael Robartes puts the talismans inside the censer and he holds the censer in his hand. Forman, in his book *The Mask of Time*, comments about the survival of material objects in dislocations of time :

If one accepted that a verbal interchange had taken place between a living person and one long dead (and precedents already exist for this kind phenomenon as we have seen), how account for this totally new factor of the handling over of material objects from one era in time to another (52).

For now, it is hard for us to explain this matter, but it is plain for us to see that the only valid test of the hunting story is the presence or absence of that little chainless bronze censer.

The incense he brought from a man in Syria, from the very feet of Christ at the time of crucifixion, from the garden of Gethsemane sends up a bluish smoke which was going to fill the room. This little chainless bronze censer is as stated in his book, Forman comments "a trigger-mechanism, a particular detail acting as the switch between a sequence in one period of time and that in another." (57). This mechanism brings before the eyes of both the reader and the narrator the sequence of time when the visitor asked him a question fifteen years ago.

The strange thing that dominates the event was that when he catches the eyes of Robartes, what he saw that he was murmuring to someone else he could not see.

The puzzling fact was bare enough to see, so if there was a verbal interaction between a long dead person and another, how could we explain the handing of the material objects, Forman comments (52).

Later on, the talk between the long dead, Michael Robartes and the author continues. At another instant, the room appears to darken, the images on the tapestry took a more intense color. This, to his amazement seemed the play of his memory but the this difference between the light conditions seems to suggest us that this was the effect that a past time dislocation.

At the mean time, he had to struggle again with the shadow, which began to change the light of the candles and turn the color of the incense to a deep hue. The illusion seems to continue and he was as if dealing with a living spirit. He then fell into a dream-like reverie. There is the voice that could be heard far away and the reverie is broken with his sound. In this dream-like vision, he observes he has been led to see visions and hears voices mentioning of Roland the martyr who died on the Death valley, Hamlet and the character Faust, and many countless spirits in the form of poets and romance writers. Later on, Robartes came walking by his side. After the rustling spirits, then the room have become silent. The absence of noise to the point of total quietness is a feature of the past time dislocation (Forman 69). Afterward, the visit of the characters of the most famous literary works such as Lear, Beatrice, and the goddess Aphrodite continues. In Shakespeare's tragic drama, this Lear is inevitably the King Lear (Conner 108).

In the midst of the dream, he started to go counter to him of no avail. To this effect he took the censer to strike him. The effect of the vision on him was that everything he knew as a truth was melting before his fingers. Things which seem alive in his waking moment, came and dwell in his heart. The author woke up to find Michael Robartes watching him and the reverie ended. To find things as they are when he is awake made him do what he is told.

They found they were driving through the deserted streets. Seemingly, a future event commands a past one, which is another element of a time-dislocation could be observed. This was mentioned in a list in *The Mask of Time* by Joan Forman (69).

The fear in him in the form of a distress made him afraid of the situation in which he was. Clearly, he was afraid to find himself at the point of the earlier strife. Maybe out of fear, he could not wake Robartes up.

Then, he realized that he is dead, for almost ten years or perhaps, twenty years or so. This little mattered to him, when they keep changing places among little towns. From the observation made, he could see they were heading for the westward. The air was windy, and he was silent with the friend long lost. The last thing he saw was that Robartes was pointing to a square house which he calls the temple he mentioned, namely the Temple of the Alchemical Rose.

The watchman sitting on a barrel with a rosary, was heard to cry in Gaelic and swearing to the members of the temple. They were, as he said idolaters, with their intent unclear. The author, when he questions Robartes, whether this man hurt them, he gets the answer that Robartes himself is beyond both human hurt and help. This is in the corroborative nature, to verify that he is dead. Inside, near the library of the temple, another scene opens before him. Left by himself, he began searching the books. There were the works of Morienus, Alfarabi, Flamel, Parnella.

The servant laid a box on the table, wrapped up in vellum. There was the picture of the alchemical rose on it. This book contained symbolical pictures and illuminations inside. The first page opened before him another scene covering six students of Gaelic descent. They solved many mysteries as the book mentioned. The things which seemed us as a web of accidents were nothing but of the preternatural nature, so they were brought to an inn the South of France as they comment. In a conversation, they decided that alchemy is for the development of the soul. Then, an old man came passing by them firstly explaining to them the whole principle of spiritual alchemy and told them to find The Order of the Alchemical Rose.

Learning this, they came together to make researches into alchemy and they found the aforementioned mysteries. This was the doctrine, as the book went on to expound, from which other doctrines arose. Eros, Ate and Hermes, as spiritual beings come and go all gave them advises about what to do next.

The rest of the book, contained symbols of form, sound and color and the attribution of them to divinities and demons for the initiate could be more powerful.

Before the ceremony, he tries to learn the dance, an imitation of the wheel of eternity with the steps of the antiquity. In *Mythologies*, Yeats of rhythm mentions of the "wheel of eternity, on which alone the transient and accidental could be broken, and the spirit set free" (286). The dance, was just like the Greek dances and a good dancer before of Gaelic steps he is, forget them. They gave him a cloth, in the shape of Greece and Egypt, a crimson hue, and they gave him a chainless censer of bronze, he was told to open a small door.

