

Universality of the Expression Of the Human Essence in Yeats

And Lorca

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The present paper is concerned with highlighting the correlative points of the universality of the penetrating expression of the human soul in the poetry of William Butler Yeats (1865v- 1939) and Federico Garcia Lorca (1898 – 1936), and the internationalism they achieved through accentuating the original characters of their lands, Ireland and Spain, especially in terms of the ballad form .

Yeats and Lorca equally maintain brilliant poetic geniuses with multiple artistic interests and talents. Trying to trace an affinity between them in their thought and work may sound implausible at the outset, for the basic cultural differences of their personalities and European environments. But when pondering on the fundamental poetic and intellectual features of each and the way they reflected them in their lives and careers, it can be evidently discerned that they share the same authentic marrow and spirit of true artists which quickened their wits to produce the genuine art that earned them the stature of poets of all the people.

Both began to write during a period of permanent crisis in art and society, the 1890s and the early decades of the Twentieth century. They persisted to elevate their style in content and form as they were bound to reflect in every facet of their work the varied experiments of the new literary aesthetics and "isms" that have dominated the arts then, struggling to find a firm basis and a solid ground. Their work differed from that of their contemporaries in having a personal accent and expression of selfhood basically impervious to outside influences, embodied in their characteristic ability to create, without sacrificing any cardinal ingredient in their inspiration, a synthesis between their own restless moods and the modern artistic modes. They chose the traditional mould of the ballad form to orchestrate these aspects that finally became stabilized around certain folk themes, which carried out the development of their different postures through a long process of growing simplicity and integration.

These folk themes were "popular" in the best sense of the word, because of the essentially conventional style, form and the spiritual and poetic contents that are rendered modern by means of both poets keen insight into the elementary and passionate being of man. Yeats went back to the ancient primitive Ireland, and Lorca resorted to the Andalusian world, but both in a splendid artistic plenitude, to make all that is marginal or merely picturesque disappear and only essences remain. A constantly present radiance of life is felt in the dramatic quality of their lyrical poetry that reflects violent emotions of love, anger and grief through basic and timeless situations, stylized within musical frameworks in an admirable exploitation of artistic devices and economical use language.

The aim of this paper is to bring out a few characteristic resemblances of Yeats and Lorca's mental framework and poetry through tracing the progression of these poems in close association with their conception of their art and social roles as poets. Some of the formal standpoints of both poets thought are purposely ignored, especially Yeats who had received a massive bulk of inspection and criticism, to magnify the imposing figure of Lorca and the evenly sophisticated artistic imprint he inscribed within a relatively shorter lifetime and career in comparison with Yeats's own. Hence, the main analysis and discussions are restricted to what might be properly called the "poetic psychology" of their creativity which is the foundation of their production that is centered on exploring the inner human substance.

The paper falls into two chapters.

Chapter one is introductory and presents a double sketch of Yeats and Lorca's biographical, intellectual and shaped their major conceptions, in an effort to outline the analogy of their minds, upon which the subsequent arguments can be built. A dense summary of the vital notional and technical traits of the ballad form is also provided to clarify both poets' peculiar employment of it in an elaborate focus on intricate details.

Chapter two firstly dissects the main features of Yeats and Lorca's earliest verses through the comparative examination of selected representative poems. Secondly, it illuminates in separate sections the development and maturity of the thought and poetry of

each poet through tackling their views of life and art as they are objectified in their verse. These ideas are embodied in their innovative adaptation of the traditional ballad themes to new interpretations and the introduction of idiosyncratic characters and settings inspired from their local and native environs within universal human contexts. The main emphasis is directed towards polishing points of congruity between both poets manner of apprehension, exerted in their frank revelations of percepts of love, and their strife to figure out a meaning for the existence of man in the obsessively dominant contemplation of death that permeates their adult poetry.

