

The Style and Symbolism of the Refrain in W. B. Yeats's Poetry

Yasir Elyasa*

Northern Border University, Faculty of Arts and Humanities, Arar, Kingdom of Saudi Arabia
yasir.elyasa@nbu.edu.sa

Abstract:

This study aims at exploring the development of the style and symbolism of Yeats's use of the Refrain. This style, among the other formal elements, has a special importance to Yeats himself as well as his audience, for studying the symbolism behind the choices he makes in picking the form for his poetry. His use of the refrain is laden with symbolism, as it is the case with his rhyme and rhythm pattern. Therefore, tracking the shifts and re-visits he makes of a specific pattern of refrain usually has a fundamental function and is more significant in studying the symbolism of his poetry. His unique style concerning the use of refrains in his early poetry, which is clearer and more heavily loaded with symbolism, was revisited in the late stage, while in the middle stage he wandered here and there, experimenting with different styles until, apparently, he found his way in the last stage, back to his early preferences. This is where his use of refrains, directly related to his choice of the Ballad form, becomes clearly and significantly symbolic, bearing the symbolism of form he often headed to and talked about, which is one of the most fundamental elements for a deep understanding of his poetic text.

Key words: refrain; symbolism, form, ballad

Received: 10/05/2025

Accepted: 15/07/2025

Available online: 30/09/2025

Introduction

The definition of 'refrain' turns around its musical function in poetry. Webster's Dictionary explains it in the light of one type, the burden, of its three main types, as 'The burden of a song; a phrase or verse which recurs at the end of each of the separate stanzas or divisions of a poetic composition ("refrain," def. 2. 1, 2), whereas the Oxford Advanced Learner's Dictionary relates its definition to music, comparing it with the chorus, as 'The part of a song or a poem that is repeated after each verse (synonym: chorus)' ("refrain," def. 2). A similar definition, yet more general, is given in the Encyclopedia Britannica, as a 'phrase, line, or group of lines repeated at intervals throughout a poem, generally at the end of the stanza.' (Britannica.com, refrain)

According to its structure, there are three common types of refrain (Turco 44):

- the **repetend** – where particular words are repeated, usually irregularly (Hardison et al. 228), throughout the poem;
- the **chorus** – usually read by more than one person 'in unison', and sometimes can be considered the theme of the poem;
- the **burden** – the most common form of refrain, in which a whole word or phrase is repeated at regular intervals.

Refrains have come to poetry and music since very old times when the choruses, in a practice as old as the Greek dramatic verse, repeated lines of songs to accompany the performance. Thus, the poet's use of refrains makes the poem more musical, and this is actually why some rhymes such as the ballad rhyme are usually connected with the use of refrains. Cuddon explains the 'Book of Songs' ... A collection of 305 poems ... around 600 BC ... Many of the poems are revisions of ballads and folk poetry ... They are essentially composed in the form of odes, often in quatrains, and are often musical or song-like in character, making much use of refrain and rhyme (87).

This classical style which is connected with ballad form and which usually glances at music or poetry as tending to music rather than normal speech, appeared in Yeats's poetry shyly in the early and middle stages of his career, then suddenly flourished in his late poetry. Yeats's preference for ballad form in the late stage of his poetry brought along with it his lavish use of refrain, then extended to his use of the refrain with other rhymes than the ballad form.

To Yeats, the refrain, as Muldoon states, has a peculiar power to represent 'fixity and fracture, regularity and rupture, constancy and change.' ... 'integral to Yeats's symbolic system' (155).

According to Ellmann, a Yeatsian refrain 'epitomizes or jibes with the poet's theme and reinforces it by a more melodic corroboration than is possible in the rest of the stanza.' ... 'A second function of the refrain is to oppose instead of confirming the rest of the poem' (202-3).

The musical richness of the refrain, being now clear as one of the most used tools in poetry, is added to its role in the polarization of the poem around a fixed nucleus serving as the center of a diversity of ideas, as Poe states: 'I resolved to diversify ... I determined to produce continuously novel effects, by the variation of the application of the refrain—the refrain itself remaining for the most part, unvaried (6).

When Yeats's rhymes are discussed, he is usually thought about as more concerned with the music of his poem than many other poets. Refrains have much significance in music and in the ballad form of which Yeats was fond. There is often a refrain in a ballad as one of its basic features, even though some forms of ballads such as 'balada' didn't even need a specific fixed form but they had refrains. (Cuddon 64-5)

Yeats himself admits the importance of music in any art. In *The Old Stone Cross*:

But actors lacking music
Do most excite my spleen,
They say it is more human
To shuffle, grunt and groan, (lines 17-20)

Yeats calls the process of forming words without music an act which some call 'more human' but it is like shuffling, grunting, and groaning.

Yeats showed his inclination to use refrains from the first poem *The Song of the Happy Shepherd* (in *Crossways* 1889), although he didn't use much refraining in this early stage and he even used less in the middle stage.

Literature Review

(MacNeice 1941) discusses Yeats's use of the refrain regarding its being a style of repetition almost exclusively decorative and less related to deep meaning, in a study that involves the historical moment out of which Yeats arose. It compares Yeats's use of that in comparison to different poets whose background, like Yeats's, is painting, such as William Morris.

On the contrary, (Muldoon, 2007) suggests that a refrain to Yeats' poetry is an integral part away from which there is no meaning, as it is a 'physical' manifestation of much of what he intended to say through his poetry. According to this study, the refrain is even considered as one of Yeats's symbols among others.

In a later and more elaborate study of Yeats's rhyme and rhythm, Vendler (2007) follows the steps of Rosenthal (1994), connecting the discussion of the content of examples of Yeats's poems with the symbolism of the chosen rhythms and rhymes for that content. Now she elaborates the scale of

examples to include examples from different stages of Yeats's poetry and the discussion as to extend to stanza form and sometimes special techniques as the use of refrains and symbolic poem-lengths. She divides her book into sections each including a comparison of poems she grouped according to content, and then discussed the significance of the elements of verse (rhythm and rhyme) along with other elements of stanza and poem-length as representations of the content in each poem.

Analyzing some of Yeats's poems in the light of his use of what she termed as 'antimonies', Vendler (2004) examines Yeats's *Among School Children* in the light of his thinking among three other poets: Pope, Whitman, and Dickinson. In the part about Yeats, the study assumes that Yeats's ballad form along with the stanzas and syntactic technique of focusing on the noun at some points is the key to finding Yeats's alternative for direct imagery.

Rothman (2007) examines the rhythm of Yeats's *The Lake Isle of Innisfree*. His analysis is deep and detailed with even the possibilities of linking the content with other forms than its present one, assuming that Yeats deliberately and skillfully uses its chosen form for the content as it is his habit. But his analysis does not go further than the rhythm and a slight touch to the stanzaic form of the poem and he doesn't connect between the poem's rhythm and rhyme.