The dream-reverie unfolded again with the change in the color of the room. To find himself in a passage, surrounded some divinities wrought in mosaic and he could smell the censer filling the air with the smoke of the ever-changing color. The doors before the room were swung open. They were in a great circular room, and among them were men and women dancing in the crimson robes. Still, the author is unaware of the fact that they are just appearances. Upon the ceiling there was the immense alchemical rose, in the very same shape on the alchemical book in vellum. All about the walls, there were gods and angels. It was if is the symbols or forms inside have fallen on the ceiling of the room and the book was inside out. He was said to take the censer in one hand and he was invited to dance. The meaning of this dance on the sacred Christ image, was to disrupt the unity that he has brought to the world.

The experience seemed to him more than many hours, despite the fact that it was a reverie which covers many minutes. Grown weary he is, he sank into this half-dream of some minutes. The apparitions among the clouds kept dancing, and they formed some different shapes. That they were dead was clear to them, when a figure with a Rosa veiled face came beside him.

This was as if it was the spirit of the Eros himself, a divinity. Then, he was invited to dance again with a cry from the crimson robes. That they are deadly figures became more and more observable in time. The last august woman whom he was dancing with the black lilies around her head, made him lose the track of time. This also another indicator of the death which dominates over the dreamy scene and he could felt the darkness was over him seeing that nothing ever changed in her appearance.

The time when he was awoke, was when he was seeing that he was lying on the floor. The pillars and censers were gone by now and he could see that the sea was roaring. The tumult of the angry men and women were chasing after him and then he immediately leaped to his feet. Though he tries to wake them up, all he saw was their sighing faintly. As he was passing though the door, he could hear two crashes behind him. By the sudden noise of the feet and the shouts, the pier has crumbled. Towards the sea, he was found inside the green weed, and though it was slippery, he had to climb on the roadway. While he ran, he could hear the angry voices behind, there were many voices of exultation and lamentation.

These were forgotten as a dream, forgotten at the very moment they were heard, seemed to be ringing in the ears. The indefinite world, which command his heart and intellect has been disappearing. Then, whenever he seems to remember this half reverie, he presses the rosary to his heart and prays to God to forget this event.

CHAPTER –V

RED HANRAHAN

5.1. Red Hanrahan

William Butler Yeats published his short story collections, *Stories of Red Hanrahan* in 1897. Red Hanrahan' is one titular story in this collection, and it is also the name of the character who is a romantic poet and the hedge schoolmaster. In her book, *Gender and History*, Cullingford explains that this story is influenced by the old myths of sovereignty and a genre in poetry, termed as the 'aisling.' The name, as she adds is originated from the name of one those aisling poets, namely Owen Roe O'Sullivan. Hanrahan is depicted as "tall", "strong", "red –haired" and "young."

Having said that, the setting of the story is a restored barn where the villagers of Kiltartan sit by the fireplace and play a card-game. The protagonist is the school master, called Owen Hanrahan who is an Irish character (Conner 83). In his *Autobiographies* he mentions that despite the fact that this Irish figure is a historical character, there is certainly a legendary quality in it (Yeats 324).

The story begins with the arrival of the protagonist at the barn in order to learn the message, the messenger brings. It is a special night, the Samhain night and at the barn the villagers of the town are ready to witness anything outstanding that night. The news the cousin of the owner of the barn brings is his fiancée's call, so he gets ready to start his journey.

The fiancée has just lost her mother and she needs his help to claim land from her family.

Hanrahan thinks he should leave immediately to arrive the following day before the sun sets. At this point of the story, an old man detains him from the journey, though the villagers advise to ignore him. That said, charmed with the invitation, Hanrahan and the villagers start a hand of card-game.

From this point onwards, Hanrahan, the old man and the others start playing the card game. It follows that the stranger shuffles the cards so skillfully that from the move of his hands, they think the cards have animated. In the next phase, I refer again to Cullingford who states one of the cards turns to a hare, so the exciting chase after the hare begins (62).

At the same time, the hare leaps from the hands of him, it starts running over the boards. Even more interesting is that hounds appear and follow the hare. After a few rounds inside the room, both the hare and the hounds get lost in sight. On his way, he gropes his way and he meets some obstacles. In the end, the road takes him to the door of a big house.

As the scene opens, the owner of the house in which he enters, the woman of Echtge offers an encounter. That said, at the end of this encounter he will be surrounded by magical powers. It remains a mystery why "Hanrahan rejects the offer of the sleeping beauty of Slieve Echtge" (Cullingford 63).

It is important to note that inside the house, there is the woman of the Echtge that he embodies a queen-like lady, and there are four old gray women. The old women carry the symbolic objects, a cauldron, a piece of stone, a spear and a sword.

Afterward, the old women think Hanrahan is not wise enough to answer their demands and they make their lady go on sleeping. That said, the real urge behind the rejection of the queen and the ladies could be summarized:

Yeats represents Hanrahan as a failed Grail knight unable to rise to the challenge offered by the magical woman. He is too intimidated by her beauty to ask the meaning of the symbols-the cauldron, the stone, the spear, and the sword- with which she is surrounded. Her status as the immutable poetic image of his desire precludes his acting to secure her for himself. Like Dante speechless before Beatrice, or Petrarch content to worship Laura at a distance, the poet intuits that possession would destroy his image: his imaginative projection cannot survive contact with a real woman (Culliford 63).