These conceits are manifest in selected poems from Yeats's volumes Wind Among the Reeds (1899), Responsibilities (1914), Words For Music Perhaps (1929) and Last Poems (1936 – 39); and Lorca's Book of Poems (1921) [Libro de Poemas], Songs (1926) [Cancions], Poem of the Cante Jondo (1922 – 31) [Poema Del Cante Jondo], Gypsy Ballads (1928) [Romancero Gitano] and Lament for the Death of a bullfighter (1936) [Llanto Por Ignacio Sanchez Mejias].

The conclusion sums up the findings of the paper.

1. Yeats and Lorca, the Men and the Poets

Throughout their prolific careers as poets, W.B. Yeats (1865 – 1939) and F. G. Lorca (1898 – 1936) sought to elevate the diction of verse, and their efforts to achieve this goal led each to study his native folklore, and consequently to employ the ballad genre. Both found in balladry a natural place to seek a diction based on common speech, and heightened by passion generated in a healthy atmosphere disinfected from the plights of materialism which Wordsworth had avowed to be the basis of his poems in Lyrical Ballads .

Both poets maintained a consciousness of their craftsmanship expressed in Yeats's belief in the necessity of seeking " a powerful and passionate syntax [and] to accept those traditional meters that have developed with language" The syntax is of the present, the traditional meter is of the past, as he thinks that " the contrapuntal structure of the verse.. combines the past and the present." Lorca exerts similar tendencies in pointing out that the vitality of poetic production rests on the poet's sense of his work, saying " if it is true that I am a poet

by the grace of God – or the devil – it is also true that I am one by the grace of technique and effort. “

These ideas constituting a sense of the making of poetry are intensified further by both poets direct and profound understanding of the popular idiom. Aided by their efforts to rescue themselves from current poetic diction and subject matter, as they both had intuitive feelings of their contemporary artistic trends, to accept and use them without blurring their original personal and local colours. Ballad poetry demonstrated these aspects best and boosted Yeats and Lorca's lifelong pre-occupation with becoming poets of their own people and international ones.

These ideas are similarly expressed by each in Yeats aim to be impersonal... without the consciousness of individual design... [to present subject matter encompassing] the vision of a whole people” He implemented this notion in embracing an international poetic style and conforming to a private definition of a true national literature from which he never swerved :

All literature in every country is

derived from models, and as often as not, these are foreign models, and it is the presence of a personal element alone that can give it nationality in a fine sense, the nationality of its maker.

Lorca sums up these same thoughts in stating that “ I write poetry because I want people to like me” and :

I am totally Spanish and it would be impossible for me to live outside my geographical boundaries; but I hate whatever is Spanish just for the sake of being Spanish and nothing else. I am a brother to all men and I detest anyone who sacrifices himself for an abstract nationalist idea only because he loves his country with a blindfold on his eyes . A good Chinese is closer to me than a bad Spaniard. I sing of Spain and feel Spain in the marrow of my bones, but above all I am a citizen of the World and brother to all.

These elevated views of Yeats and Lorca as poets are deep rooted in their artistic and social backgrounds that are closely interwoven with their poetic output, especially the Ballad form. The purpose of the next part of this chapter is to make a double sketch of their lives and thoughts, through a series of reference points, sufficient only to highlight the analogy of their mental framework .

William Butler Yeats

William Butler Yeats was born in sandymount, Dublin on 13 June, 1865. His father John Butler Yeats, a painter, essayist and a celebrated idealist transformed to his son, in whom he perceived a propensity towards art and literature, fine conceptions of poetry and of the ideal role of the artist in society. J. B. Yeats pronounces that “ the artist is the antithesis of the man of action”, and that art is a dreamland and for a poet meddle with ethics or to think scientifically is to lose all music, and cease to be a poet at all .

Along with these ideas that maintained high pithetic tones, Yeats was influenced by the principes of Aestheticism which flourished in France during the second half of the nineteenth century by Gautier, Baudlaire, and other . The Aestheks, like Oscar Wilde reacted against the mechanized spirit of the age.

Year 3 comloined Irish ratisnalism with Aesthicism, as he played a vital role in 1890 in Celtic rwival in like ratare .