In a formalist reading of one of the most popular poems by Yeats: *The Second Coming*, Pacton (2012) discusses the rhyme and rhythm of the poem assuming that the rhyme is 'blank verse'; the word which he avoided, using the phrase that it has 'no clear rhymes' (2012: 81) and with his odd statement that it has no metrical pattern, considering the poem's loose rhythm as absence of metrical pattern. In his analysis he follows a method similar to that of Rosenthal and Vendler (2007).

The Refrain in Early Yeats's Poems

Yeats used refrains in the early stage in twelve poems, which is not a significant number in comparison to that of the late stage with more than three times as this number.

Yeats's refrains began in the early stage with the pattern of random repetition of a line or more (not successive lines as in some other examples), with *The Song of the Happy Shepherd* as the first example of this pattern, where he first repeated line eleven: 'Where are now the warring kings?' once again as line 13, and another line 'Nor seek, for this is also sooth' after seven lines as 'seek, then, for this is also sooth', then after some line as 'Sing, then, for this is also sooth' and the fourth time at the end of the poem as 'Dream, dream, for this is also sooth', with such significant changes that make the repetition tend towards being a repetend rather than a refrain. Yeats was changing the beginning of the second example of refrains as seen in the form of the line above. The symbolic purpose of this pattern of changing the opening of a line is for more variation of the meaning and enrichment of the syntax. Accordingly, he adds different beginnings to the core idea in the refrain.

The pattern of randomly repeated refrains with changing the opening of the line comes in three other poems in this stage. In *The Sad Shepherd* (in *Crossways* 1889) the second poem after *The Song of the Happy Shepherd*, the first line 'There was a man whom sorrow named his friend' was repeated as line 8 with a slight change in the beginning as 'And then the man whom sorrow named as his friend' and finally as line 17, fully like line 8 without any change.

The musical effect of the refrains in the two opening poems of Yeats's poetry is not very significant because of their excessive length which makes the use of the refrain clearly restricted to the continual reminding of the reader of the core theme of image of the poem, especially in the latter. But this musical effect is clear in another pair of short poems which have the same random positioning of the refrains. In *To the Rose upon the Rood of Time* (in *The Rose* 1893), a poem of twenty-four lines divided equally between two stanzas, the first line in stanza one 'Red Rose, proud Rose, sad Rose of all my days!' is repeated as the last line in stanza two and the poem, and the second line in stanza one 'Come near me, while I sing the ancient ways:' is repeated as line 11, before the last line in stanza two, with changing the some of its words 'Sing of old Eire and the ancient ways:'.

In the second of these short poems, *The Old Men Admiring themselves in the Water* (in the volume *In the Seven Woods* 1904), a poem of nine short lines of alternating trimeter, dimeter, and tetrameter, Yeats repeats line 6 'By the waters.' as line 9 'Like the waters.' also changing the opening of the refrain of the poem, the thing which stands for the notion of 'time' and 'change' symbolized by 'water'. The word water here in the refrain was a clever choice by Yeats not only to repeat, but also to keep in the stressed closing of the refrain because it stands for the subject that changed the men: 'Were twisted like the old thorn-trees/ By the waters' (lines 5-6).

And then for the object that is also changed by time and drifts away: 'All that's beautiful drifts away / Like the waters' (lines 8-9).

In a development of his use of refrains, Yeats places them in another group of poems in regular positions, now giving the refrains a more musical function besides their meaning. In *The Madness of King Goll* (in *Crossways* 1889), the line 'They will not hush, the leaves a-flutter round me, the beech leaves old.' is repeated as a refrain in line twelve, fitting in the rhyme scheme of the two couplets which follow the eight alternate-rhyme lines of each twelve-line stanza, regularly and without changing a single word in the refrain.

The same pattern of *The Madness of King Goll* of repeating one line regularly as the last line of each stanza, is followed in two other poems: *Red Harnahan's Song about Ireland*, a short poem of fifteen lines in three stanzas, and *The Ragged Wood*, a shorter poem of twelve lines in three stanzas

(both in the volume *In the Seven Woods* 1904). In *Red Harnahan's Song about Ireland*, the refrain 'Of Cathleen, the daughter of Houlihan.' has its opening changed in the last stanza to become 'Is Cathleen, the daughter of Houlihan.' But the difference is that the refrain doesn't fit in the couplets rhyme scheme except in stanza one where it rhymes with the *a* of the first couplet, whereas in the following two stanzas it rhymes with itself in the first stanza. This makes the rhyme scheme run in the first stanza as *aabba*, which is the limerick rhyme scheme, whose symbolism to Ireland and Irish nationalism is clear in the poem's text.

In *The Ragged Wood*, the refrain becomes more musical also because of the shortness of the poem (twelve lines) and of the lines as well; being written all in pentameter whereas the former is in heptameter except the refrain which is in pentameter. There is a change each time in the refrain 'Would none had ever loved but you and I!' , in the second stanza it's 'O that none ever loved but you and I!' and in the third: 'No one has ever loved but you and I.'. The refrain also became more musical when Yeats made it fit in the alternate rhyme of each stanza as the second *b* of the quatrains *abab*, *cbcb*, *dbdb*, the thing which makes the reader feel that the refrain is repeated six times instead of three.

A poem which is similar to *The Ragged Wood* is the other twelve-line poem: *The Meditation of the Old Fisherman* (in *Crossways* 1889), there is the repetition of the same refrain 'When I was a boy with never a crack in my heart.' in the three stanzas without any change, also fitting in the alternate rhyme to give more echo of the refrain through repeating its rhyme of the *b* in all three stanzas, exactly as Yeats did in *The Ragged Wood*. The only difference is that this poem is in iambic hexameter whereas *The Ragged Wood* is in pentameter, the thing which makes the musicality of the refrain more explicit in *The Ragged Wood* where the intervals between the refrains are shorter.

Yeats's experimentation with refrains continued in two poems in this early stage in which the refrains are made of two successive lines. In *The Withering of the Boughs* (in the volume *In the Seven Woods* 1904) the closing *cd* lines 'No boughs have withered because of the wintry wind; / The boughs have withered because I have told them my dreams.' of stanza one which rhymes *abacbdcd* are repeated together without changing a single word, in stanzas two and three which have the same rhyme scheme that makes the homostrophic twenty-four-line poem sound more musical, especially with the heavy repetition of phrases such as 'I know' in the opening of two lines in stanza two and two in stanza three and the pronoun 'I' which was repeated more three times in line openings in stanza one. The use of hexameter in this poem didn't reduce its musical nature of a song because the refrain itself, which is in the same rhythm pattern, sticks out clearly when repeated in its full form with the capacious pattern of hexameter.

