

Natural Vs. Supernatural Elements in W. B. Yeats's *The Only Jealousy of Emer*

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Abstract

The Only Jealousy of Emer (1917-1918) is a dance play composed by W. B. Yeats of a very beautiful verse which is unmatched ever since. The play comes within Yeats's collection of the so-called *Cuchulain Plays*. It tells about the tragic fate of the mythical hero, Cuchulain, in his struggle against natural and supernatural elements alike.

Soon, both his wife, Emer, and his mistress, Eithne Inguba are engaged in similar combat against supernatural elements to regain Cuchulain alive after being captivated by the so-called Sidhe or fairy people. However, apart from mythical elements, the playwright enhances his portrayal of female characters comprising wife, mistress, and supernatural woman with a touch of realism. Thus, by bringing the hero safely into the world of the living, through Emer's sacrifice, Yeats shows the triumph of human passion and marital duties over the supernatural quest to mate with mortals represented by **Fand**.

Furthermore, the three women alluded to recurred the most influential women characters in Yeats's life; Georgie Hyde Lees, Maud Gonne, and her seventeen-years-old daughter, Iseult. The significance of this reference will be discussed throughout the paper. Therefore, the aim of this paper is to show how natural and supernatural elements function to bring about the tragic fate of the hero, Cuchulain, and how both his wife and mistress are seen combating against supernatural elements.

It turns out that the "amorous" (Yeats, 283) Cuchulain who took much delight in having multiple love affairs with women had also relationships with fairies. It was his amorous connection with the supernatural Aoife which brought about his tragic fate in *The Only Jealousy of Emer*. Cuchulain had a son by Aoife, whom he had unknowingly killed in *On Baile's Strand*. On knowing that it was his own son, the outraged Cuchulain turned to fight the sea. It was such a ruthless battle that other kings while attending the scene were "like cattle in a gale" (284).

We are made aware of the power of the sea right from the very beginning of the play. The off-stage sea as a malignant force, which holds responsible for the hero's tragic situation, is ever present. Powerful and relentless, as it is, the sea-water swept over the hero and "the waves washed his senseless image up/ And laid it at the door" (284) of a fisherman's house. Cuchulain falls drowned as very probably entranced and is seen lying in bed in that poor peasant's house. Consequently, some supernatural elements take possession of the hero's mind

and body. Fard, a sea-figure, it turns out, seizes possession of the hero's mind when at the same time his body is captivated by Bricriu of the Sidhe, Fard's enemy. The action of the play takes place during Cuchulain's captivity under Fard's possession while in his visit to the so-called Country-Under-Wave.

Originally, the play was given the title *A Sword Blade Against the Foam* which is suggestive of the supremacy Fard has over any weapon that might be employed by wife and mistress in their struggle to win Cuchulain back to consciousness (Vendler, 20). As for the origin of the play, the story went back to an ancient saga known as "The Sick Bed of Cuchulain and the Only Jealousy of Emer" that constituted of two parts and in which the names Eithne and Emer were first given, much confusingly to readers, and to Cuchulain's wife respectively (Jeffares & Knowland, 110). Besides that, two other identical stories were collected dating back to the ninth and eleventh centuries. However, the version on which Yeats based his play included two women characters; wife and supernatural beloved who were in persistent struggle over the man they loved. Eithne Inguba, as a mistress, was further invented by Yeats to enhance an autobiographical reference to the three women characters who played pivotal roles in his own life.

However, delicacy of feminine beauty and its inadequacy for the hero's yearning for a perfect beauty to mate with, as well as the productive part of the sea in bringing earthly beauty into the light, are sung by the musician who establishes the opening scene of the play:

A woman's beauty is like a white
Frail bird, like a white sea-bird alone
At day break after stormy night
Between two furrows upon the ploughed land
(Yeats, 281)

An explicit comparison is made to show how feminine beauty is compared to a white frail sea-bird which is lonely flung, after stormy nights, between the furrows upon the ploughed land. In terms of Yeats, women's beauty has its origin in some vague, unconscious world wherein souls return after each violent incarnation, resulting in a beautiful human creation be it a man or woman. The musician further sings of the "many centuries" (282) through which "the sedentary soul" was laboring to produce "loveliness." Plainly, it is such a "toil" the soul was engaged with to bring beauty into light beyond the physical world of "hearing or seeing" or even the scientific perception of "Archimededs."

