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DIGGING FOR THE ROOTS IN SEAMUS HEANEY'S POETRY

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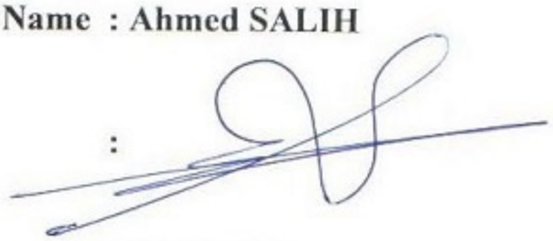

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ABSTRACT

DIGGING FOR THE ROOTS IN SEAMUS HEANEY'S POETRY

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This thesis explores the impact of the Irish culture on Seamus Heaney's poetry. It is stimulated by two important questions which are firstly why the Irish culture is significant for the poet and secondly why he uses the English language rather than the Gaelic one. It is underlined in this study that the English language is skillfully employed as a means to transmit his message of his original Irish culture. For this reason, Heaney is considered more Irish than British, which is a very important point I am going to develop upon to bring a better understanding of Heaney's employment of Irish symbols, themes and metaphors in English. Actually he uses powerful poetic devices of his art to allude to the brutal oppressive methods of strong nations upon weak ones, attributable to the dominion of English culture over Irish culture. This dominion results in the recession of the Irish culture in general and the Gaelic language in particular. In his poetry, he is trying to reconcile his Irish identity with the English language and find a place in the English language for his identity resisting the identity of the oppressor. As a result, Heaney strives to reestablish the balance in Irish culture in its broadest sense by the deliberate choice of his mother tongue, the English language. He utilizes specifically the English language to deal with Irish problematic issues through political, social and religious critique, which enables him to undermine the negative assumptions of the colonists. However, he eschews involving himself in political debates. The historical approach is used to support the claims of this study. The first chapter depicts the Irish culture and the discrimination against the Irish people. The second chapter refers to the bog

people as compared to the violated people of Heaney's ancestors especially in Ulster. The third chapter exposes the English and Viking dominance over the Irish lands and farms. Yet, the English dominance is portrayed with special emphasis because Ulster (Northern Ireland) became officially part of Britain. Aligning past, which includes history and memory, with the present is relentlessly one of the most notable strategies pertaining to his writing.

KEY WORDS: Seamus Heaney, Ireland, Colonialism, Mythology.

ÖZ

Seamus Heaney'in Şiirinde Kökler İçin Kazmak

Ahmed Abdulsattar SALIH

M.A, İngiliz Edebiyatı ve Kültür İncelemeleri

Danışman: Dr. Ali Özkan ÇAKIRLAR

Aralık 2014, 94 Sayfa

Bu tez, İrlanda kültürünün Seamus Heaney'in şiiri üzerindeki etkisini araştırmak üzere yazılmıştır ve iki önemli soruya yanıt arayışını içerir: Birincisi İrlanda kültürünün şair için neden bu kadar önemli olduğuna ilişkindir. İkincisi ise şairin öz kültürünün bir ifadesi olan Kelt dili yerine neden İngilizce yazmayı tercih ettiğini sorgular. Şair özgün İrlanda kültürüne ilişkin mesajını, İngilizce'yi son derece başarılı bir biçimde kullanarak yansıtmak ve yaymak amacındadır. Bu nedenle, İrlanda'ya özgü simgeler, temalar ve eğretilemeleri İngilizce'nin olanaklarıyla aktaran Heaney'in, bir Britanyalı'dan çok bir İrlandalı olarak kabul edilmesini vurgulayarak şairin daha iyi anlaşılmasına katkıda bulunmak amacını güder. Heaney etkili şiirsel araçları kullanarak güçlü ulusların zayıflara karşı, özellikle de İngiltere'nin İrlanda üzerinde uyguladığı zalim ve baskıcı yöntemlere göndermede bulunur. Bu baskı genelde İrlanda kültürünün, özel olarak da Kelt dilinin zayıflayıp yok olmasına zemin hazırlar. Bu bağlamda şair, İrlandalı kimliğiyle İngiliz dili arasında bir uzlaşma sağlayarak, güçlüye karşı zayıfın sesi olabilmek için, direnen İrlandalı kimliğine İngilizce'de bir yer açmaya çalışır. Ana dili olan İngilizce'yi bilinçli olarak seçen şair, İrlanda kültürünün yok olmaktan kurtulup kendisine yeniden yer bulabilmesi için çaba gösterir. İrlanda ile ilgili sorunlu siyasi, sosyal ve dini konuları gündeme getirmek için özellikle İngilizce kullanan şair, bu sayede sömürgecinin karşı iddialarını çürütmenin yolunu arar. Ancak siyasi tartışmaların bir parçası olmaktan özellikle kaçınır. Bu çalışmada, ileri sürülenlerin desteklenmesi için tarihsel eleştiri yaklaşımı kullanılmaktadır. Birinci bölüm İrlanda kültürü ve