The second poem with this pattern of refrains is *O Do Not Love too Long* (also in *In the Seven Woods* 1904) has the musical advantages of being short (twelve lines in three stanzas), homostrophic, including the refrains in the rhyme scheme, and having short lines of tetrameter, trimeter, and dimeter. But the refrain 'And grew to be out of fashion / Like an old song.' is slightly changed in the third stanza, to become 'Or you will grow out of fashion / Like an old song.' This is one thing. Another thing is that the refrain is not repeated in the second stanza, the thing which Yeats compensated for through the repetition of almost the whole line two in stanza one: 'SWEETHEART do not love too long', in the second line of stanza three: 'O do not love too long,', in addition to the identical rhymes (the word 'long' in stanza one: lines one and two and stanza three: line two) that enrich the musical nature of the poem.

Yeats's development in the use of refrains reached its highest in this early stage when Yeats used a whole quatrain as a refrain, a habit which was interrupted in the middle stage and then returned to in many poems in the late stage. This pattern is in two poems in this stage: *The Happy Townland* (in the volume *In the Seven Woods* 1904) and *The Stolen Child* (in *Crossways* 1889), a poem whose background is the Irish folklore and myth, so it resembles an old dramatic piece or song rather than a developed poem near the beginning of the 20th century. With the narrative style of the poem and the refrain addressing the child:

Come away, O human child!

To the waters and the wild

With a faery, hand in hand,

For the world's more full of weeping than you can understand. (lines 9-12)

Yeats makes this poem belong to a time many centuries earlier in history, and the couplets used for the refrain after the dramatic alternate rhyme give the poem more musical depth with another dimension.

The musical sense in this poem is very high, supported by the distinction of the refrain which Yeats made in the form of three lines of iambic tetrameter and trimeter and a closing line of iambic heptameter, while the preceding lines in each stanza are in tetrameter, trimeter, and sometimes dimeter, a significant difference and a sudden leap at the end of the refrain that makes it fully distinguished in the poem. Another thing that added to the distinction of the refrain is the random number of lines distributed in each stanza preceding the refrain of the constant number of lines: in the first stanza one: eight lines, stanza two: eleven, stanza three: ten, and stanza four: eight lines, whereas the refrain is four

lines at the end of each stanza. The refrain is slightly changed in the opening of its first line in the last stanza, to conclude the narrative of the story: '*For he comes, the human child,*' (Yeats, line 50).

Middle Yeats

There is less use of refrains in the middle stage than in the early and late stages; refrains are used in only eight poems here in comparison to the early stage with eleven poems and the late stage with thirty-seven poems.

This decrease in the song-like nature of his poems which exposed itself here in the departure from one of the essential elements of ballads: the refrain, was observed by critics who tried to explain it, such as Holdeman who writes: 'Diction, syntax, rhythm, and sound became simpler, more direct and vigorous ... more like a passionate hero speaking and less like an ethereal fairy singing or a magician chanting a spell' (47).

The reason behind this retreat from using refrains has two aspects: the first is in Yeats's symbolism and allusion in the middle stage where he headed towards more real characters, places, and events, besides mixing Irish myth with some world myth and multi-cultural images, a feature which introduces him more to modernism.

The second aspect, which is a thematic one, is Yeats's dealing with the political, emotional, and art themes in a more realistic way. There were many things that shocked him in this transitional stage of his life. The first and most effective was his love for Gonne to whom he proposed in 1891 and who 'rejected his proposal and hinted that there were reasons she could never marry' (Ross 10), and then later after two further proposals by him in 1899 and 1900, she married Major John MacBride, who was separated from her by court in 1906 (Ross 16) and died later in the Easter Rise of 1916, when Yeats proposed to her again but she rejected him for the fourth time in his life (Ross 19).

Yeats's disappointment was not only social, but also in politics, where he found that the 'new' generation of the Irish nationalists were much at odds with his views of Ireland; *his* pagan Ireland.

'Growing old' was another issue that changed the young dreaming Yeats into the Yeats the husband in 1911 and the father in 1919, changes which gave more stability mixed with the bitterness of his successive failures to marry Maud Gonne and later her daughter.

The use of refrains was only in eight poems in this stage the most famous of which is *Easter 1916* (in *Michael Robartes and the Dance* 1921), in which he followed the pattern of one refrain repeated in three stanzas out of four as line sixteen in stanza one and line twenty-four of both stanzas two and four. Yeats's one of the most famous refrains 'A terrible beauty is born' had much effect in the reading and understanding of the symbolism of the poem. First is the symbolism of its position in the first stanza as line sixteen which symbolizes the year 1916 and means that Yeats attitude towards the Easter Rise was

that he didn't at all agree with the strategies of resistance followed by those men or even the image of Ireland in their minds, but still he admired their courage and celebrated their love to Ireland, describing such examples of 'needless death' as 'terrible beauty'. His criticism of all the case of 'needless death' and admittance that they loved Ireland followed near the end of the poem:

Was it needless death after all?

For England may keep faith

...

And what if excess of love

Bewildered them till they died? (Yeats, lines 3-9)

Another place of the refrain as line twenty four of stanzas two and four symbolizes the date of the Rise with the number of stanzas as *April 24*.

The refrain was brought by Yeats in three stanzas out of four, but the third stanza which doesn't have the refrain was heavy with the repetition of words such as *stone, moor, change, horse, hens*, and the phrase *minute by minute* in that part of the stanza which resembles the continuous repetition of beats in music, used as a compensation for the absence of the refrain:

Minute by minute they change;

A shadow of cloud on the stream

Changes minute by minute;

...

And hens to moor-cocks call;

Minute by minute they live: (Yeats, lines 48-55)

Yeats's constant refrain in *Easter 1916* was preceded by a line 'All changed, changed utterly:' (line 15) from line one which can also be treated as part of the refrain or an example of repetend with the change into 'Transformed utterly:' (line 39) in stanza two and 'Are changed, changed utterly:' (line 79) in stanza four. This line which preceded the refrain reinforces the meaning of the mixed feeling in the phrase 'terrible beauty' with its image in Yeats's mind as terrible and in his emotion as admirable. The change is in the attitude towards the characters and not the strategy of Easter Rise 1916.

The second famous poem *September 1913* (in *Responsibilities* 1914) has the pattern of the repetition of two lines which make the refrain: 'Romantic Ireland's dead and gone,/ It's with O'Leary in the grave' Yeats, lines 7-8).

These two lines are typically repeated as line seven and eight in each of the four stanzas which are made each of two quatrains of alternate rhyme *abab, cdcd* with the final *cd* as the refrain that fits in

the rhyme scheme, the thing which gives it that musical nature with the short interval of lines of tetrameter.

