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'The Dancer and the Heart's Desire: W. B. Yeats and the Theatre of Modernity'

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Abstract or Description

Yeats's image of the dancer is selected precisely for its conceptual fluidity as an embodiment. The dancer/dance paradoxically symbolises that which is not merely symbolic, it evokes an art, a social practice, and, as 'brightening glance', an inter-subjective physical action, experientially felt at the moment of participation. If the leaf, the blossom or the bole can act as symbols of the Chestnut tree they do so as metonyms, parts of the whole whose power of representation derives from shared, contiguous being. The dance, likewise, may function as an artwork but does so as a dimension of nature and culture, wherein the subject must labour, in despair or pleasure.

예이츠는 개념적 유동성을 정확하게 구체화시키기 위해서 댄서의 이미지를 선택했다. 댄서/댄스는 역설적으로 단순히 상징적인 것만을 상징하는 것이 아니라, 예술, 사회적 관습을 상기시키고, "번쩍이는 시선"으로서 참여의 순간에 경험적으로 느끼는 상호주관적 육체적 반응을 나타낸다. 잎, 꽃 혹은 줄기는 밤나무를 상징한다면, 이것들은 메토님으로서 그런 역할을 하는데, 전체의 부분들의 표현의 힘은 공통적으로 공유되는 것에서 유래한다. 댄스는 마찬가지로, 예술작품으로서 기능할 한다면, 자연과 문화의 차원에서 그런 것인데, 이때 댄서는, 고통이든 기쁨이든, 최선을 다해야 한다.

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Advanced embedding details, examples, and help! No_Favorite. share. flag. Flag this item for. Graphic Violence. Graphic Sexual Content. texts. The land of heart's desire. by. Yeats, W. B. (William Butler), 1865-1939. Publication date. 1903. Publisher. Portland, Me. T.B. Mosher. Collection. The speaker's Heart was broken by love that it had not sought out in England. The south wind brought longing, the east wind despair, the west wind pathos, and the north wind fear. His Heart feared the hurt that the girl might bring, and thus went mad. The Heart laughs and asks the speaker why he called him mad to run away from so young a girl. How could she have mated with someone so wild and old, it wonders. The speaker answers that he found her also wild, and tells the Heart that it fabricates lies. The Heart tells the speaker to say whatever he likes, now that the girl can no longer be On Baile's Strand is a play written by W. B. Yeats and first printed in In the Seven Woods published by Dun Emer Press in 1903. The play was first performed at the grand opening of the Abbey Theatre on 27 December 1904. The play is based on the Irish folk hero Cuchulain. The story is based on the early Irish folk story Aided Óenfhir Aífe, but with significant changes to the tale including the addition of a comic subplot. The play received significant revision in 1905. Levitas, Ben. 2018. 'The Dancer and the Heart's Desire: W. B. Yeats and the Theatre of Modernity'. The Yeats Journal of Korea, 56, pp. 111-128. ISSN 1226-4946 [Article]. Yeats's image of the dancer is selected precisely for its conceptual fluidity as an embodiment. The dancer/dance paradoxically symbolises that which is not merely symbolic, it evokes an art, a social practice, and, as 'brightening glance', an inter-subjective physical action, experientially felt at the moment of participation. Yeats, dancer, dance, artwork, theatre of Modernity, 예이츠, 댄서, 댄스, 예술작품, 현대극. Departments, Centres and Research Units: Theatre and Performance (TAP) Theatre and Performance (TAP) > The Pinter Centre for Performance and Creative Writing (PCPCW). Dates: Date. Underpinning the plays, prose, and poetry of William Butler Yeats is an ambiguity that is at once evocative and frightening. Novice literary critics charged with the task of excavating an implicit, concrete meaning may find it difficult, most especially because Yeats's work is never, upon pain of academic death, to be read as allegorical. Published in 1921, Michael Robartes and the Dancer offers still more of the multifaceted, contradictory images and metaphors that have distinguished Yeats as one of the most profound and influential poets in the history of Irish literature. The work emerges d