İrlandalılara yönelik ayrımcılık konusunu işler. İkinci bölüm özellikle Ulster'de Heaney'in atalarının uğradığı haksızlıkları, bataklık alanlarda bulunan insan bedenlerine göndermede bulunarak karşılaştırmalı bir biçimde vurgular. Üçüncü bölüm İrlanda toprakları ve çiftliklerinin tarihsel olarak Viking ve İngiliz egemenliğine girmesini konu edinir ve özellikle Ulster (Kuzey İrlanda) Britanya'nın resmen bir parçası sayıldığından, İngiliz egemenliği ve sonuçları ayrıca vurgulanır. Şairin yapıtlarının özünde, tarihi ve anıları içeren geçmişle, yaşadığı çağı durmaksızın birlikte ele alma yaklaşımının yattığı söylenebilir.

ANAHTAR KELİMELER: Seamus Heaney, İrlanda, Sömürgecilik, Mitoloji.

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Finally, I devote this work as a gift to my mother-in-law who died in the city of Mosul on the 22nd of Sep. 2014 (May Allah Almighty bless her soul).

TABLE OF CONTENTS

INTRODUCTION

The prominent Irish poets and writers like Thomas Moore, James Joyce, William Butler Yeats and Seamus Heaney, have highlighted the cultural heritage of their homeland. The poet that I am dealing with, Seamus Justin Heaney, is an outstanding Irish poet, playwright and translator. He was born at Mossbawn, Derry (Londonderry), in Northern Ireland, on the 13th of April 1939, and died on the 30th of August 2013. As the Noble Prize laureate in Literature in 1995, he is considered the greatest Irish poet since William Butler Yeats.

Heaney received his degree in English from Queen's College in Belfast in 1961. He wrote and published during that period in the magazine of the university using the pen name 'Incertus' (the Latin word for uncertain).[1] He became a lecturer of English literature at Queen's College in Belfast. Above all, he is a major poet of the English language because it is his mother tongue. Whereas the Irish (Gaelic) was an acquired language for him because he learned it at school.

Fundamentally, Heaney's poetry is a pungent critique of the obliteration of Irish language, traditions, identity and customs by the prevailing colonization throughout the centuries. For this reason, the poet employs historical, mythological, agrarian and political themes and metaphors in order to introduce his ancestors' heritage. As Shelley C. Reece suggests in "Seamus Heaney's Search for the True North", "Heaney's identity has come to be more a place in the imagination; his place as a poet, not a politician or prophet, has brought harmonious moments into his life." (100)

Actually, most of his poems refer to quite significant facts regarding the Republic of Ireland as a whole, or Northern Ireland (Ulster) in particular, in terms of history, politics and culture. His poetry is different from the mere imaginative poetry because almost each poem enfolds a figure and a tale from Irish history. In his poetry, his main concern is the land; the pivotal issue that humans innately worry about. The land that has its own sovereignty which makes the inhabitants either live peacefully or suffer intrusion from inside and outside. He portrays the enormity of the raids which either ravish resources and treasures temporarily or dominate the

land and annex it under certain alleged slogans so as to render them legal and systemize their greediness.

Seamus Heaney effectively epitomizes his Irish traditional heritage in English as a means to maintain and immortalize his heritage against the extermination that almost eradicated the Gaelic language because of the English impact. Heaney says when he comments in his book *Preoccupations*: *Selected Prose 1968-1978* on the use of English language in his art:

> I speak and write in English, but do not altogether share the preoccupations and perspectives of an Englishman. I teach English literature, I publish in London, but the English tradition is not ultimately home. I live off another hump as well. . . . At school I studied the Gaelic literature of Ireland as well as the literature of England, and since then I have maintained a notion of myself as Irish in a province that insists that it is British. (34-35)

He expresses and criticizes the negative aspects and influences imposed on the Irish heritage when lands, for instance, were forcibly confiscated by the English and Scottish Protestants. Heaney's way of thinking is the same as Sir Samuel Ferguson, one of the Ulster Protestant Unionists, "a sponsor of the idea that, by recovering their lost Gaelic culture through the English language, the Irish could learn 'to live back, in the land they live in."' As a result, the development in his poetry verifies the extinct identity, as his poem "Digging" does when he admires his ancestors, yet he cannot follow their steps.

In fact, talented Heaney participates in developing English literature indirectly through the intelligent use of different poetic devices. He develops a style of English mixed with Irish words and includes Irish historical, political, and traditional experiences. Heaney undertakes this responsibility since he considers this part of his duty as an Irish, indigenous inhabitant of Derry (not Londonderry) which lay under oppression. Being an Irish Catholic, he did not believe in the Union with Britain because of the negative consequences of the alleged Union.