The sea potency to produce beauty is further indicated when the musician sings of women's beauty as "a fragile, exquisite, pale shell" that "the vast troubled water brings/ To the loud sands before day has **broken**(282). Obviously, the Byzantine sea-image comes into the surface as "the source of all images"

(Skene, 202) employed by Yeats through the reference made to "the vast troubled waters" as productive of beauty.

"The frail sea bird" (281) of which the musician sings at the outset of the play is further complemented by the description of feminine beauty as a sort of sea-shell. It is exquisite yet fragile, pale, and easily thrown by storms on shores of the silent world or what is named "Tir-fa-tonn" (Jeffers & Knowland, 113) referred to in the play as the Country-Under-Wave. The rising of storm which suddenly falls on shores is prophetic of the fate that befalls the hero after his violent combat against the malignant sea. Once again, the description of feminine beauty as a frail sea-bird, an exquisite sea-shell explicitly shows its delicacy and loneliness in man's practical laboring world. The fact that it is easily flung or thrown by storms shows how it is little valued by man in his world of labor. This, however, gives grounds to the hero's dissatisfaction with the sort of earthly feminine beauty of both wife and mistress and further justifies his yearning for perfect beauty which is attainable only via connection with the supernatural. This notion makes both Emer and Eithne be on guards while combating against the supernatural Fard.

The musician then gives a concluding remark that the heavy labor, the toil, with which the sedentary soul was engaged, through centuries, to bring beauty into light, is equated to the emotional toil the wife has come through to bring about the new creation of Cuchulain out of the waves of the malignant sea. While carrying out the ritual of folding and unfolding of cloth, the musician introduces a domestic interior in that fisherman's house wherein the hero lies in trance. Attention is attracted to homely details of a cross-beamed roof darkened by smoke, of the fisherman's net hanging from a beam and a long oar lying against the wall.

Since the playwright borrows many various techniques from the Japanese Noh drama, we see the effect of the employed devices just like music, dance, masks and other devices. The masks technique is among the ones Yeats delineates throughout the play to show the impact of the characters' multiplicity. The entranced Cuchulain, in grave-clothes, stretches in bed at the poor fisherman's cottage, puts on a distorted mask while his ghost, visible to the audience alone and Emer, lies at the figure's feet, puts on a heroic mask. Emer's part in fighting the supernatural elements soon initiates and Eithne Inguba joins her in.

In the ritual, intended to call the entranced Cuchulain back to consciousness, Emer does send for the mistress, Eithne Inguba. The latter, it turns out, is Cuchulain's newest love being so young and beautiful. By sending for Eithne, Emer intends to use Eithne's delicacy and physical charm to draw the spirit of Cuchulain back through physical contact relying on Eithne's physical attributes. Eithne, as a mistress, could not help being embarrassed in the presence of Emer. The former, thus, comes on "hesitating feet" (283) as she is sent for by Emer. Another thing about Eithne is that she seems superficial in not one occasion, in

stark contrast to Emer. Being rejoiced in beauty and youth, Eithne is all ignorant to the fact that Emer is no more stirred by feminine jealousy.

Accordingly, Emer has apparently and successfully transcended feminine jealousy in spite of Cuchulain's infidelities. She has sustained her life with the hope that Cuchulain would one day come back to her lap. Eithne herself, apart from repeatedly showing confidence in her prettiness and youth, is aware that once the wheels of time turn, she would be likely thrown like "old-nut shells" (285) by Cuchulain, along with his other mistresses in favor of the faithful Emer:

He [Cuchulain] loves me best,
Being his newest love, but in the end
Will love the woman best who loved him first,
And loved him through the years, when love
Seemed lost (285).