The refrain in *September 1913* is one of the best examples of the function of the refrain for concluding and reinforcing the whole meaning of the poem and the individual stanzas. Here, the idea of the lost image of Ireland which Yeats wanted to preserve or that of Ireland which he hoped for were both 'dead and gone'. The image which stanza two introduced shows the past: 'Yet they were of a different kind, / The names that stilled your childish play, / They have gone about the world like wind,' (Yeats, lines 9-11).

And in stanza three he considers that the beautiful nature of Ireland is celebrating the failure and that the brave men had died in vain, referring to the present with the word 'this': 'Was it for this the wild geese spread / The grey wing upon every tide; / For this that all that blood was shed,' (Yeats, lines 17-19).

Yeats changed the general refrain in the end to become more specific, the thing which will give it more reality, because it seems that Yeats didn't want in the end to give any hint of hope when he, instead of changing reality, asked for an impossible thing: 'Yet could we turn the years again, / And call those exiles as they were / In all their loneliness and pain,' (lines 25-27).

So, his refrain, which now describes the present hopes for the simple people of Ireland who 'weighed so lightly what they gave' (Yeats, line 30) becomes: 'But let them be, they're dead and gone, / They're with O'Leary in the grave' (Yeats, lines 31-32).

Another poems which has a similar pattern of refrains with one line repeated regularly as line three; before the last in each stanza, is *Beggar to Beggar Cried* (in *Responsibilities* 1914). In this poem which consists of twenty lines with five quatrains, the refrain 'Beggar to beggar cried, being frenzy-struck,' is used as a thorn rhyme in each stanza, but Yeats compensates for that by repeating it. This repetition transfers the rhyme scheme of the poem from *aaxa* of each stanza to *aaba*, *cbbc* and so on, with *b* as the refrain. Another common thing between *Beggar to Beggar Cried* and *Easter 1916* is the short lines of tetrameter and trimeter, the same reason exposes the refrains by making short intervals between them.

In another group of three poems, the refrain is made of two lines repeated at regular intervals, but with a slight difference in the number of line and the positioning of refrains in each poem.

In *Running to Paradise* (in *Responsibilities* 1914), the refrain comes as two different lines: three and seven: 'For I am running to paradise;' (Yeats, line 3) and '*And there the king is but as the beggar.*' (Yeats, line 7) repeated in each stanza in the same position, making the rhyme scheme run *aab cccd*, with *b* and *d* as refrains in all the following stanzas, changing of the opening of the first refrain in

stanzas two and three into 'And I am ...' instead of 'For I am...' in stanzas one and four. The refrain in each stanza of this poem symbolizes the central image of paradise to which the speaker is running in the couplets before the first refrain and in the triplets before the second whose uniformed flowing carries the sense of that 'running', helped by the smooth tetrameter of line one in each stanza and the transition to pentameter in the rest of lines also in each stanza.

The other two poems in this group, *Two Years Later* (in *Responsibilities* 1914) and *A Song* (in *The Wild Swans at Coole* 1919), have the same pattern of repetition of a refrain made of two lines as the closing couplets after a quatrain.

In *Two Years Later*, a short poem of twelve lines with two sestet that begin with a quatrain of alternate rhyme *abab* and are closed each with a couplet *cc* as the refrain, the rhymed refrain in stanza one: 'I could have warned you; but you are young, / So we speak a different tongue.' has its openings of both lines changes in stanza two: 'But I am old and you are young, / And I speak a barbarous tongue.'

This poem resembles *A Song* in the position of the refrain and the use of tetrameter and trimeter which create short intervals between the rhymes, adding more music to the stanzas, but *A Song* has eighteen lines in three stanzas, the thing which gives it more musicality than *Two Years Later*. The refrain in *A Song* 'O who could have foretold / That the heart grows old?' is identically repeated in stanza two but slightly changed (at one word) in stanza three as: 'For who could have foretold / That the heart grows old?' The has its quatrains rhymed as intermittent, the thing which gives more chance for the prominence of the refrain rhymed as a couplet, especially with Yeats's half rhymes in 'prolong-young' in stanza one and 'had, bed' in stanza three, with the refrain being of perfect rhyme 'foretold' and 'old'.

Another poem which shows regularity in the position of the refrain, not in the stanzas, but in the rhyme scheme, is *Her Praise* (a poem about Maud Gonne in *The Wild Swans at Coole* 1919), which consists of one stanza of eighteen lines in which the refrain comes at the beginning followed by eight lines of alternate rhyme *abab*, *cdcd* and is repeated as line ten to be followed by another eight lines of alternate rhyme *efef*, *ghgh*. The music of the poem is in the use of alternate rhyme and the refrain doesn't really add to its music, because of the number of lines between the first and second positions in addition to the long lines of iambic hexameter, a rhythm pattern which is basically not meant to be sung as pentameter or the shorter rhythm patterns. The refrains 'SHE is foremost of those that I would hear praised.' Doesn't seem not to be formed the sake of the poem's music, but for emphasis of Maud Gonne's distinction, being followed in the first octave by examples of other praised people for some

reason and another, and in the second by an explanation of her distinction; being remembered by 'Some beggar sheltering from the wind,' 'by the dry thorn' 'for in the old days, / Though she had young men's praise and old men's blame, / Among the poor both old and young gave her praise.'

The final example of poems with refrains in the middle stage has the refrain made of a single line irregularly repeated. The symbolism of the position of the refrain in this poem *Broken Dreams* (in *The Wild Swans at Coole* 1919) is accompanied by the symbolism of the other formal factors such as the use of blank verse and the rhythm being a mixture of trimeter, pentameter, hexameter, and tetrameter, besides the unequal number of lines of stanza three, techniques which stand for the cluster of 'vague memories'(line 41) 'In rambling talk with an image of air:' (line 40) 'From dream to dream and rhyme to rhyme' (line 39)

In this poem, there is also a kind of repetition of echoes which do not have the form of fully developed refrains: in stanza one in lines seven and ten there is the echo: 'for your sole sake' and later: 'For old sake's sake' as line ten in stanza three, and in stanza two lines four and seven there is the same phrase 'That lady' and 'heart's ache' in lines seven and eight in stanza one.

There is a poem in this middle stage *In Memory of Alfred Pollexfen* (in *The Wild Swans at Coole* 1919) in which there is a repetition of one line: 'But where is laid the sailor John ' (line 17) with a slight change and only once as 'Where have they laid the sailor John?' (line 23). With this poem being rather long and the change in the opening of the refrain which is, moreover, repeated only once, its example becomes rather a casual repetition which resembles an example of an echo, not a refrain, at least formally, if the repetition has that significance in the theme of the poem.