The lirsh celtic mouvement renamed and reshaped the folk spirit, which inspired in him an idealicalion of Ereland and its people. He depicted the folk beliefs of the Erish countryside that still retained a simple life whose character he interpreted in the persona of his poews .

Yeats s different views lent a cosmopolitan quality to his interest in art that transcended any narrow adherenre to any political or partisan current that way affect his literary work. His main concern was to be a poeb of the people hnrough writing in the Langage of his own thought and to express the innermost of man .

Federico Garcia Lorca

I want to seleep for a while,
A while, a minute, a century,
But all must know that I have not died,
That there is a stable of gold in my lips.
Lorca, "Gacela of Dark Death "

Federico Garcia Lorca was born at Fuente Vaqueros, a small village west of Granada on 5 june 1898. He was murdered on August 1936 by a squad of unknown persons during first days of the Civil War. The assassination took place at Viznar, on the hills outside Granda, but his body, as he prophetically foresaw, has never been found :

I realized I had been murdered.
They searched cafes and cemeteries and churches,
They opened barrels and cupboards,
They plundered three skeletons to remove their gold teeth.
They did not find me.
They never found me ?
No.. They never found me .

He grew up in the countryside of Spain where he Learned popular Songs and read romantic and classical literature. In the early 1920s he studied at the University of Madrid to be a prowinenf member of an elite group of young revolutionary artists who where the chief exponents of the wodern movements of 'Surrealism and Uttraisun, like Antonio Machado at Salvador Dale .

Innovation was the prime target of Lorca and his generation who tired to achieve it through experimentation. But he differed from them by his zealous pursuit of tradtionalism to revitalize the ancient forms of Spanish poetry. He played an active role in a vigorous renaissance of Spanish lyrical poetry during the 1920s and 1930s in association with young poets like paphael Alberti, Jorge Guillan and others, to restore a rich compendium of poetic traditions and a wide range of forms, meters, techniques, images and diction. The task was to assimilate the new experimental styles and outside influences without destroying the Spanish tradition, allowing it to be felt again a novel vitality.

Lorca concerned himself with reviving Spanish popular songs that have been conserved by people especially through the ballad

pattern. The folk Spirok persisted in his imagination since childhood and just like Yeats , he mingled with the common people and the gypsy to learn their art. He expressed through the his ballads the essence of the man of Spanish culture, as he affirms:

I throw myself into the subject of man,
of the pure Andalusian, of the bacchante
of flesh and laughter. Andalusia
is unbelievable: the Orient without
poison, the Occident without action .

The love to assert the peculiar mode of thought of Andalusia as it is shown in the traditions of the gypsy was enhanced by Lorca's love of music at aima.

He indulgently collaborated in collecting original material a musical festival of the gypsy Cante Jondo [deep song] which inspired him as write one of his finest books of poems with the same title. He diledted his address to the simple and more emotionally responsive audience .

This aspect readered his poetry with rich imagery and feeling that secured his position as a poet of the peple. He also achieved this status thronp comloining in his own personality a colourful ixtwre of expremes that are typical of the Spanish charaeter. These are grii and joy and acceptarce of life and its faets of love and death . Lorcass concern to potray elemental human feelings alienated his from polities to take a neatral position .

He commonly answered questions about his political affiliation by saying "I am on the side of the poor", to show a true artist s hatred of politics and parties in stating only one month before his death, "I will never be political, I am a revolutionary because there are no true poets who are not revolutionaries. But political I will never, never be "

Fascists shot him, but his legendary charm outlived his place and time .

Yeats, Mature Verse

Yeats published in 1899 his volume entitled The Wind Among the Reeds which brought his early style to its fullest developed form.

He stated his aim in this work as the association of ideas and emotions through symbols that have "the perfection that escapes analysis, and the subtleties that have a new meaning every day."² Depression and unrequited passion are the dominant moods of this book, due to his unsatisfactory love affairs. He continues to use the traditional motifs of the Ballad, but he shows here the first signs of diversion from the early childish innocence by combining escapism with whimsy, reflected in overt physical and sensual images.

