

Yeats and Modernity

PARADIGMS OF PERIPHERAL MODERNITY IN LORCA AND YEATS

"For there is a similarity between Ireland and Spain in terms of their sense—in the nineteenth and part of the twentieth century—of living a life which appeared to be peripheral to the Western discourse of modernity." p410

"The first is the troubled relationship that each poet had with urban modernity. In Timothy Webb's words, Yeats 'resisted the influence [. . .] not only of London itself, but of the modern city and the modern world' (p. xxxviii). This despite living in London for many years (Yeats settled in Ireland in 1922 when he became a senator)" p410

"This fact influenced Yeats's relationship with modernism, which was clearly a fraught one. Patricia Coughlan and Alex Davis's book *Modernism and Ireland* does not have a single essay on Yeats, since his 'aesthetic premises [. . .] differ consistently' from those of the Modernists." p410

Absorbed by orator of Ireland. Interested in folklore and myth. Retained sonorous verbal metres, even while there were other forces in English poetry which were beginning to break down the dominance of rhyme. Dyslexic? p411

"a sense of the artist at the periphery, a troubled relationship with the urban and modernity, a rootedness in rural culture, a fascination with the oral tradition and in particular the national ballad, even the hint of dyslexia" p412

"both poets retained a fascination with the supernatural, with ghosts, which was nurtured by their attachment to the land, and also to the notion of genius loci, the spirit of a place. I shall be exploring the idea that the ghost functions in their work as an indication of the repressed presence of the subaltern, which, for reasons of race, religion, or ethnicity, 'lies' (in both sense of the term) on the wrong side of the law, which I interpret also to encompass the sense of a rational empiricism... postcolonial ghosts" p412

"It is important to underline that Yeats focuses on language as not just the symptom but indeed the building-block of culture;" p413

"Write for the ear', Yeats once told himself" p418

"For a number of thinkers in the twentieth century, language became the site of a painful self-reflexivity; no longer simply a vehicle through which knowledge could