Late Yeats: Early Style Revisited

Yeats's late stage is heavily loaded with refrains in various forms in which he experimented with this technique that basically belongs to ballads. Yeats's rejection of modernism and his insistence that he is one of 'the last romantics' made him abandon the toughness that was creeping into his themes and style in the middle stage and incarnate the early romantic Yeats mixed with an unconsciously modern experimentation in the music and words of his form and more self-observation and reflection (if not *criticism*) in his themes.

With the apparent settlement he found in this late stage of his life, Yeats became more enthusiastic to write about themes such as love, beauty, and age as backgrounds in addition to his dealing with political and philosophical themes in a more comprehensive matrix of his poetry. This development saved him from the dullness of the middle stage of transition which was torn between the tasteless repetition of early product or the lack of stability and finalization that was to come in the late stage. Ross describes Yeats of the 1920s: 'An honorary doctor, a senator, and a Nobel laureate ... the

kind of “smiling public man” ... Far from sinking into self-satisfied celebrity ... intensely creative and daringly speculative.’ (22)

With his anxiety to show his romanticism, Yeats was ready to give up the conservatism of middle age and return to the concerns of his youth with more experience that manifested itself in that amazing control of his verse style. Ross writes again about this late stage of the last two decades of his career that Yeats had ‘begun to reclaim the mantle of romantic vision...The headiest development ... was Yeats’s return to the visionary mode of his youth, ... visionary flights were now placed under the discipline of a thorough technical mastery’ (20).

The thing which Yeats told Shakespeare, about his drama in the 1920’s: “Everyone here is as convinced as I am that I have discovered a new form by this combination of dance, speech and music” (768).

In *A Crazy Girl* (in *Last Poems* 1936-1939) he connected between the three things in a symbolism to himself: ‘THAT crazed girl improvising her music. / Her poetry, dancing upon the shore, (lines 1-2), and in other poems such as *The Spirit Medium* (in *Last Poems* 1936-1939), he refers to the same combination of poetry and music: ‘POETRY, music, I have loved,’ (line 1), ‘Poetry and music I have banished,’ (line 19)...

Ballad form was Yeats’s favorite style in the late stage which led to the lavish use of refrains that define ballad form as one of its basic characteristics. His main borrowing from ballads was the refrain, which he had used fairly often in *The Winding Stair* (1933) but now inserted in about every third poem. The refrain occupies a strategic position. Frequently, it takes the place of the emphatic symbols around which many of Yeats's poems were focused.’ (Ellmann 201-2)

One clear observation before discussing Yeats’s use of refrains is that Ellman pointed to *Winding Stair and Other Poems* (1933) as the volume in which Yeats had used refrains fairly often, but it should also be noted that in *Last Poems* (1936-1938) Yeats used refrains more than in *The Winding Stair*. In fact, there were twenty poems in *Last Poems* compared to fifteen in *The Winding Stair* in which he used this style.

The total number of poems with refrains is thirty-eight in this stage, with the majority of them in the two above-mentioned volumes: *Last Poems* and *The Winding Stair*.

Yeats’s use of refrains came in four different forms in the late stage:

First: a single line repeated as a refrain in different stanzas which is the dominant form nineteen poems.

Second: two successive lines from one stanza, repeated in the other stanzas.

Third: two separate lines form one stanza repeated in other stanzas.

Fourth: whole stanzas repeated alternately with the other stanzas as a refrain.

Yeats completely abandoned the random repetition of a line or two in his refrains in this late stage, a technique which he used in four poems in the early stage two of which were his two opening poems *The Song of the Happy Shepherd* and *The Sad Shepherd* in *Crossway* 1889, and two poems in the middle.

Some of the poems of the first pattern of the repetition of a single line in different stanzas, which is the dominant pattern in this stage, came in the form of ballads, but many others were either in different forms, in a mixed form using ballads included before continuing with another rhyme scheme such as the couplets, or an open and loose form of ballads with additional lines to the quatrains of the ballad form. This nonconventional use of the refrain shows that despite Yeats's favoring of ballad being the motive behind this enormous use of refrains, Yeats borrowed the refrain for other rhymes than that of the ballad.

Even in the poems which followed the ballad form, the refrain doesn't follow the first quatrain as in the conventional ballad form with refrains. Instead, Yeats continued the first stanza to have eight lines including two quatrains and then added the refrain, or to have twelve lines of three quatrains with the refrain in the end as a separate line, although the quatrains had independent rhyme schemes as in the ballads. Examples of these poems include part x in *A Woman Young and Old: Before the World was Made* (in *The Tower* 1928), *The O'Rahilly*, *The Wild Old Wicked Man*, *Colonel Martin*, *Three Songs to the One Burden*, and *The Statesman's Holiday* (in *Last Poems* 1936-1939).

A pair of poems of this pattern have the same rhyme scheme of *abaab* with the refrain on the final *b*: *Meditations in Time of Civil War, part vi: The Stare's Nest by My Window* (in *Crossways* 1928), and *Vacillation*, (in *The Winding Stair and Other Poems* 1933.)

The thing which makes the music clearer in *The Stair's Nest* is the use of iambic pentameter in the refrain whereas the other lines are in tetrameter, something that gives it prominence in each stanza without excluding it from the regular *abaab* rhyme scheme of the whole stanza, whereas the refrain in *Vacillation* is trimeter; shorter than the other four lines preceding it of tetrameter, the thing which creates obscurity to the refrain: completely opposite to the pattern of *The Stare's Nest* in this issue.

In *Crazy Jane Reproved: part ii of Words for Music Perhaps*, and *Sweet Dancer* (in *Last Poems* 1936-1939), Yeats used the ballad form of alternate and intermittent rhymes in a quatrain but then followed it with a couplet before the refrain, with the refrain excluded from the rhyme scheme as *d* in both *ababcccd* and *xbxbcccd* only repeated twice with fourteen lines in both short poems, the

thing which reduced the clearance of the refrain whose only support came with the short interval between the refrains created by the use of tetrameter and trimeter, also in both poems.

The Pilgrim (in *Last Poems* 1936-1939) was the only poem in which Yeats decided to add the refrain to pure couplets in a quatrain, forming a poem of twenty-five lines which consists of five cinquains. In this poem, besides the oddness of the refrain's words 'Is fol de rol de rolly O.' among the normal speech in the other lines, Yeats formed it in iambic tetrameter while the other four lines are in heptameter and hexameter. This sudden drop in the length of lines creates the distinction not of the sound of the refrain but of the whole area around it which the readers will observe at reading or listening to the poem. The use of the nonsense words of the refrain which was also in *Crazy Jane Reproved*, part ii of *Words for Music Perhaps* as 'Fol de rol, fol de rol.' apart from its indication of the nonsense required for the meaning of the stanzas concluded by these refrains in both poems, give the refrains a more musical nature than the normal speech which will carry the readers away from the music to its meaning with the serious themes in both poems which discussed religion, politics, woman, and life. In the last stanza of the poem, Yeats concludes all the scenes in the previous stanzas by attributing the singing refrain to the pilgrim in the 'public-house', in a symbolism that makes the pilgrim appear as Yeats himself, who is ready to forget all life around him and sing:

Now I am in the public-house and lean upon the wall,

...