Being sustained with such hope, Emer then is unmindful of Eithne. Instead, she is all aware of the influence of the Sidhe upon the hero's life, that once he is lost to them, it is of no way then to restore him back. Conceived of Fard as a sea-figure, Emer plainly attracts Eithne's attention to their new commitment that "we're but two women struggling with the sea" (286). Their feminine struggle against Fard is portrayed to parallel the hero's struggle against the malignant sea. The sea presence, as a malevolent force, is felt the more that Eithne soon takes heed of as she stands a while in the open door. In an authoritative voice, the sea is heard crying out on the behalf of Cuchulain whom he paradoxically calls a 'friend':

White shell, white wing!
I will not choose for my friend
A frail unconceivable thing
That drifts and dreams and but knows (283)

By bringing the same images of "white shell" and "white bird," the musician sings of beforehand, disclaims what he sings of as his "friend's" desire to choose any earthly beauty. Frail and unconceivable as it is, earthly feminine beauty is cast ashore, like a sea-shell by waves. Obviously, earthly female beauty, represented by Emer and Eithne, is not of much use for the hero than the ideal feminine beauty symbolized by the supernatural Fard. It is understandable, then, that both wife and mistress are determined to combat Fard, who steals the hero's soul after his struggle against the sea.

Emer, then, asks Eithne to come closer to the entranced Cuchulain to "Bend over him/ Call out dear secrets till you have touched his heart...Till you have made

him jealous" (286). Thinking of physical charm and beauty as weapons to fight the Sidhe, Emer further instructs Eithne to make physical contact with Cuchulain, to "kiss that image/ The pressure of your mouth upon his mouth/ May reach him where he is" (287). The sensual Eithne, who takes much pride in her physical prettiness, believes that Cuchulain would respond to her voice lest "his ears are closed/ And no sound reaches him" (287).

It turns out that, deep at heart, Eithne is frightened once she felt the lifeless lips of the hero. Being even much horrified at his withered arm, Eithne immediately leaves the stage. Apart from physical fears, Emer, privileged to the sensual Eithne, soon realizes what is called "the touch or divine substitution wherein the playwright employs folk imageries originally used by Lady Wilde (Wilson, 75). Accordingly, under the effect of the "touch", the man is not usually killed by the supernatural. He either falls in trance wherein he is mistakenly thought to be dead, or else "a sea-borne log" or engaged "stark horsemen" (285) is to replace his body when it is taken to a fairyland.

Throughout the action of the play, it is revealed that it is Fard, woman of the Sidhe, who, after the hero's ruthless struggle against the sea, has given Cuchulain the touch. He, then, falls into a trance wherein his soul was possessed by Fard while his body was haunted by Bricriu of the Sidhe. When Cuchulain is given "the touch," his body has been replaced by the changeling who, much to Eithne's horror, puts on a distorted mask. As the changeling shows off his face, Eithne is powerless to stay or sight any more. Emer, in contrast, does possess strength of character by which she impels the changeling to uncover his real identity.

The latter reveals himself as "Bricriu of the Sidhe" (287), an ugly figure with a withered arm. The audience are already familiar with him in *The Green Helmet* wherein he is presented as a figure of discord scheming to implant evil in people causing them to rebel against one another. Having a withered arm, Bricriu is seen in opposition to the ideal beauty represented by Fard. Thus, being a deformed figure, he is hostile to Fard's desire to have her beauty complete through union with a mortal man.

Unfrightened by Bricriu, Emer asks him to bring Cuchulain back to life. To which, he agrees on condition that they have to come to what he calls "bargain." That is, people of the Sidhe may let free their victims by accepting a "ransom" (288). As a sort of bargain with the Sidhe, a ransom would be accepted to free their victims. The latter is very likely to sacrifice a "...boat or net" or he may ever sacrifice his own "cow." Whereas some other captives are content to lose their own lives.

Accordingly, Bricriu asks Emer to pay a very specific price to free Cuchulain. He challenges her to sacrifice her only hope that she would be "the apple of his [Cuchulain's] eye again/ When old and ailing" (288). Cruel as he is, Bricriu asks Emer openly to renounce that hope so that Cuchulain would be brought back to

life. being a figure of discord who is inclined to evil deeds, Bricriu intends to thwart not only Fard's desire to be complete through union with Cuchulain, but also Emer's hope to have her husband once back to her lap. Emer, though is no more controlled by desire, is left with "two joyous thoughts, two things I [Emer] prize/ A hope, a memory, and now you [Bricriu] claim that hope" (line numbers or page).

Despite the agonies Cuchulain caused his wife through his acts of infidelity, Emer finds much solace in her single hope that one day she would win his heart back. It is that hope too which makes Emer transcend jealousy against Cuchulain's mistresses. It is true that Emer is kept apart from being jealous of any of Cuchulain's women, but the fact remains that Fard is different. Once Emer realizes this fact, she will, in due time accept submission to Bricriu's will. It turns out that Cuchulain's ghost, visible to the audience alone as well as to Emer, does communicate with Emer at some level of unconsciousness. He is, it is revealed, in bond with his wife through memories they both share while young and newly-wedded. Emer does show strength of character which makes her transcend this jealousy and takes much solace in the hope that Cuchulain would be tired of his amorous adventures and come back to her.