As far as Heaney is concerned, his translation of the two main Irish works, *The Cure at Troy* and *(Buile Suibhne) Sweeney Astray* into English is a clear evidence of his intent to expose the Irish traditions for English language readers. His view in writing in or translating into English is different from some Irish writers like Biddy Jenkinson who refuses to permit her work to be translated into English. She

articulates, “I prefer not to be translated in English in Ireland. It is a small, rude gesture to those who think that everything can be harvested and stored without loss in an English speaking Ireland.” (Falci, 164)

In Heaney’s time, many Irish works arose in spite of the dominating English language over Irish literary language. For this reason, Heaney’s writing in English seems to be rather ironical due to his intent to restore his lost culture through the use of English. In fact, his writings would redeem his traditional heritage, on the one hand, when he writes in English and be ineffectual, on the other, if he had written in Irish. Robert F. Garratt suggests in his book *Modern Irish Poetry: Tradition and Continuity from Yeats to Heaney* that:

> Tradition as it was understood and practiced by the revivalists created false historical assumptions predicated on the reclamation of Gaelic culture . . . These younger writers had genuine facility with the Irish language and could therefore make real contact with the ancient culture. Yet it was precisely this contact that convinced post-Yeatsian poets of the impossibility of reconstructing the past. Indeed familiarity with the ancient heritage verified its opposite: the disappearance of traditional cultural values from twentieth-century life. (6)

Probably few Irish people would be able to read his writings because the Irish language was rarely known particularly at Heaney's time.[2] “Thomas Kinsella describes the shift in poetic consciousness as an awareness of isolation and the realization that the promise of the Revival to restore and reclaim ancient Irish culture can never be fulfilled because of the death of the Irish language.” (Garratt quoted from Kinsella, preface ×). Additionally, the senses of history and place are quite essential for the sense of the self or identity in Heaney’s poetry. Heaney alludes to ancient Irish traditions so as to aid in nurturing his Irish-ness despite the fact that his poetry promotes English literature especially when he refers to some English poets. His birth in an English colony led to producing English art. Notwithstanding, he is the Nobel Prize Laureate for Irish literary implications.

Heaney employs his poetry in reviving his Irish heritage through the use of Irish traditions and ancient myths. He mingles his voice with literary, historical and mythological Irish personages and Greek mythology as well. The political and religious catastrophes that plagued Ireland through the previous centuries led Heaney

to bring up various examples of violence to represent the savage invasions. These invasions can be viewed through the historical facts when the British forces attacked Ireland repeatedly. He does not only allude to the violence in The Republic of Ireland or Northern Ireland using different kinds of metaphors, but also includes the idea of immolation in different places in Europe where pagan communities dwelt and applied horrible sacrificial rites. For this reason, the Northern poet Ciaran Carson called Heaney "the laureate of violence – a myth maker, an anthropologist of ritual killing." (Malloy, 19)

The main reason for Heaney to display historical Irish facts through his poetry is to eschew what Seamus Deane calls "The Dying Culture." (Malloy and Carey, 19). In this thesis it will be shown that Seamus Heaney's poetry consistently underlines his need to define and defend Irish cultural identity against English political, social, and cultural domination through an action of literary 'digging' in English to disclose the roots of this identity.

In order to restore his history, he employs certain poems of violent actions because they are connected to politics. As a result, Seamus Deane is right in his opinion about the relationship between literature and political violence. He states in an interview with Catharine Malloy and Phyllis Carey in *Seamus Heaney: The Shaping Spirit* that:

> I think [the literary revival and the violence] are connected, but what one would understand in the connection is still problematic. One of the questions that has to be addressed in Ireland is the relationship between violent change and literary revival. Twice in this century there has been a political crisis in Ireland: once in the early century and once in '68, . . . Much of the literature [of the Irish revival between 1880 and 1930] could almost be classified as "Studies in a Dying Culture," a culture that is fading, a culture that is about to go under, and yet, it's precisely because it is "dying" that it is able to produce this golden moment of articulation before its extinction. (18-19)

There is a close relationship between political violence and literature, so dealing with the term politics in its broadest sense enables Heaney to depict the Irish situation accurately and in detail. In his poetry, Heaney employs political references so as to point out the reasons behind the shrinking culture. The myths and sagas

applied in his poetry, like Saturn, are ways of displaying the extreme violent situation of the troubles that raged in Ulster (Northern Ireland) in particular. That is the same violence that enfeebled the Irish culture. However, this difficult situation gave Heaney the opportunity to recount the Irish culture even though it is depicted in English.