For I can put the whole lot down, and all I have to say

Is fol de rol de rolly O. (Yeats, lines 21-25)

There are poems in which Yeats brought the two rhyme schemes together: the ballad followed by couplets, as in *Crazy Jane Reproved* (part ii of *Words for Music Perhaps*), and *Sweet Dancer* (in *Last Poem* 1936-1939). In these two poems the refrain, which consists of one line, is preceded by six lines.

Each stanza in *Sweet dancer*, which is a short poem of fourteen lines, has a rhyme scheme of *abcbdde* with the *e* line as the refrain 'Ah, dancer, ah, sweet dancer!' (line 7) repeated regularly as line seven of stanza two. There is another refrain also made of one line (stanza two, line five): 'Let her finish her dance,' but it is repeated immediately in the following line six, not for the theme's sake but rather for emphasis and more music, because the theme was already concluded in the other refrain.

The refrain in *Crazy Jane Reproved* is that musical piece of nonsensical phrase 'Fol de ro, fol de rol., (lines 7 and 14) which is an echo for the other one in *The Pilgrim*. In both poems the two characters of 'the pilgrim' and 'crazy Jane' are representations of Yeats himself. In stanza five of *The*

Pilgrim, Yeats exposes the identity of the speaker in the four previous stanzas of the poem: ‘*Now I am in the public-house and lean upon the wall,*’ (line 21).

Yeats's desire to sing wasn't hidden from the readers of his poetry nor his friends. He created the character of crazy Jane to say things through her in the level of language applicable on a crazy character that suits the level of truthfulness he wanted to reach. According to Vendler: ‘In the ballad-poems of “Words for Music Perhaps,” Yeats created the characters ... who can express the poet's occult beliefs with a plainness of language far from occult jargon.’ (89)

There is another pattern in which Yeats began the ballad rhyme of *abcb* in the first four lines but completed it into a sestet of intermittent rhyme *xbxbxb* to be followed by the refrain of one line as the final *b* of the sestet, as in *Mad as the Mist of Snow*, part xviii of *Words for Music Perhaps*.

In a pair of other poems Yeats followed the same pattern but he brought the refrain as a separate line outside the rhyme scheme of the sestet, so the stanzas become *xbxbxbc* with the *c* in each stanza repeated as a refrain. This is the pattern in *The Three Bushes* and *The Lady's Second Song* (in *Last Poems* 1936-1939).

This style of bringing the refrain as part of the rhyme scheme of the stanzas came in a group of other poems of different rhyme schemes, such as *aabab* with the refrain as the final *b* in *Remorse for Intemperate Speech* (in *The Winding Stair and Other Poems* 1933), *aba cac b* with the refrain as the final *b* in *Crazy Jane Grown Old Looks at the Dancers*, part vii of *Words for Music Perhaps*, *abcabc* with the final *c* as the refrain in *Her Anxiety*, part x of *Words for Music Perhaps*, and finally *abaab* with the final *b* as the refrain in *What Then* (in *Last Poems* 1936-1939) in which the refrain ‘“What then?”’, sang Plato's ghost. “What then?”’ (Yeats, lines 5, 10, 15) has a special function of opposing instead of confirming what was said before it, ‘by directly questioning what has been said, as when Plato's ghost, in ‘What Then ?’, challenges the reality of the achievements about which the rest of the poem boasts’ (Ellmann 202).

The second form of Yeats's refrains in the late stage is the regular repetition of refrains which consist of two successive lines as in his famous refrain in *Long-Legged Fly*: ‘Like a long-legged fly upon the stream / His/ Her mind moves ...’ (lines 9-10, 19-20, 29-30).

Most of the poems in the pattern of two successive lines in the refrains are in ballad form, either *abcb* or *abab*. The poems with the ballad form of *abcb* include *Long-Legged Fly* as the most popular of the group, besides *For Anne Gregory* (in *The Winding Stair and Other Poems* 1933), *A Model for the Laureate*, *The Ghost of Roger Casement*, *The Old Stone Cross*, *The Spirit Medium*, and *John Kinsella's Lament for Mrs. Mary Moore*. All these poems, except *For Anne Gregory*, are in *Last Poems* 1936-

1939 in which the use of ballads with refrains and refrains borrowed for other rhymes is the most of all Yeats's collections.

In *Long-Legged Fly*, Yeats's famous refrain 'Like a long-legged fly upon the stream / His mind moves upon silence.' was only changes in the last stanza into 'Her mind...' (line 30) in the second line of the stanza. The refrain is preceded by eight lines of two quatrains of *abab cdcd* and then the refrain of *ef*, which clearly doesn't fit in the rhyme scheme of the stanza.

This example of the eight lines with the refrain of two successive lines is also found in another poem, *The Ghost of Roger Casement*, with the only difference that the refrain in the latter continues the rhyme of the second octave to transform it to a sestet of *xdxdxd*. This happens only in stanza one, with the quatrain followed by the sestet:

But this is not the old sea [d]
Nor this the old seashore.
What gave that roar of mockery, [d]
That roar in the sea's roar?

The ghost of Roger Casement

Is beating on the door. [d] (Yeats, lines 5-10)

This refrain in *Long-Legged Fly* is one of the most innovative not only because of the conceit in the image of the fly, but because it did two functions together: It sought to find the secret of greatness of the characters, Caesar, Helen, and Michelangelo, and it showed that image of the inside of their minds untouched by the world in a nonconventional material parallelism.

A group of four poems has a pattern of six lines of intermittent rhyme followed by the refrain in two successive lines. The ballad rhyme in these poems is in the first quatrain of *abcb* and then the rest of the octave completes the rhyme of the quatrain into another pair of lines rhymed *xb* followed by the refrain which, in most cases, doesn't fit in the rhyme scheme of the octave.

Among this group, *The Spirit Medium* is the only poem whose refrain of lines 'I bend my body to the spade / Or grope with a dirty hand.' seven and eight completes the rhyme scheme of the octave of *xbxb xdx $\underline{d}$* with the final *xd* as the refrain.