"The Host of the Air" presents the fairy abduction theme in a young bard's dream of losing his bride come true. Wanton permeates the ballad, especially in the climactic image of carrying away the beloved by one of the ominous spirits that live in the air :

He bore her away in his arms,
The handsomest Young man that ever was,
And his neck and his breast and his arms
Were drowned in her long dark hair,

By the turn of the century, Yeats came to abhor most of his ideas and poetic style of the 1890s, and started to seek a change that may bring a less dream-burdened world into [his] verse.

The very title of the new volume, *Responsibilities* (1914), reflect Yeats's growing ties with reality that enforced a new approach of self-dramatization in his ballads. Instead of taking a mythical situation to express a state of mind, now he depicts the crisis of the soul through universal human dilemmas.

In "Beggar to Beggar cried" he objectifies his increasing need for love and the steady effect of married life, as he had reached middle age by now with no family of his own :

Time to put off the world and go somewhere
And find my health again in the sea air
[refrain] Beggar to beggar cried, being frenzy-struck,
And make my soul before my pate is bare.
And get a comfortable wife and house
To rid me of the devil in my shoes,
Beggar to beggar cried, being frenzy-struck,
And the worse devil that is between my thighs.

The high pitched vivid angry cry of the beggar, intensifies the harsh carnal note stricken in the last line, as it is compact with the

plebian nature of a beggar, and with Yeats's conviction that self-port is best carried out in a "speech so natural and dramatic that the hearer would feel the presence of a man thinking and feeling". "Beggar to beggar cried, being frenzied" embodied this aspect further by serving the function of a refrain, which is made discordant, unsingable and displaced to the third line of a quatrain, or in the middle of the narrative, to be a device Yeats developed in later poetry. The change is marked here in the strength of this "frenzied" manner, directness of speech, and outspoken frankness of self-revelation.

In the last two decades of his life and career, Yeats was preoccupied with death, which engendered in him a need to have a vigorous sense of life's to resolve to make his poems "all emotion at all impersonal. they are all praise of joyous life" He tried to turn the bitterness of expecting death into an agency of joy, to laugh in the face of death which he expressed in the torn of blatant lust.

Yeats's final verses, Last poems (1936-39), fulfill his obsessive desire in old age "to think like a wise man, but express oneself like the common people"

In "The Wild old Wicked Man", he presents Crazy Jane's male counterpart, "the wild old man", "mad about women". He believes that converting to the soul through religion "can burn out that suffering" of departed physical joy, yet :

A coarse old man I am I,
I choose the second- best,
I forget it all awhile
Upon a woman's breast,

Daybreak and a candle-end.

[refrain]

The refrain may suggest the short time left for Yeats to live, and the reality of his transient joy, that is permeated with the tragedy of approaching death. "The Apparitions" sums this idea :

When a man grows old his joy
Grows more deep day after day
His empty heart is full at length,

But he has need of all that strength

Because of the increasing night

That opens her mystery and fright
Fifteen apparitions have I seen:
The worst a coat upon a coat-hanger.

[refrain]

The "fifteen apparitions" seem to be thoughts of death, but the worst is when they come true, that his coat is left hanging empty.

Yeats's last word in a poem revised a day before his death on 27 Jan. 1939, embodies his lifelong belief in tradition to reconcile the antinomies of race and soul and achieve unity in his art:

Many times man lives and dies
Between his two eternities,
That of race and that of soul,
And ancient Ireland knew it all.
Lorca, Prime Achievement

In the period that extended between 1921-1926, Lorca had written and collected many popular verses which he published later on under *Songs* (1926) [*Cansions*] and *Poems of the Cante Jondo* (1931). These books illustrate the progression of his style and thought and pave the way for his mature verse.