Soon after, he comes to his senses and he finds himself by a stream. The journey, from the very beginning seems to have taken place in his subconscious. With great speed, he turns back to the barn again. His inkpot hanging around his neck and his Virgil in his hands, he comes back to the same inn. From the first moment, they welcome him, despite the fact that nobody remembers him at all. The fact is that he is under the spell, so as they think, he has lost the trace of time. Next, he is advised to go and get help from a priest. At this very moment, he remembers his fiancée Mary Lavelle. They inform him that the poor girl has desperately waited for his help, but as he has failed to turn back she has accepted another offer and has left the village to live in one of the big cities.

5.2. Symbols Used in the Story

As the scene opens, Hanrahan is invited to a barn where villagers celebrate the Simhain Eve. This winter event is a festival, “celebrates as a night when fairies were especially active.” (Thuente 203) The cousin of the owner of the barn has a message from Mary Lavelle, Harahan’s beloved one; that her mother had died and he had to hurry to meet her. Soon after, when he was about to depart immediately, an “old mountain man” invites him for a hand of a card-game. Supposedly, the cards are “Spades and Diamonds, Courage and Power; Clubs and Hearts, Knowledge and Pleasure,” as the old man says (Ross 410). Afterward, a hare leaps out of his hands and Hanrahan finds himself near a very big shining house on Slieve Echtge. This region is known as a mountainous area “which stretches from Loughrea in Country Galway to near Lough Deg on the Shannon in Country Clare” (Ross 410). In front of the big house, the four old women were standing which carry in their hands, as the symbols of the cards of the game cauldron, a stone, a spear, and a sword respectively. More of these symbols, Ross writes:

a cauldron for pleasure, a stone for power, a spear for courage, and a sword for knowledge. Thuente discerns also a correspondence to “ four treasures of the Tuatha De Danann, the gods of ancient Ireland: the Cauldron of the Dagda, the Stone of the Destiny, the Spear of Lug and the Sword of Nuada.” (410).

5.4. Red Hanrahan -a Folk-Tale

Though Yeats was known notoriously for the contradictions in life, the young man of mysticism is known to be the leading figures of the movement of the Celtic Revival. Among the best known terms are the Irish Literary Revival, also called the Celtic Twilight. In the late 19th and 20th centuries, several Irish writers encouraged a new understanding of traditional Irish literature.

The list consists of the Irish writers such as William Butler Yeats, Lady Gregory, “AE” Russell, Edward Martyn and Edward Plunket (Foster 486-662).

This movement, in nature is a reaction against modernism, and this is true particularly in Ireland where” the whole nation had not leaped at abound from tradition to modernity (Castle 2-3). This was only a part of a greater movement, termed as medievalism.

Having said that, it is important to note that the urge behind this movement is the political need for an Irish identity. The fire image is the Irish burning by itself. This image is one such an example mentioned in *The Winds Among The Reeds*:

I have used them in this book more as principles of the mind than as actual personages [...]. Hanrahan is fire blown by the wind. And that Aedh whose name is not merely the Irish form of Hugh but the Irish for fire, is fire burning by itself to put it in a different way. Hanrahan is the simplicity of an imagination too changeable to gather permanent possessions of the adoration of the shepherds [...] (Yeats 72).

5.4. The Twisting of The Rope

“The Twisting of the Rope” first appeared in the *National Observer*, December 24, 1892. *Stories of Red Hanrahan* includes this tale, and basically it is known to be based on a Gaelic song, “Casadh an tSugain.” In her book, *Haunted English*, O’Connor mentions of this tale as a story in which:

a woman sidesteps the obligatory deference to poets by tricking the rakish Hanrahan (who is charming her daughter) into inadvertently crossing back over her threshold by enlisting him to twist a rope" (74).

In fact, the two members of the Celtic Revival, Lady Gregory and Yeats desired to create a Gaelic drama, so Yeats prepared a play based on the episode, "Twisting of the Rope" in his *Stories of Red Hanrahan*. For Yeats, George Hyde Lees knew the folk motif of the trick of the rope twisting to get rid of the unwanted suitor, and this motif was his own invention (O'Connor 74). In this tale, based on an Irish tale, called "Casadh an Tsugain", Hyde played the role of Hanrahan (O'Connor 75). Thus, the folk hero, the unwanted suitor and the Gaelic poet O'Suilleabhain turned into Hanrahan.

Basically, in his book *Yeats: an annual of critical*, Finneran summarizes the tale of the "The Twisting of the Rope," as a story of "a concerned mother successfully maneuvers him out of her house"(12).

The summary in depth, however mentions of the second story in the collection as the separation of Hanrahan from the bustle of the daily life with his wanderings. As the scene opens, the protagonist is found beside a door where there is singing and dancing, simply the merrymaking. During the party, he gains attention of the young Oona, the attractive daughter of the house. In the next scene, he invites her to come away with him to the "high hollow town land" (Ross 410-1). Oona's mother is afraid of losing her only daughter and she finds a trick, the twisting of the rope. It is noteworthy to point out the solidarity among the women of the countryside.

In the end, the twisting of the rope ends. Then, Hanrahan finds himself outside alone, and finds all doors locked.