There is another poem, *The Old Stone Cross*, which has the same number of lines and stanzas with the refrain of two successive lines seven and eight as *The Spirit Medium*, but the difference between them is that the refrain in *The Old Stone Cross* Doesn't fit in the rhyme scheme *abcb* of the

stanza, the thing which makes the stanza run as *xbxbxb* followed by the refrain that rhymes *cd*, as in this example of the first stanza:

A STATESMAN is an easy man, [x]
 He tells his lies by rote; [b]
 A journalist makes up his lies [x]
 And takes you by the throat; [b]
 So stay at home' and drink your beer [x]
 And let the neighbours' vote, [b]

Said the man in the golden breastplate [C]

Under the old stone Cross. [D] (Yeats, lines 1-8)

Compare this pattern to that of the first stanza of *The Spirit Medium* to see how the final pair of lines partly fits in the rhyme with the *X* of the refrain while in the other poem it opens a new rhyme of *CD*:

POETRY, music, I have loved, and yet [x]
 Because of those new dead [b]
 That come into my soul and escape [x]
 Confusion of the bed, [b]
 Or those begotten or unbegotten [x]
 Perring in a band, [d]

I bend my body to the spade [X]

Or grope with a dirty hand. [D] (Yeats, lines 1-8)

In *For Anne Gregory*, Yeats used the refrain as completely fitting in the rhyme scheme to complete the ballad rhyme *abcb* of the opening four lines with the refrain of *DB* into a sestet of *xbxbXB*.

A Model for the Laureate also has the same length of twenty-four lines with the same pattern of the unfitting refrain in the last two lines of the octave, but the difference is that the refrain itself is a couplet. So the rhyme scheme in the end is *CC* following the *xbxbxb* in the sestet. The refrain in this poem, whose form Yeats meant as a model of how his poetry would have been had he been chosen laureate, has an identical rhyme that created the couplet: 'Should keep their lovers waiting, // Keep their lovers waiting?' (Yeats, lines 7-8).

A poem which exceeded the length of stanzas in the previous examples is *John Kinsella's Lament for Mrs. Mary Moore* with stanzas of twelve lines each made of three quatrains of the ballad rhyme of *abcb*. The refrain 'What shall I do for pretty girls / Now my old bawd is dead?' in the final quatrain in each stanza fits in rhyme scheme as the final *xf* of the final quatrain of *xfxf*, as in this example of the last quatrain of the stanza one:

None other knows what pleasures man
At table or in bed. [f]
What shall I do for pretty girls
Now my old bawd is dead? [f] (Yeats, lines 9-12).

One example of a ballad with the type of alternate rhyme *abab* is *Those dancing Days are Gone*, part xix of *Words for Music Perhaps*. This is a relatively short poem which consists of twenty-four line with three octaves. The refrain 'I carry the sun in a golden cup. / The moon in a silver bag.' fits in the rhyme scheme as the final *cd* of the octave of *abab*, *cdcd* as in the example of the second quatrain in stanza one:

Wrapping that foul body up [c]
In as foul a rag: [d]

I carry the sun in a golden cup. [c]
The moon in a silver bag. [d] (Yeats, lines 5-8)

The final example of rhyme schemes in which Yeats used refrains of two successive lines is the couplets rhyme. There are two poems *The Curse of Cromwell* and *The Apparitions* (both in *Last Poems*) of the same form of octaves with the refrains as the final two lines of each octave. The refrains in both poems do not follow the rhyme scheme of the preceding couplets of *aabbcc*, except stanza one in *The Curse of Cromwell* where the last line of the refrain 'O what of that, O what of that, / "What is there left to say?" rhymes with the second couplet of *bb*:

The lovers and the dancers are beaten into the clay, [b]
And the tall men and the swordsmen and the horsemen, where are
they? [b]
And there is an old beggar wandering in his pride— [c]
His fathers served their fathers before Christ was crucified. [c]
O what of that, O what of that, [d]
'What is there left to say? [b] (Yeats, lines 3-8)

But this pattern doesn't continue in the other stanzas, where the refrain remains *DB* as in this example of stanza two:

All neighbourly content and easy talk are gone, [e]
 But there's no good complaining, for money's rant is on. [e]
 He that's mounting up must on his neighbour mount, [f]
 And we and all the Muses are things of no account. [f]
 They have schooling of their own, but I pass their schooling by, [g]
 What can they know that we know that know the time to die? [g]
O what of that, O what of that, [D]
What is there left to say? [B] (Yeats, lines 9-16)

As for the third main pattern of refrains in which the refrain consists of two lines repeated in two separate positions, it has different examples in four poems in Yeats's late poetry. All these poems are in the *Winding Stair and Other Poems* 1933. Three of these poems: *Alternative Song for Severed Head* in 'The King of the Great Clock Tower', part i: *Crazy Jane and the Bishop*, and part xv: *Three Things of Words for Music Perhaps*, have similar examples of the two lines of the refrains in different positions in stanza one, but they are repeated regularly in the other stanzas.

In *Alternative Song for Severed Head*, line three 'What says the Clock in the Great Clock Tower?' is repeated in the three stanzas of the twenty-one-line poem regularly in the same position, and so is line seven 'A slow low note and an iron bell.' of the same stanza one repeated as line seven of all three stanzas.

In *Crazy Jane and the Bishop* which has the same heptastich pattern as *Alternative Song*, the refrain is also made by the repetition of lines of the same positions, line three and line seven. The two poems are identical in the pattern of their refrains and the same rhyme scheme of *aaB cccB* and the only difference is the length of *Alternative Song* being twenty-one lines, and fourteen lines in *Crazy Jane and the Bishop* with only two stanzas.

The other poem which has a similar pattern to the two poems above is *Three Things*: part xv of *Words for Music Perhaps*. The refrain in this song consists of two separate lines from stanza one regularly repeated in the other stanzas, but the difference is in the positions of refrains and the form of the stanzas: The eighteen-line blank verse has three sestet with lines two and six repeated regularly in the other stanzas in the same positions.

Another pattern of a refrain of two lines in this group has each of them repeated once in alternative positions. In *Crazy Jane on the Day of Judgment*: part iii of *Words for Music Perhaps*, a

musical poem of the rhyme scheme *aBaaB* in four cinquains and a mixture of dimeter and trimeter, line five ‘And that is what Jane said.’ In stanza one is repeated in the same position in stanza three, and line five ‘‘That’s certainly the case,’ said he.’ in Stanza two is repeated in the same position in stanza four, thus alternating between two refrains in four stanzas, a pattern which is not found in the rest of Yeats’s poetry.