Apparently, then, Bricriu is vexed at Emer and soon he knows well how to draw the line to weaken her. However, the point he makes is that Cuchulain would never be tired of loving the woman of the Sidhe which is crucial enough to make Emer yield. Once Bricriu's withered arm touches Emer's eyes, the latter is given a vision of Cuchulain's crouching ghost. We know that the ghost is part of Cuchulain, the man, yet, it is unperceivable except to the audience and Emer who, in turn, has been given this advantage by Bricriu. The sensual Eithne, by contrast, is in no position to perceive visions, that is why she is not part of the scene here. Emer, then, being privileged to Eithne, is allowed to see along with the audience that part of Cuchulain which is accessible through the figure.

As Cuchulain was given the touch by Fard, as is the situation with the Sidhe captives, the image given is that of the wind in aesthetic suspension" (Vendler, 220) when Cuchulain mistakenly thought to be dead, is not actually dead. By touching Emer's eyes with the vision of the ghost, the figure presses Emer into the dark where the ghost crouches. The vision of the crouching ghost is pathetic in which the ghost is sighted as lonely, devoid of all sense of perception. He is attracted closely to his dreams and to the terrible depth of the sea wherein his body was carried at the onset of the play. Emer, who still rejoices in the probability of her single hope to win "the heroic sunlight" (Worth, 170) image of her husband, does not yield though apparently moved at the pathetic vision of the crouching ghost.

Emer's sole hope does not appeal to the figure, who, by his withered arm, goes on impressing her to give in. the figure is all unwilling to let that hope see the light. By dissolving the dark which hides Cuchulain from Emer's eyes, "but not

that other, / That's hidden you [Emer] from his [Cuchulain's]" (289), he allows Emer a second vision wherein Cuchulain is in the arms of Fard. **Swimmed** up of the waves, Fard takes ride in her chariot and hurries up to take hold of Cuchulain's soul on her way to the Country-Under-Wave. Bricriu lures Emer into believing that unless she renounces her only hope of regaining her husband's love, she would lose him forever as he is being driven by Fard into the Country-Under-Wave. The vision is horrifying enough in exposing natural and supernatural influences. The way Fard swims up in the sea depths brings into mind the power of the sea in taking hold of the hero's fate.

Furthermore, the figure warns Emer of the face changing practice of the Sidhe people. "Dexterous" (290) as they are, the Sidhe, among them is Fard, can change their faces so that they would fish for men while dreaming upon the hook. The fishing image, in this sense, manifests an endless "quest for a timeless paradise and the beauty it holds" (Friedman, 117) which is a recurrent image employed by Yeats. The quest, however, finds expression in the protagonist's thirst for union with an ideal beauty represented by the supernatural Fard. This fishing image, associated with the Sidhe as shape-changers, implies that Emer must be on guards as to the threat the Sidhe may bring Cuchulain to.

By being a shape-changer, Fard can take whatever shape she likes that she would likely seem to be a sort of a "lie" (290) to easily take hold of Cuchulain who, in turn, would glitter in her basket. In the visionary world Yeats dramatizes, we can see how communication is achieved through imagination and dreams. Cuchulain's ghost, for instance, shares with Emer memories he recalls through imagination and dreams though being physically apart from each other. However, we can see that Yeats intertwines supernaturalism with human feelings and sympathy. Amazingly does Yeats identify the audience with Emer's situation to the extent that they are taken with sympathy and fear as to the hero's dilemma and Emer's agonies over what she has perceived. It is, therefore, Yeats's innovation and aim to add a sense of human feelings to an otherwise concrete supernatural worlds and visions.

As to the ghost's episode with Fard, the latter dances around the crouching ghost in the company of musical instruments of drum, flute and string. She goes on dancing even quicker as he slowly moves. Overtaken by Fard, the ghost at first is unable to recognize her. Thus, he wonders in astonishment:

Who is it stands before me there,
Shedding such light from limb and hair
As when the moon complete at last,
With every laboring crescent past,
And lonely with extreme delight,
Flings out upon the fifteenth night? (297)

Obviously enough, the ghost identifies Fard with the image of the moon in its complete phase of absolute beauty. It is made complete at last through what he names "laboring crescent past" as a reminder of the emotional toil of past lives held responsible for bringing out feminine beauty in the opening lyric.