This tale, the second story in the *Stories of Red Hanrahan*, in fact a story of folktale, begins with Red Hanrahan's meeting Oona, a daughter of a house, in Kinvara (Fleming 161). The songs of him entices her, the songs which he has created during his wanderings on the hills of the Slieve Echtge. The problem is that the parents of Oona dislikes him, since he is not respected among the priests, women, simply among the country men of the town, Kinvara. The fact that the expel of a Gaelic poet from a house is known to bring bad luck, they could not refuse his entrance. Even though, they could not dispel him, they find a trick to get rid of him. The women of the town, then bring him haystack "to twist a rope with his own hands" (Fleming 162). The more he yarns the rope, he becomes more distant to the house. Soon after, he finds himself outside, with the bolt shut. Out of his sorrow, he writes a song called "Twisting of the Rope" by the shore.

This curse brought on him, is the result of the refusal of the daughters of the Sidhe. For these women, he could not find comfort till death.

Lastly, to mention about the attitude of women and men of that town of Kinvara is of great note. The attitude of the women in the countryside and the men at the barn maintain are different. Though the men of the town is disinterested to him, the solidarity among women against him are matchless. Difficult to determine that this event has been a lesson to him, since he has too changeable a character and chooses to live in his imagination.

This feature of him reminds one a card in the deck of tarot cards, the fool. This character is depicted in great detail as the card symbolizes it:

With light step, as if earth and its trammels had little power to restrain him, a young man in gorgeous vestments pauses at the brink of a precipice among the great heights of the world; he surveys the blue distance before him- its expanse of sky rather than the prospect below. [...] His countenance is full of intelligence and expectant dream. [...] He is a prince of the other world on his travels through this one-all amidst the morning glory, in the keen air.[...] He is the spirit in search of experience (Laurence and Tice 80).

5.6. Hanrahan and Cathleen The Daughter of Houlihan

In the *Stories of Red Hanrahan*, the third tale “Hanrahan and Cathleen, the daughter of Houlihan” is in fact both a love song written for the Kathleen the Daughter of Houlihan, and a song of patriotism written for Ireland. Indeed, the daughter of Houlihan is presented as an image for Ireland (Cullingford 65).

As the scene opens, the story begins his travel to northward and it continues with his meeting Margaret Rooney from Munster. This woman, notorious for her illegitimate relationships, is the victim of Yeats’ stereotype that women are either virgins or whores. Based on Cullingford’s argument, this woman is different from the hag image, despite the fact that she is of her middle ages (66).

Specifically, the point he tries to make is to emphasize the purity of Cathleen, the symbol for the sorrows of Ireland. Thus, this poem, is one of love and patriotism:

O tattered clouds of the world, call from the high Cairn of Maive,
 And shake down thunder on the stones because the Red Winds Rave!
 Like tattered clouds of the world, passions call and our hearts beat:
 But we have all bent low and kissed the quiet feet
 Of Kathleen the Daughter of Hoolihan.

That said, *Cathleen, the daughter of Houlihan*, is a poem written to Maud Gonne. It first appeared in the story of Clarence Mangan's *Kathleen-ny- Houlihan*. As one favorite poem, "who played the role of Cathleen, the old woman who symbolizes a freed Ireland, in Yeat's play *Cathleen ni Houlihan* (Jeffares 94). In other words, the urge behind this poem is Ireland, and its struggle for independence.

In sum, the tale is a story of one of his wonderings on his way to northwards. Finding a shelter there, he sings songs of love, of Ireland and of repentance. These songs there gain popularity among the bacachs, beggars, blind men, and fiddlers. Among the public who are not spoiled by the books, he is paid attention as the king of poets of the Gael. On a December night, that song of love and patriotism is composed, entitled, "The Song of Red Hanrahan."

5.7. Red Hanrahan's Curse

On his return from Burrough, while he was singing alone, the hare leaped, the same hare which led him to the hills of Slieve Echtge. Before him, he found a Nora who wanted him to save her from an unwanted suitor. The comment of her was that the unwanted suitor was as old as Owen Hanrahan. Though, the Colleen of "The Curse of Hanrahan the Red," trust in him, this comment seems "to give him the send-off" (Finneran 12). In his book, Finneran postulates "the request for a curse on her elderly betrothed" was not so subtle. In fact, the comment is too harsh for Hanrahan. Simply, her retort was that both the suitor and the poet were too old for her. This could be accepted also as a warning for the poet not to play his "sweet-talking tricks" on her (Finneran 12).

The condition of Hanrahan, in "Red Hanrahan's Curse" as Fleming states is "less a peasant hedge-schoolmaster, and more a bardic poet" (159). This feature is more significant in his attempt to compose a song about an unwanted suitor to spread it among the public:

The poet, Owen Hanrahan, under a bush of May,
Calls down a curse on his own head because it withers grey.

This new song, seemingly is a new song about the old age, on the natural beauties and animals in nature and about the old men of the town. It reads:

Then curses he old Paddy Bruen of the Well of Bride
Because no hair is on his head and drowsiness inside.
Then Paddy's neighbor, Peter Hart, and Michael Gill, his friend,
Because their wandering histories are never at an end.
And then old Shemus Cullinan, shepherd of the Green Lands
Because he holds two crutches between his crooked hands;
Then calls a curse from the dark North upon old Paddy Doe.

Afterward, this song is spread among the country men of the town. The old men, about which Yeats has composed his poem with sticks in their hands, kept coming to find him. As a result, the curse was both on the old men and the old poet Hanrahan.