The romantic melancholy of *Book of Poems* (1921) is continued in these volumes, but with a deepened pathos shown in an obsessional presentiment of death even in the most humorous and pastoral poems, as well as an air of voluptuousness that will remain to the end.

The expression of his darkening moods was modified by his passion for the Andalusian deep song or Cante Jondo, that merged with his early zeal for Spanish cradlesongs and their composition, to render his simple poetic vision of the world a grave intricacy of feeling its pains. These influences are discerned in the introduction of almost bare settings sketched in high brevity and economy of language, though meaning laden symbols and silhouettes engulfed in a gloomy atmosphere.

He summarized his main themes in a lecture on "El Cante Jondo" as "pain, grief, love and death" through which he showed his skill in creating a climate, in short and dense verses, having the wind, sun, moon and the common people as actors.

Somberness underly his poems, like "Village" for example:

On the bare mountain, a calvary.
Clear water and centennial olive trees
Through the narrow streets, cloaked men.
And on the towers vanes rotating.
Eternally rotating.
O lost village in the Andalusia of the lament

These abstract patterns of few objects conveying a grievous sense of danger and fate often recur, as in "Bell" that is based on the image of a bell tolling in a tower. Tension is fancifully embodied in "bell-notes everywhere falling" in the wind, and heightened in "Strook of resounding dagger/ Opening a wound in the distance". This latent violence and mystery of Andalusia is also implied by filling these small episodes with sinister horsemen galloping with no motive or destination through dim lands, as in "Journey" that exploits traditional elements of balladry:

One hundred horsemen in mourning
Where will they ride ?
Along the lowering sky of the orange grove ?
Neither Cordoba nor Seville
Will they reach.
Nor at Granada always sighing for the sea.

.....
With seven-nailed sorrows, where would they go,
The hundred Andalusian horemens of the orange grove ?
An attractive use of conventional details is found in the slight variations of the similar opening and closing lines, and the figures of hundred and seven that usually regulate in popular verse the course of life and adventures of man, as as to wander for seven years, through seven kingdoms ..etc.

Lorca's poetry gained its full crystalization of style and maturity of essence in his major volume Gypsy Ballads (1928) [Romancero Gitano], through the mastery of the Ballad form.

In a letter to his fellow poet Guillen in 1926, Lorca stated the main features of this book as being compounded of "new themes and old suggestions", and his ambition to "make the ballad as tightly knit and solid as a stone" The new themes constituted use of the gypsy

world and character as a physical and spintual setting, firm construction of situation and terse expression of a feeling .

He elegantly employed Eraditional devices in avant-garde monlds and imngases of Surrealistic authenticity and subconscious associationsthat appeal to fantasy and engige the five senses .

Lorca permeats Gypsy Ballads with living native and human metaphors, to describe it as "An Andalusian song in which the gipsies serve as a refrain" Hence, he presents a unique fusion of the popular and the artistic in a rich emotional web that reflects the multiple antithetical facets of his own personality and people, taking the form of vein-opening, as he maintains :

Now I am going to create poetry that will
Flow like blood when you cut your wrists,
Poetry that has taken leave of reality,
Written with a feeling that reflects all
My love for things and my mocking of and
Amazement at things. The love of death
And the joking with death.

Gypsy Ballads "reflects the sorrows of a persecuted people living on the margins of society, who maintain their old tribal primitivism intact... The constant struggle of the gipsies is against a universal repression whose edict is death.

A greater creative use of Ballad modes and the dream motif is found in "Somnambular Ballad" [sleep-walking ballad].

An enticing atmosphere is established in the evokation of the green colour, permanently attached to the gipsies thoghout this volume as a characteristic symbol of their spirit; to occure repeatedly in the poem and most significantly in the opening and closing lines :

Green, gceen I live you green Green wind, green branches.
The ship far out on the sen and the hourse upon the mountain.
With the shadow at her waist, she dreams on her balcony,
Green flesh, and green hair, and eyes of cold silver.
Green, green, I love you green .