Also, Fard, symbolized as the embodiment of the full moon, is exquisite and lovely flung out upon the fifteenth night in much similar description of feminine beauty thrown by storms upon the ploughed land. Cuchulain views Fard as the complete phase of moon's beauty wherein his earthly women, both wife and mistress, are only representatives of partial beauty of which Fard is the perfect embodiment. Once again, the hero's desire for a perfect union with absolute beauty finds expression in his yearning for Fard. The latter is complimented through other descriptions the playwright presents as having an opulence costume and metallic hair as well as bronze or golden mask. She seems to be a perfect piece of fine art rather than a "materialized" (Friedman, 112) image of women.

Nevertheless, it can be sensed that Fard is not that perfect image of beauty the way she looks; "I [Fard] am not complete" (291). It turns out that the supernatural character of Fard who looks very much like a finished artistic piece of absolute prettiness needs union with mortal men so as to have her beauty complete, as is the case in old tales wherein elemental spirits gained immortality through union with mortals (Skene, 215). The union Fard yearns for with Cuchulain, which is in turn Cuchulain's own desire to fulfil, is not an easily attainable task though. The hero, the audience were overwhelmed by as young and energetic who pursued Fard enthusiastically in *At the Hawk's Well* (1917) is now no more.

Indeed, he is no more the "Irish Achilles" (Friedman, 115) borrowed by the playwright from Lady Gregory and her forebears. In the play under scrutiny, Cuchulain is presented as an aged man who, much to Fard's mockery, acknowledges that he is no more "the young and passionate man I [Cuchulain] was" (292). Fard, tauntingly, pities him, the way he pulled the more his head upon his knees and hid his face. Being possessed with "old memories" (291), he shared with Emer in their happy youth, the ghost is obviously in despair as to the wrongs he has done his wife which spoiled their married life.

Tormented by those memories, then, Cuchulain's ghost yearns for freedom which is attainable only through union with the woman of the Sidhe. Fard, in turn, pleads for the hero's kiss at which the dread of human memory would finish and only her beauty, complete through union with the hero, would remain alone. Yet still, the kiss Fard yearns for against what she calls the "dirt" (293) of human memory dreads the hero with the threat to his human existence. The oblivion Fard offers at the kiss would "quench Cuchulain's drouth/ Even to still

that heart" (293). Fard's beauty, therefore, would be complete, won at the expense of the hero's losing his own mortal life.

It is a crucial moment when Cuchulain is about to kiss Fard when memories of Emer interrupt the hero's wish. The conflict between Emer and the supernatural Fard is skillfully dramatized wherein the supernatural is instilled with human passion and jealousy as to use abusive words against Emer. This conflict is infuriated at the hero's calling out his wife "Emer" (293). Fred, who is "all woman now" (292) breaks in anger tauntingly reminding Cuchulain of his own infidelities and how, against his wife, he used to keep "sluts" as favored loose tongue schemers. Abusive as it is, the conflict between wife and supernatural woman makes a reminder of a never-ending struggle between wife and mistress over the man they both love (Moore, 213).

As for the furious Fard, Cuchulain is made "impure" (293) by recalling Emer's memories. Apparently, the word 'impure' is pregnant with ironic references. Much to Fard's disappointment, she sees them 'impure' since they come between her and the hero's kiss thwarting her desire to be complete through her union with a mortal man. It is further ironical to see that Emer whom Cuchulain repeatedly renounces, through amorous relationships with women, is the only thing he recalled at that crucial moment. It is by her memory alone that Cuchulain is saved against mating with the supernatural.

Once again, it is in the view of the Sidhe, represented by Fard, that the hero's vigor is thwarted and he is devoid of freedom due to what Fard views as "dirt" (291) of Emer's memory. It is such an exciting experience Cuchulain has with the supernatural Fard that he is about to submit to Fard's desire to have his kiss when memories, he shares with Emer, draw him back. At this moment in the course of the play, again, early images sung by the musicians at the onset of the play are recalled by Cuchulain who sees Emer in his imagination as a frail yet delicate sea-bird, a young bride as well driven, by time's cruel tides, to the hero's shores. The husband and wife as, is repeatedly shown, were apart from each other and their married life was continually spoiled, through the husband's infidelities. Yet, it is in the hero's dilemma that he is seen closely attached to his wife, through memories, as never like before. It is the human bond, then, which thwarts Fard's desire to have the hero's kiss.