5.8. Hanrahan's Vision

This time on his way to Beinn Bulben, Hanrahan climbs over the mountain there and out of breath he had to stop, and he sat beside the ridge of a rock. In "Hanrahan's Vision" as Fleming states, he sees "a procession of fairy men and women come out of Ben Bulben's side through the white square door and ride through the valleys" (91).

In this mist, there are leaves around and there were the shapes of those men far off of crimson hue. It is this bard who has a “vision of the tormented lovers, and unable to endure it, shrieks in terror till the figures fade” (Marcus 126).

These apparitions were the soul of the lovers, which swept till they were lost towards the North-East. Two lovers, who brought a curse upon Norman, the couples Derdavilla and Dermor tell him that their sin caused this curse, but he does not “condemn nor is asked to forgive them” (Marcus 126).

5.8. The Death of Red Hanrahan

It appears that Hanrahan is in the villages at the foot of the Slieve Echtge, Illeton and Scalp and Ballylee. He was wandering around Kinadefe, he sat among the bushes and listened the sound of the streams from the hills. In harvest time, during one night he heard a sound from the south, which belonged and old lady. This, for Yeats as the stereotype of the hag woman, namely a Winny Bryne. This is a woman, from whom people used to get advises once upon a time. After her with stolen from Sidhe, she gets mad wandering here and there. In this part of the story, there is an interesting parallelism between the aging process of the poet and this aged lady. Mysterious, the Gaelic poets becomes old while there is a transformation for the part of the aged lady. In the *Stories of Red Hanrahan*, the change this woman underwent to become a younger lady, is mentioned:

He saw Winny's withered face and her withered arms that were grey like crumbled earth, and weak as he was he shrank back farther towards the wall. And then there came out of the mud-stiffened rags arms as white and as shadowy as the foam on a river, and they were put about his body, and a voice that he could hear well but that seemed to come from a long way off said to

him in a whisper: 'You will go looking for me no more upon the breasts of women (Yeats 71).

Before he dies, in her cabin this woman served him. As the scene opens, we are provided several women who were playing a card game. In one corner of this cabin, he saw the apparatuses like cauldron, spear, sword, and the stone. Days of him were spent there and he continued to compose a few songs.

Interestingly, one day the house got filled with some people he did not know and he grew weaker. At one time, the cry of the woman was heard as the walls disappeared into darkness. Unresolved, with one flame which is bright, the transformation process of the old lady becomes complete. The last thing he saw was the younger self in that cabin. Afterward, that lady found the poet there dead and the folk of the countryside made a funeral worthy of so great a poet.

In this story, elements as the wedding and funeral, the death and life, the sorrow and happiness are correlated. However, the reason why the Irish writers dwell on the dark sides and failures, is the inconclusive rebellions in the country and these become a part of them. As a result, the Irish writers tend to emphasize failure more than success, Cullingford states (66). Maybe, the saying which reads "the failure brings success" is true to a limited sense. In one of the poems written for Ireland, in *The Poems of W. B. Yeats*, he points out the relation between failure and success is best exemplified in the myth of blood sacrifice:

There's nothing but our own red blood

Can make a right Rose Tree (400).

I conclude that, the result of the upheavals, and the fraudulent policy in the country did not become a reason to give up the fight.

5.9. Déjà-vu Experience

The J. W. Dunne's argument that there are different locales rather than that we have experienced is exemplified in the evaluation of the *Stories of Red Hanrahan*. This time, rather than the discussion on the past dislocation of time, the effect of the future dislocation is mentioned as the déjà-vu effect.

Déjà-vu effect" was described as the unfamiliar feeling of having been somewhere before, in *Man and Time* (Priestley, 207). This effect related to the result of the activities in the lobes by the brain specialist, and this meant that it could not be related to the predictive dreams.

As for the definition of "Déjà", in the François Dictionary the word "Déjà is mentioned as: (1) already, (2) before now." (181) The definition of "vu" as the suffix of the compound noun déjà-vu, in the same dictionary is given, to mean "Vu: (1) seen, (2) according to, (3) all things considered." (628)

As we have mentioned earlier, then in more simplistic terms, it meant "what is already seen." In his book, Priestley mentions of this effect, as when it is active:

We see pictures of places we have never been to; then perhaps years afterward those forgotten pictures pop up to serves as backgrounds to dreams of travel; then when we go to these places we announce we have already visited them in dreams (Priestley 207).

For the second thing, in his book, *L'Avenir des sciences psychiques*, this term was known to be coined by Emile Boirac. Most of the cases reported up to now has the sense of strangeness, for the person who experiences it. In some cases, however, this event gives the impression that, this event has taken place in the past (Berrios 123-9).

Thirdly, though by brain specialists, it is not clairvoyance but instead a disturbance in the brain and this sense is understood as a recollection, of which particulars are not known. In an experiment, some triggers of the déjà-vu experience were mentioned in some surveys recorded by Brown in his book *The déjà-vu experience* (46).