Pathos, pain, loss and lurking violence and death are interrelated in the imagery of the pome, like the felicitous pictures of nature of "great atars of white frost, come with pitch-dark shadows, opening the way for dawn" and "fig trees rub the air with the sandpaper of its

leaves", to forshadow the coming of a mortally wounded horseman who reveals his miserable condition in conversing with the girl :

Friend, I want to change my horse for your house, my saddle for your mirror, my knife for your rug.

Friend, I have come bleeding from the passes of Cabra

If I could, Young man, this bargain would be closed.

But I am no longer I, nor is my house now my house.

Friend, I want to die decently in a bed, made of steel, if possible, with sheets of fine Holland. Do you not see the

Wound I have saping from my navel to my throat?

The white front of your shirt bears three hundred dark.

Your blood is pungent and oozes around your sash.

But I am no longer I, nor is my house now my house

The combination of the traditional and the modern is the melodious recital of the items to be exchanged, the imposing connotation of the dark roses embodying the conventional three hundred wounds from which the hero bleeds to death, and the incremental repetition expressing a spiritual and physical misplacement.

The passions expressed in his ballads are founded on Lorca's intuitive conception of the gipsy way of life and common rueful moods and dreads. But he also projected the inner recesses of their minds and souls, to reveal their simple, yet rare mentality that is ruled by instinct, especially in terms of their attitude towards love and death .

The love poems of Gipsy Ballads are based on bare forceful desire that reduces the sentiment to a stratifying ritual action, which Lorca elegantly exalts through the artistic and spiritual presentation of it, in terms of a novel use of conventional imagery of nature .

In "The Faithless Wife" [La Casada Infiel] that simply tells a man's amorous affair with a married woman, Lorca reflects the innate eroticism and peculiar mental and ethical code of the gipsy .

The opening outlines the tale with an implication of credibility and inevitability in fixing time and place :

And I took her to the river, believing her a maid,

But she had a husband.

It was on St James's night,

And as if in duty bound .

The focal point of the ballad is the gipsy man's special way of asserting his masculinity, reflected in his conscious care as a man not to divulge or repeat the things she said to him, for "the light of understanding has made [him] most discreet".

His egotistic satisfaction is expressed in token not to be misconstrued as a sign of love, because he was just being himself, to welcome her only for this occasion as she belongs to another man, to emphasise in his final statement :

I behaved like the person I am,
Like a proper gipsy.
I save her a large sewing basket
Of straw-coloured satin,
And I did not intend to let myself fall in love,
Because though she had a husband,
She told me she was a maiden
As I was taking her to the river.

The inherent violent essence of the gipsy man's spirit in love is the same in terms of valour and death, being obsessed to act, as the exact words of Lorca put it, like "a legitimate gipsy" [Como un gitano legitimo].

Lorca reaches the height of artistic expression of a hyperbolic vision of the death of a promising man in his major poem Lament for the Death of a Bullfighter [Llanto por Ignacio Sanchez Mejias], written to voice his grief over the loss of his cultivated friend I. S. Mejias who was a distinguished bullfighter, poet and playwright. The poem was published a year after his death in 1936.

He combines in the four parts of the poem all the dramatic, lyrical, narrative, surrealist and soulful Andalusian tones of his previous work, to describe the episode and atmosphere of his friend's death with a vivid and factual accent of mourning.

The first part, "The Tossing and the Death" [La Cogida Yala Muerte], announces the tragedy in an intense emotional impact made by the heartbeat tempo repetition of a refrain on every other line, "at five in the afternoon", which specifies with a shock the precise time when Mejias was killed on the horns of a bull in the arena, and the rest outlined through dense shots of the scene taken from different angles and underlined with surrealist symbols :

At five in the afternoon .
It was exactly five in the afternoon .
A boy brought the white sheet
At five in the afternoon.
A frail of lime made ready
At five in the afternoon
The rest was death and death alone
At five in the afternoon
Now the dove and the leopard fight
At five in the afternoon
And a thigh with a desolate horn
At five in the afternoon
Arsenic bells and smoke
At five in the afternoon
At every corner hushed groups
At five in the afternoon
And the bull alone exultant
At five in the afternoon
When the bull-ring was covered with iodine at five in the afternoon
Death laid eggs in the wound
At five in the afternoon