Cuchulain's episode with Fard is projected through visions by the inciting Bricriu who in turn thwarts the wife's desire to have the protagonist's love back by describing to her what he alone can see when Emer and the audience cannot. He calls upon Emer to quicken renunciation of the hero's love describing how the horses trample on shores where Fard mounted up in her chariot. He warns her the more to take haste that there is still a moment or else Cuchulain's foot will be on chariot heading towards the Country-Under-Wave. More forcefully, then, Bricriu warns Emer to "cry out, cry out/ Renounce him [Cuchulain] and her [Fard's] power is at an end" (294), to which Emer cries "I renounce his love

forever." The visions Bricriu projects make visible two worlds; natural versus supernatural wherein Emer tensioned to see her husband just about to yield to Fard's seduction. Emer's delay in pronouncing her decision of renouncing the hero's love is pathetically shown by Yeats as to mirror the agonies Emer has come over while watching these visions. Her final decision thwarts supernaturalism by breaking her man free from heading lust to the Country-Under-Wave.

When Fard's power is at its end, Cuchulain is restored to life as a result of Emer's sacrifice. It is true that Emer dares sacrifice her only hope to have Cuchulain's love back only to save his human existence being threatened by mating with fairies. Ironically enough, Cuchulain's ghost was all tied to life through bonds with Emer. Yet still, Cuchulain, the man, is all forgetful of Emer once he is restored to life. The image of the 'amorous' Cuchulain is at the surface. As he comes back to consciousness, Cuchulain calls for Eithne Inguba, the mistress, taking refuge in her arms against the perils he was involved in. As for Emer's sacrifice, it is obviously hushed. Cuchulain has not the least idea to where he was or how he was brought back to life, when the superficial Eithne mistakenly thinks that it is the kiss she bestowed upon "the lifeless lips" of the hero which brought him back. Dutiful as she is, Emer fulfils her part truthfully in the bargain with Bricriu and is aware enough of the consequences. It does not, then, take her much agonies to bring Cuchulain into the arms of Eithne than to lose him forever with Fard.

As for the thoughtless Eithne, who has no idea about visions and the hero's dilemma, she simply takes delight in playing the mistress part in Cuchulain's life. The latter, though partially thwarted in his yearning for an ideal beauty, is physically content with Eithne as a mistress than with Emer as wife. He is, indeed, not fit to a wife with flesh and blood for "being born to live...all have washed out of their eyes/ Wind blown dirt of their memories/ To improve their sight" (291). However, the protagonist's dilemma with three women; wife, mistress, and supernatural, as an inspirational embodiment towards ideal conjunction, bears autobiographical resemblance to the playwright's.

The fact that the play was composed in 1917-1918 when the playwright married Georgie Hyde-Lees gives grounds to such resemblance. Prior to his marriage, Yeats' marriage proposal was rejected by Maud Gonne in October 1917, and what made things worse for him was that he was later rejected by her seventeen-year-old daughter, Iseult, whom he fell in love with passionately and desperately. He was then spared much agonies by Georgie who accepted his proposal of marriage later on. The protagonist's thirst for an ideal conjunction with beauty beyond embodiment finds expression in the playwright's own quest for union with Maud Gonne and later with her daughter, but with different ends (Flannery, 74). We thus learn that Cuchulain, at last, after being restored to life through his wife's sacrifice, finds rather contentment in the arms of the mistress who, in turn, seems in a sense to satisfy his thirst for an ideal beauty while being

all neglectful of his wife. Unlike, the playwright then, who, against depression associated with his experience with Maud and her Daughter, is emotionally settled with his wife, whereas the mythical hero is not.