Fourthly, the most important element is the “the physical setting”, whereas the other triggering elements of the déjà-vu experience are called “others’ spoken words”, “our own words”, and “some object’s lastly. In detail, he writes:

Others’ spoken words is the second most central element in déjà-vu experiences: 83% of the typical déjà-vu experiences tie with others’ words either always or sometimes and 31% of actual descriptions contain others’ words as a component. Furthermore, others’ spoken words is also the second-ranking response (percentage wise) in both the Web and Texas surveys. One’s own spoken words ranks third across all surveys, and actions (one’s own and others) turn out to be somewhat less important than words. Finally, objects are least important in the typical déjà-vu, and are rarely mentioned in the most- recent descriptions (Brown 46).

Fifth, but not the last, the standard definition of déjà-vu is “any subjectively inappropriate impression of familiarity of a present experience with an undefined past” (qtd. in Brown 12). The words of this definition lacks other memory phenomena, such as flashbacks, cryptomnesia, pseudo presentiment, vivid memory, precognition, and hallucination, he adds (12).

The definition of déjà-vu has changed in time, though. In his *The Psychology of Déjà-vu*, Neppe notes that “when a sports team repeats last year’s playoff victory, it is a “déjà vu” of the year before” (Brown 17). Of the evolution of this term, Neppe writes:

Whereas this kind of improper use of *déjà vu* may be ultimately be regarded by lexicographers as alternative usage and not misuse, the scientist must still tread well-worn pathways of applying conventional research appropriate definitions to borderline instances of this inappropriate impression (Neppe 8).

Based on the Benjamin's logic, in his book *Déjà-vu*, the depiction of the reality and its relation to *déjà-vu* been mentioned differently. To him:

Déjà-vu is not merely that which has already been seen, or is falsely recognized as what has already been seen, it is something else altogether. The secret of the experience is not the tedium of an unwelcome familiarity of vision: one should speak instead of incidents, he recommends, that come upon us like an echo of an event that has already passed. The echo of a word, a thud, a rustle has receded into the darkness of the past is the "shock with which a moment enters our consciousness as already lived" (qtd. in Krapp 31).

Lastly, such triggering impulses take us back to the that past event and one thinks that why nobody makes a research of such phenomena (Krapp 31). The keynote to such experience, as he deduces might be "an inversion of assumptions about the perception of time and space "(Krapp 32).

On the other hand, in his thanks to Lady Gregory, in *Stories of Red Hanrahan*, Yeats signals that, this collection of stories are real life stories of a character who used to live in Kiltartan. Lady Gregory, another member of the "Celtic Twilight" seems to revive a tale, most probably a folk tale in this publication. These tales, in which a character in the very likeness of Red Hanrahan has been drifted, are still remembered.

The story begins with a similar experience, that the protagonist of these stories seem to have experienced, a déjà-vu experience the doors of which are open towards a future event. On the door of a barn Red Hanrahan stands in Kiltartan, while the trigger impulse here is “a long wandering song about a Munster man and a Connaught man.” Red Hanrahan, later on sees an old man playing cards. After he saw him, he learned his beloved one from the past had sent him a message. In *Stories of Red Hanrahan*, lastly, the readers are informed that he would quit barn, but the countrymen insisted for a hand of card-game:

Some of the others came about him, pressing him that had been such a pleasant comrade, so full of songs and every kind of trick and fun, not to leave them till the night would be over, but he refused them all, and shook them off, and went to the door (Yeats 5).

After the delay with card game Hanrahan, as if he was in a dream, he had to leave urgently. The relation of lost time and the poet is best reflected in first tale, entitled “Red Hanrahan.”

In a passage titled *The Future Interior*, a comparison between Benjamin and Proust Walter is addressing the concept of déjà-vu, and talks of the lost time. For him, “trying to get the lost time back is a fruitless act, which means losing time altogether”(Walter 32).

Moreover, Benjamin’s observation reflects the ideas of Proust relating time and déjà vu. The French novelist feels that he is no outsider for time, and he is at the center of it, so he could not resist change. In an attempt, he tries to avert damages and tries to win lost time back, but time passes and this is futile.

Déjà-vu for Proust, is to look forwards, in fact towards the future whereas Benjamin as he asserted in this brief passage, it meant to look backwards in time. Of the experience, the latter mentions of the “memories of the future” while the former’s logic is in the hands of the past.

The “ memories of the future ” however does not bring an a-historical understanding regarding with time, but it means seeking the future in the past. Of this paradox, Priestley mentions of Isaac Watt’s famous hymn which states that “time, like an ever-rolling stream bears its sons away”(36). In *Man and Time*, Priestley furthers the point while he adds:

These sons that are being borne away- where are they going? Obviously, they are being floated into the past. Some of them were around last year, now they have gone. This seems all right until we realize that, if this stream is bearing all its sons away, it must be flowing from the future into the past. (37).

It follows that the allay of both terms, past and present reminds us the relationships between the old and the new. For Walter, the understanding of what is new with respect to what is old is termed déjà-vu. In his *Paranormal Experience*, however, Becker contradicts the idea and asserts that this experience has nothing to do with memories of the past. To him, by definition it is “the feeling that everything is exactly identical to the way it was at some former time (6).

Another deduction was that, if this experience related to the memories of the past, then there would be instances of events which could not be remembered or remembered partially. It is, for Becker impossible that “every element of any situation could be repeated identically, for each moment is unique and all things change over time” (Becker 7). Exact in its nature, a déjà vu experience could not be a memory of a past event, as a result.