The fourth form of refrains as whole stanzas in the late stage is a revival of what Yeats did in two early poems, *The Stolen Child* (in *Crossways* 1889) and *The Happy Townland* (in his volume *In the Seven Woods* 1904), and then it was completely abandoned in Yeats’s middle poetry. Poems of this pattern in the late stage include: *I am of Ireland*, part xx of *Words for Music Perhaps* (in *The Winding Stair and Other Poems* 1933), *Three Songs to the Same Tune* (in *From a Full Moon in March* 1935), *Three Marching Songs*, and *The Black Tower* (both in *Last Poems* 1936-1939).

In *I am of Ireland*, one of Yeats’s songs whose refrain was heavy with national symbolism first in its limerick rhyme scheme *aabba* whose name reminds the readers of *County Limerick* in Ireland, with the rest of the poem in the ballad form of alternate rhyme, and second in the repetition of the word ‘Ireland’ as an identical rhyme which is repeated in three line in the limerick refrain,

‘I AM of Ireland,
And the Holy Land of Ireland,
And time runs on,’ cried she.
‘Come out of charity,
Come dance with me in Ireland.’ (Yeats, lines 1-5)

which encloses the octaves of the other stanzas, to be repeated three times: in the opening of the poem, in the middle, and in the end.

Three Songs to the Same Tune and *Three Marching Songs* have the same division into three parts with the same length of ninety lines. Each of the three parts of of these two long poems consists of thirty lines of six stanzas. There are three sestets carrying the ballad form in the first quatrain of *abcb*, followed by a closing couplet, and then there is the refrain of enclosed rhyme in a quatrain as an independent stanza. The resemblance between the two poems in technical aspects even extended to the rhythm of both poems of using three rhythms together: pentameter, tetrameter, and trimeter.

In the last poem in this group with the refrain as a repetition of a whole stanza, *The Black Tower*, Yeats imitates the pattern of *Three Songs* and *Three Marching Songs* in the construction of stanzas of the sestets followed by the independent stanza of the refrain, with the same rhyme scheme used in the

other two poems. The two changes he made were in the length on the poem which is one piece of thirty lines, and in the rhyme scheme of the refrain changed into *DEEF* instead of that *DEED* in the other two poems.

The refrain in *The Black Tower* which symbolizes the notion of change and the other notion of decay combined together as the change to the worse in the end of line one of the last refrain: 'dark grows blacker', is repeated three times, each time having a different ending of the first line without changing its rhyme of the repeated *D*: in the first time it is 'There in the tomb stand the dead upright,', in the second time it's 'There in the tomb drops the faint moonlight,', and in the third time it's 'There in the tomb the dark grows blacker'.

The Black Tower is the poem before the last in Yeats's *Last Poems* 1936-1939, only succeeded by *Under Ben Bulbin*. Yeats's use of refrains in the opening poem of his early poetry and in this poem just before the last of the last collection, indicates that Yeats's preference of the use of refrains began with the beginning of his poetry and continued to the end, although in the middle it had a period of recess, to become, once again, a prominent style in two of his last collections: *The Winding Stair and Other Poems* 1933 and *Last Poems* 1936-1939.

المستخلص

أسلوب ورمزية اللازمة في شعر ويليام بتلر بيتس

ياسر اليسع

تهدف هذه الدراسة إلى استكشاف تطور الأسلوب والرمزية في استخدام ويليام بتلر بيتس للضرورة. هذا الأسلوب، من بين العناصر الشكلية الأخرى، له أهمية خاصة عند بيتس نفسه إضافة إلى قرائه، لدراسة الرمزية الكامنة وراء الاختيارات التي يسلكها في انتقاء قالبه الشعري. استخدام بيتس للضرورة جاء مثقلاً بالرمزية كما هو حال استخدامه للأوزان والقوافي. لذلك، فتنبع التحولات وأعادة الأساليب القديمة في استخدام الضرورة له، في العادة، وظيفة جوهرية كما يعتبر أكثر أهمية في دراسة رمزية بيتس. أسلوب بيتس المتميز فيما يخص استخدام الضرورة في مرحلة شعره الأولى، حيث كان أوضح وأكثر تحملاً بالرمزية، كان قد عاد إليه في المرحلة المتأخرة من شعره، بينما في المرحلة الوسطى ظل بجول هنا وهناك مجرباً لأساليب مختلفة حتى وجد طريقه، على ما يبدو، في المرحلة الأخيرة عائداً إلى ما يفضل من أساليب. في هذه المرحلة، حيث يتعلق الأمر باتجاهه لشعر الأغاني الشعبية القصيرة الراقصة، يصبح شعره رمزياً بصورة أكبر وأوضح من ذي قبل، ليحمل رمزية الشكل التي طالما أرادها بيتس وتكلم عنها، والتي تعتبر إحدى الركائز الجوهرية للفهم العميق لنصوصه الشعرية.

كلمات مفتاحية: الضرورة، الرمزية، الشكل، الأغاني الشعبية

References

- Cuddon, J. A. *A Dictionary of Literary terms and Literary Theory*, 5th ed. (New Jersey, USA, Blackwell publishers Ltd, 2013).
- Ellmann, Richard. *The Identity of Yeats*, London, England, Macmillan & Co Ltd, 1954.
- Encyclopedia Britannica, <https://www.britannica.com/art/refrain>, Sept. 2024
- Holdeman, David. *The Cambridge Introduction to W. B. Yeats*. Cambridge, England, Cambridge University Press, 2006.
- Hardison, O. B. et al. *The Princeton Handbook of Poetic Terms*. Princeton, USA, Princeton University Press, 2014.
- MacNeice, Louis. *The Poetry of W.B Yeats*. Oxford, England, Oxford University Press, 1941.
- Muldoon, Paul. "Moving on Silence: Yeats and the Refrain as Symbol." Open Book Publishers, Delivered on 16 January 2007, <https://books.openedition.org/obp/3454> at <http://www.openbookpublishers.com>
- Poe, Edgar Allan, *The Philosophy of Composition*, Mint Editions, California, USA, 2021.
- "Refrain, N. (2. 1, 2)." Merriam Webster's Dictionary, https://www.merriam-webster.com/dictionary/refrain_2.1,2. Accessed 21 Sept. 2024.
- "Refrain, N. (2)." Oxford Advanced Learner's Dictionary, https://www.oxfordlearnersdictionaries.com/definition/american_english/refrain_2. Accessed 21 Sept. 2024.
- Ross, David A. *Critical Companion to William Butler Yeats. A Literary Reference to his Life and Work*. New York, USA, Facts On File Inc., 2008.
- Turco, Lewis . *The New Book of Forms, A Handbook of Poetics*. New England, USA, University Press of New England, 1986.
- Yeats, W. B. *The Letters of W. B. Yeats*. (Allan Wade ed.) (New York: Macmillan Company, 1955), cited in Ross, David A. *Critical Companion to William Butler Yeats. A Literary Reference to his Life and Work* (New York: Facts On File Inc., 2008).