The second part, "The Spilled Blood" [La Sangere Derramade], reflects Lorca's aloofness from enduring the fact of the death of his friend that is embodied in his broken and wounded corpse, which he emphatically avoids through the refrain "I do not want to see it". He evokes white natural objects to divert his attention from the recurrent picture of "Ignacio on the sand", like the moon and jasmins. The majestic stature of Mejias is illuminated in stating "There never was prince in Seville to compare to him .Nor a sword like his sword, nor a heart so well endowed and true", and his physical attributes amplified "Like a river of lions was his astonishing strength/ And like a marble torse his outstanding discretion and disnity ."

The last two parts, "The Laid-Out Body" [Cuerpo presente] and "Absent Soul" [Alma Ausente], show Lorca's gradual acceptance of the death of Mejias, to bid him to "sleep, soar, rest" for "Even the sea dies" .He finally speculates on his mortality with

bitterness, that "like all the dead of the Earth" he will be forgotten, reasoning in the refrain "Because you have died forever". But soon, this fact is transcended through sublimating the spiritual grace of Ignacio into a symbol of live permanence, established by the poet's perpetual verse:

Nobody knows you. No. But I sing of you.
I sing for posterity of your profile and your grace.
The noble maturity of your understanding.
Your appetite for death and the taste of its mouth.
The sadness inherent in your valiant gaiety.
Not for a long time will be born, if ever,
An Andalusian so bright, so rich in adventure .
I sing of his elegance in words that moan,
And I remember a sad breeze among the olive trees.

There can be no better epitaph than these lines to sum up the titanic grandeur of the person of Lorca, the intelligent heart and soul of Spain whose overflowing immortality is embodied in his own voice .

Conclusion :

The lifetime pre-occupation of Yeats and Lorca to write in the language of their own private cerebration and fathom the depths of the human core through uniting the diverse sects of the common and the elite in the contemplation of the same thoughts, stemmed from the sincere devotion of both to approach man all over the world, Thus, the study has attempted to demonstrate that the identical creative originality and internationalism of both consist in their universal visualization of the heart and mind of man .

A similarity of vision enhanced the attitudes of both poets towards the social and literary milieus that shaped their art. They were influenced by their contemporary movement of Symbolism, Aestheticism and Surrealism, to merge the best of these tenets into their distinctive personal style, culminating in the adoption of each poet an active role in a native renaissance of literary past, the Irish Celtic reval of the 1890s and the Spanish poetic reval of the 1920s, to foster a national consciousness of it and to rescue their work in content and form the decadence of the artistic climate then.

Consequently, both went back to their childhood country worlds, the Gaelic Sligo of Yeats and the Andalusian Granada of Lorca, where they were re-acquainted with a long tradition of an ancient social order of real moral values, still undehumanized by the tasteless economy of materialism. Hence, they developed a constant antagonism to involvement in the turbulent and heated politics of Ireland and Spain, to prefer working instead as artistic rebels evoking protest against timeless human issues, in an effort to reach the sensitive common man who became their dominant inspirational force for the ascension to an ideal spiritual and intellectual megacosm. They turned the national myth they created out of exploring the numinous heritage of their lands into a planetary one, being based on edifying the hominine essence, not only as poets, but also as playwrights of verse dramas presented by Yeats's "Abbey Theatre" and Lorca's "La Barraca" groups.