In some cases, as Becker furthers the point, and one can remember that he has already seen a place before, but he cannot remember whether he has been there before or not (7). However, déjà-vu case imposes one that it should be exact in nature. In other words, differently from a past memory, in déjà-vu experience, the remembrance of a past instant should be duplicated in every detail. In the *Stories of Red Hanrahan*, a similar case has been mentioned:

When Hanrahan awoke, the sun was shining on his face, but there was white frost on the grass around him, and there was ice on the edge of the stream he was lying by, and that goes running on through Daire-caol and Drum-da-rod. He knew by the shape of the hills and by the shining of Lough Greine in the distance that he was upon one of the hills of Slieve Echtge, but he was not sure how he came there; for all that had happened in the barn had gone from him, and all of his journey but the soreness of his feet and the stiffness in his bones (14).

In this case, the protagonist's return from the chase of the hare and the hounds, tired of wandering and the meeting with an old man who led Hanrahan to a very shining house is mentioned. In this very house, he meets a queen and three ladies, and with the sigh she gives, the interior of the house has become more and more shiny and he cannot resist sleeping there. It was a year after when he enters the barn in the village of Cappaghtagle, and sits by the fire in a house on the roadside. In this place, he questions the people of his sweetheart, the card-game, the old man and the chasing after the hare and the hounds.

To the questioning, they reply in negative, since they have never seen him before. In the *Stories of Red Hanrahan*, the case is summarized:

It was this night a year ago, I was in a barn, and there were men playing cards, and there was money on the table, they were pushing it from one to another here and there – and I got a message, and I was going out of the door to look for my sweetheart that wanted me, Mary Lavelle. And then Hanrahan called out very loud: Where have I been since then? Where was I for the whole year? (5).

Apparently, he is now at a place he has never been before, and he reports a strange familiarity. The best comment and explanation is given by Becker:

Similarly, it is entirely conceivable that a person might arrive in a place where he or she had never been before and report a strange familiarity that is entirely unexpected. This person might even recognize foreign idioms or describe correctly some details of the town that had been true of the town in a previous era. It just might be the case that the scene awakened psychometric powers or inspired remembrances that had been suppressed from previous lives (7).

In this last part, a search as to the relation of the déjà-vu effect to the *Stories of Red Hanrahan* has been made. In the closing part, the argument that there could be different locales from the ones we have experienced remained unquestioned and this is of great note. Déjà-vu experience instead is seemingly a similar duplication of a former event and this nature has been examined from different angles. The argument that it depended on the malfunction of the cerebral system could not find any support since the triggering system could not be understood in full.

CONCLUSION

The thesis discusses the sense of time and claims that before the improvements of the modern sciences, the sense of time could be explained within the limits of the holy scriptures. For instance, Victorians believed that time began less than six thousand years ago. Firstly, the geologist Lyell's claim challenged the idea and it proposed that man was at least one hundred thousand years old.

The dethronement of man in the pyramid of creation followed after the publication of Darwin's *Origin of Species*. Moreover, archeology fostered a great change in the Victorian age with the excavations at Mycenae. The influence of biological or astrological findings to literature may seem farfetched but interesting enough the result of this archeological finding has been that Homer poems are now not considered as the recordings of dreams but instead they are accepted as the documents of real events. Another outcome stemming from the same view is that it is not possible to measure time without creating a change in concepts as death and life.

Before the dethronement of man, within the limits of the explanations of the holy scriptures, it was widely accepted that time is linear. This linearity would impose a precedence and a sequence, with respect to the notions of creation and apocalypse. The linear notion of time accepts the milestone evolved into a cyclic concept with the aid of many developments in modern sciences. The beginning of historicity is creation of man and with each and every act of man, he is recorded in history. The Christian thought believed the importance of each unique act of man, so it forsake the idea of recurrence.

The cyclic concept of time which defines everything in motion, deduced that it has a repetitive nature. For instance Mayan's cyclic view of time different from the general understanding of the cyclic time, is strictly rectilinear, though it is cyclic. In Maya calendars divine carriers would bear the divisions of time as if they were burdens, some of which are benevolent and others malevolent. In an attempt to describe the good and evil units of time in the design of this carriage, the priests of the time are employed.

The dark ages gave birth to a hybrid period, namely called as Renaissance, and in its nature it did not resemble to Roman Empire. The legacy of those ages with respect to time has been the presentation of a portion of eternity. The man of this age, took great advantage of the myths and symbols before Christianity discarded them. This age of imagination witnessed the birth of another age, the enlightenment period and left this age in its magical darkness. The inventions of this age, after the Industrial Revolution, formed a new relationship between man and his consciousness of time. The price we paid after the urbanization was the several fruitless attempts to condition time for the benefit of the man.

In the Industrial Revolution period, man lacked myths and severed ties with eternity, so man needed an imaginary world. For this effect, regarding with societies, several utopias and dystopias arose. Marxism, the excellent utopia of Karl Marx, made use of the Judeo-Christian ideology and tried to create an imaginary society for the sake of the proletariat. In nature, some called it only a philosophical theory, though in great part it is nothing but a well designed myth.

In Western societies the interest in man-time relationship started once more with modernism. Among the eastern philosophies, the Buddhist interpretation tended to define the cycles of time, in terms of Brahmans. The Brahman is termed as the personification of a single cycle of the universe which has both a beginning and an end. The existence of several universes compounded of many cycles became the source of inspiration for the argument that there might be a myriad of galaxies in this great universe. The Indian interpretation regarding with a new explanation of time, struck a different tone on the same discussion, though. This explanation suggested that Indras replaced Brahmans, thus it is another interpretation for the cycles.