As towards the end of the play, triumph of human passion and sacrifice over the supernatural is further enhanced via the image of "A statue of solitude" (295) with "a strange heart beating fast." The image is sung by the musicians while performing cloth ritual. The supernatural Fard, described at first as "shedding much light from limb and hair," and "a moon complete at last...that flings out upon the fifteenth night" is rendered to a statue, in solitude, strangely enough with an exciting heart beating fast. The given image is strange enough to make the audience, much excitingly, wonder as to the strange experience the hero has come through. It is strange the more to make the audiences' hearts beat as fast as ever at the very outlook of beholding a statue with a fast beating human heart. The effect, then, of supernatural elements is apparently and obviously shown.

The image of a statue with a beating heart enhances further the effect Fard has over the human heart represented by Cuchulain. It is further suggestive of the response it evokes into human hearts be they audience's or more probably the hero's. furthermore, the image magnifies the work of art as productive of what is genuine and unique, yet, it is the bringer of:

A bitter reward
Of many tragic tombs!
And we though astonish are dumb
Or give but a sigh, a word
A passing word (295).

The reward art brings into human hearts is bitter as to stimulate different human reactions on the part of the audience suggestive by the pronoun "we." The culmination of human suffering finds expression in art, a reward to arouse different human responses. It is at the amazing work of art that people are usually astonished and "dumb." They would, very probably, comment by just giving a "sigh" or merely a "word," a "passing word" which soon ceases to be hearkened to. Human passions, though are usually expressed at their best by means of art, could not bring an end to such agonies. They find a good expression in art though it is inadequate to bring them into an end.

Obviously enough, Yeats infuses supernaturalism with human passions with the result that warning is implied against frustration of those people who showed yearning for perfection of love and/or beauty. Cuchulain's exotic experience with the woman of the Sidhe exemplifies frustration of both the human and the supernatural to achieve perfection through union with each other

العناصر الطبيعية والخرافة للطبيعة في مسرحية دبليو بي بيتس " الغيرة الوحيدة لأيمر "

الكلمات المفتاحية:العناصر ،العناصر الخارقة للطبيعة - بيتس

م ٠ د ٠ امجد لطيف جبار

٠ م ٠ مسرة ماجد ابراهيم

جامعة ديالى/كلية التربية للعلوم الانسانية جامعة ديالى كلية التربية للعلوم الانسانية

تاريخ قبل نشر البحث ٢٠٢٢/١١/٢١

تاريخ استلام البحث ٢٠٢٢/١١/٢

الملخص

الغيرة الوحيدة لإيمر (١٩١٧-١٩١٨) هي مسرحية راقصة من تأليف دبليو بي بيتس بابيات جميلة جدا لا مثيل لها. تأتي المسرحية ضمن مجموعة بيتس لما يسمى بمسرحيات كوتشولين. تتحدث عن المصير المأساوي للبطل الأسطوري كوتشولين، في كفاحه ضد العناصر الطبيعية والخرافة للطبيعة على حد سواء.

منذ الوهلة الاولى لبداية المسرحية انخرطت كل من زوجته إيمر وعشيقتة إيثن إنغوبا في صراع مماثل ضد العناصر الخارقة للطبيعة لاعادة كوتشولين الى الحياة بعد اسره من قبل مايعرف بالسدهي او الاناس الخياليين. على الرغم من ذلك ، بصرف النظر عن العناصر الأسطورية، يعزز الكاتب تصويره للشخوص النسائية التي تضم الزوجة والعشيقة والمرأة الخارقة للطبيعة بلمسة من الواقعية. وهكذا ، من خلال جلب البطل بأمان إلى عالم الأحياء ، من خلال تضحية إيمر، يظهر بيتس انتصار العاطفة البشرية والالتزامات الزوجية على سعي الشخوص الخارقين للطبيعة للتزواج مع البشر الذين يمثلهم فاند.

فضلا عن ذلك، فإن النساء الثلاثالاتي تكررت الإشارة لهن في المسرحية هن الشخصيات النسائية الأكثر تأثيرا في حياة بيتس. جورجى هايد ليس، مود غون، وابنتها إيزولت البالغة من العمر سبعة عشر عاما. ستتم مناقشة أهمية هذه الإشارة في هذه الورقة البحثية. لذلك ، فإن الهدف من هذه الورقة البحثية هو إظهار كيف تعمل العناصر الطبيعية والخرافة للطبيعة لتحقيق المصير المأساوي للبطل كوتشولين، وماهية النظرة إلى كل من زوجته وعشيقتة في صراعهما ضد العناصر الخارقة للطبيعة.

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