In the process of advancing towards maturity and saturation with the temper of their native soil, Yeats and Lorca abandoned the verbal ornaments and overadorned sentimentality of their early poetry, to concern themselves more with the character of the common man, the peasant and the gipsy, through the composure of whom they unfolded their own magnitude of personality to the full. They made the subject matter and bare form of their adult verse, particularly the ballads, a masterful agency of translating and exposing tough intellectual crisis and felings, through a uniquely profound blend of tend of tender spirituality and blatent physicality that reflects the antithetical admixture of the nature of man as a whole. An anguished perception and embittered taste of life darkened both poets outlooks in the final Years of their lives and careers, due to an aggravated apprehension of a permanet presence of death in their minds. This melancholy aspect heralded in their poetry a factual focus on unpleasant elements of life, and an acute sensitivity to the verve suffering of an individual in the world, to dwel more on his notion of reality rather than on an abstract ideological version of the human situation. It resulted in a compassionate lament for the loss of delight in life, to engender the pathetic philosohpy of "tragic joy" in Yeats and "love of death" in Lorca that tinged the images of their characters, which were poetically exalted into dramatic lyrical

patterns of the human psyche. Though some of them are given personal names, yet they are universalized types, to magnify an intricate subconscious picture of a peculiar mode of thought that is controlled by overpowering instincts and desperately fights to impose its own ethical and mental code, which rationalizes life, in a contrary manner to law and order, from its perspective and context of socially and morally acceptable rules. In this respect, Yeats and Lorca gained their lasting popularity by virtue of their prototypical aptheosis of the human innermost that is pivotal and integral in their being true artists

العالمية في التعبير عن جوهر الانسان عند ليتسي ولوركا (دراسة مقارنة)

الخلاصة

عكف ويليام بنلريستي وفيدريكو غارسيا لوركا على الكتابة بلغة افكارهما الخاصة ولسبر اغوار الجوهر الانساني مدى حياتهما. انبثق هذا الاهتمام من جهودهما الحديثة لتوحيد نقيضي المجتمع من العامة والصفوة في مناخ الافكار عينها ولمخاطبة الانسان اينما وجد في العالم . مزج كل منهما اسلوبه المتفرد مع خلاصة افضل ما في الحركات الفنية التي عاصرتها كالسريالية والرمزية في محاولة منهما لانقاذ ابداعهما الفكري في التدني والانحلال الذي كان سائدا في المناخ الفني ابان العقد الاخير من القرن التاسع عشر والعقود الاولى من القرن العشرين. لعب كلا الشاعرين دورا فاعلا في حركة احياء التراث لتنمية الحس الوطني الثقافي في موطنيهما ايرلندا واسبانيا، ليعودا الى اصالة الارض الغالية والاندلسية حيث حافظ المجتمع الزراعي على نقاء القيم الاخلاقية والتقاليد الحقة بمعزل عن الماديات ومما عزز لدى كلا الشاعرين رقضا للانخراط في عوالم السياسة المضطربة والمحمومة في بلديهما ليفضلا العمل كثوار للفن يحتجون على قضايا انسانية بحتة لا يحدها زمان ولا مكان . اضحى الانسان البسيط ملهمهما الدائم للارتقاء من خلال الوصول الى وجدانه وحسه الى عالم فكري وروحي مثالي . تخلى ليتسي ولوركا في خضم مسيرتهما الادبية نحو النضوج عن الاستخدام المبالغ فيه للتزيينات اللفظية والعواطف الحاملة التي اتسم بها شعرهما المبكر لينصب جل اهتمامهما على شخص الانسان البسيط الفلاح والعجري ليكشفنا من خلاله عن المدى الكامل لكيانهما الشخصي جعلنا من موضوعات شعرهما الناضج اداة متمكنة لتجسيد ما غالج الانسان من ازيمات عاطفية وفكرية من خلال خلق مزيج رائع وفريد من الروحانية الغضة والحسية الفضة التي تعكس الخليط المتناقض لطبيعة النفس البشرية اصبغت رؤى كلا الشاعرين بسوداوية ومرارة في العقدين الاخيرين في حياتهما بسبب الهاجس العميق والمستمر لفكرة الموت

في ذهنيهما ليركزا على تصوير الجوانب السيئة في الحياة وعلى معاناة الفرد في هذا العالم .

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