The problem of time needed further discussions and to this effect, Saint Augustine presented us with an insight into the nature of the opposite of time, eternity. For him, it is a finite entity, and its binary opposite is termed as eternity. In that respect, Eliot's *Four Quartets* provided benefit to deal with the concepts of time and eternity.

The symmetry between time and eternity is best reflected in the idea that the former has much in common with the latter's omnipresent nature. If it is omnipresent, it is perfect, so the unredeemable nature of time in relation to eternity find its resolution in entropy. The law of entropy favors disorder, and every creative act owes its existence to destruction.

We have chosen, the author of contradictions, William Butler Yeats, as the provider of context, for a detailed description of these issues aforementioned. One of the major poets of the twentieth century, Yeats belonged the protestant minority in England and his grandfather was charged as a result of a rebellion against the rule of British. As the grandson to a rebel, he chose to depict the protestant tradition in his works and he made great use of the minority writers and poets such as Swift, Burke, Goldsmith and Berkeley. Beyond doubt, the source of the second influence on his life was his friend in the School of art in Dublin, George Russell, with his interest in the occult. The reason that most of his works have been severely criticized, or remained unknown is that he had profound inclinations with the esoteric doctrine. The literary movement of decadence, apart from his interest in occultism also had a great impact on Yeats' writing. The reaction against the 'grey life', the mechanization of life left its stamp on it. In terms of his poetry, this reaction against mechanization takes the form of a reaction against frivolity. The dark feature abounds in the fairy poetry of him as he downplayed the childish sentiments. In sum, the thing that is common in his poems is the grave imagery.

As fictitious texts to exemplify William Butler Yeats' ideas "Rosa Alchemica", a short story and *Red Hanrahan* stories are chosen. The protagonist of the former, the latent figure sees visions throughout the story. This very character, Robartes, in fact has too changeable a character to give up what he materially owns. In the second group of stories, one witnesses a common character who gets mad on his way to find the meaning of life and this protagonist, Owen Hanrahan loses everything he has. In other words, Yeats puts two opposite characters in juxtaposition in these two group of stories.

Thus, the comprehensive analysis of the stories has been provided related to the chapter which precedes with the claims of J. W. Dunne that there might be possibly different times and locales present rather than the one we experience. In the short stories, time deviations comprehended as real are dealt with and in them characters, with split personalities do not understand whether events they lived through are real or imaginary.

In the fictional stories that we chose, the modernist author breaks up the categories of language and syntax, and tries to depict life as a sequence of non-causal impressions. For this effect, the compatibility of the relativity theory to the probability play an important role. The Newtonian absolutism which asserts that there is only one probable outcome with respect to the web of events surrounding us has been destroyed.

From these chosen stories, in "Rosa Alchemica", chronological narration has been abandoned and the stream of consciousness technique is proposed instead. The characters of this story put the integrity of mind aside and try to analyze reality from a different point of view. The modernist writer reflects reality as continuous in space as non-local, which means the reality is not concerned with a specific place in space. Behind the fragmentation of this story, there is the attempt to describe a myth. Yeats forms a link with the modern life and the quest for the soul is related to the mythic alternation of light and dark, of life and death.

The latter stories related to Red Hanrahan chosen from *Stories of Red Hanrahan* have an episodic nature. In the first one "Red Hanrahan" the protagonist is young. Again, in "The Twisting of the Rope" the reader finds Hanrahan again in his youth. However, in "Red Hanrahan's Curse" he is too old to attract the young lady whom he helps. Although the stories in this collection are compounded of non-causal tales, they follow a simple chronological sequence, what is called "the historical arrangement." Hence, we see Hanrahan's death depicted in the last story called "The Death of Red Hanrahan". The depiction of reality is further emphasized with the depiction of a particular place, the valleys and hilly mountains of Ireland.

The common feature with the former story is the fragmented characters, trying to reach an integrity of mind however in the latter collection of stories Red Hanrahan is the sole common character and this feature helps us to put them into a common context but the problem is that Hanrahan uses time in an unrealistic way. He is never aware of his aging. In the last story Winny Bryne finds him withered, crumbling like earth at Kinadefe. But miraculously, his death is the rebirth of three hag women since with the realization of Hanrahan's death the transformation of the old lady to a younger one becomes complete.

This study has a few shortcomings or discussible issues, which may be taken into account when conducting similar studies in the future, though. Four points are discussed here that allow deriving suggestions for further research. First, that the flow of time is subjective or not is largely unknown. Second, the regress argument in relation to the former concept, the subjective flow of time has not been described. Third, despite the fact that a brief biography of the modernist author William Butler Yeats has been provided, his concept of time has not been mentioned. The fourth and the last and the most important point is that the central concepts of physics which brings about the epoch-changing results has not been clarified. The effect of these findings on the narration techniques has not been classified and not properly exemplified. Therefore, we may suggest some topics for further research: These are: the proper explanation as to the subjective nature of time, offering an insight into the nature of the regress argument in relation to subjective flow of time, the discussion of the time concept of Yeats, and lastly application of the concepts of physics on the literary language enabling a time and literary works relationship.

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