The English hegemony caused the decline of many Irish traditions and the loss of the cultural entity which results from problems of social conflicts between the two sects. Class distinction is one of the basic problems that leads to the discrimination applied by the English and Scottish Protestants upon the Irish Catholics. As Tom Holland says "we were treated like second class citizens."[3]

The poet assures us through his art that he, like his predecessors, is extremely tenacious in support of the Irish case and specifically the land. As a result, he is more Irish than British in his poetry because he usually reveals the persecution that the Irish land and people had been through. Consequently, he has made up his mind to cultivate his poetry instead of land because the latter can be seized unlike poetry which will be immortalized. In the same book mentioned earlier, Garratt quotes from Maurice Harmon that, "by the mid-twenties, the idea of a separate and distinct Irish tradition in English Literature could not be denied" (Garratt, 6), while Garratt himself defends that "Irish nonetheless has made a living contribution to both spoken and written English." (10)

In fact, language is the most substantial indicator of the characteristics of the land. For this reason, Heaney inserts some Gaelic (Irish) words in some of his poems. Seemingly, the Gaelic language is moribund, but it is not so for the poet because it has been referred to as the source of inspiration to him. Furthermore, his knowledge of the Irish language could answer Justin Quinn's question in his book, *The Cambridge Introduction to Modern Irish Poetry, 1800-2000*, about Irish poetry, which is "what are we to do with a poet who was born a subject of the British Crown . . . who could neither speak nor read Irish yet claimed he was in touch with the spirit of the nation?"(l). One of the most vivid evidences of Heaney's Gaelic stem is the employment of dinnseanchas.[4] Patrick C. Power says that: ". . . every Gaelic poet was deemed to know *dinnseanchas* well enough to answer any question he might be asked about any place in Ireland." (Flynn quoted from Patrick 29-30). Furthermore, Heaney "himself defines *dinnseanchas* as poems and tales which

relate the original meanings of place-names and constitute a form of mythological etymology." (Flynn, 70)

In addition to translating ancient works like the Irish works mentioned earlier into English language, he goes on dealing with topics that go back historically to the 17th and 18th century. Heaney's poetry, especially "Bog Poems", tells us through archaeological exploitations in Northern Ireland that historical facts are deeply buried at the bottom of a fragile area which has infinite facts. Whenever people dig out the truth, they will be aware of the bitter history that maltreats, tortures, violates and victimizes people in Ireland and even outside it.

Heaney's poetry includes many Irish historical references, in which he hints at the oppression imposed on Irish people by the repeated raids. The invasions started when Henry II appointed his son Prince John Lackland Lord of Ireland in 1174. As a result, the crown asserted full hegemony of Ireland after the rebellion of the Earl of Kildare which endangered English sway. Hence the previous events paved the way for thousands of English and Scottish Protestant immigrants to settle down in Northern Ireland between 1534 and 1603, in the movement called plantation policy. It took place after displacing the original landlords, the Irish Catholics. In the 17th century (1649-1653) Oliver Cromwell made a massacre of thousands of Irish people during his invasion after forcing the Catholic landlords to leave their lands to the English and Scottish Protestant settlers.

Accordingly, in the early 17th century, the sectarian conflict between Catholics and Protestants became a frequent theme in the Gaelic history after the political and military subjugation of Gaelic Ireland. The dominance of the Protestants over Ireland was after the two wars between Protestants and Catholics in 1641-1652 and 1689-1691. Notably, Catholics in addition to the nonconformist Protestants underwent economic and political rigorous laws known as Penal Laws. (Beaumont, 56). The Irish Parliament was repealed in 1801 and the Act of Union (was issued when the British recognized that they were losing Ireland) which unified United Kingdom and Ireland.

Another unforgettable incident in the Irish history was 'The War of Independence' which broke out in January 1919 and lasted until July 1921 (between the I.R.A. (Irish Republican Army) and the British Security Service). This war resulted in the detaching of the 26 counties of the South, out of 32, and the remaining

6 counties formed the North, Northern Ireland. Although the republicans tried their best to liberate Ireland as a whole, they were able to regain authority only over 26 counties. Holland says "for Catholic, republican nationalists, this equaled disaster. It led to a sectarian, unjust, illegal rule in which many Catholics were discriminated against in the North."

After the Irish War of Independence and the Anglo-Irish Treaty, the greater portion of Ireland withdrew from the United Kingdom in order to form the Irish Free State, then Ireland, after the 1937 constitution. The six counties located in the north-east called Northern Ireland continued to remain with the United Kingdom. The Irish Civil War followed the War of Independence, since then the history of Northern Ireland was prevailed in spasmodic sectarian conflict between the Unionists (mainly Protestants) and Nationalists (mainly Catholics). This conflict led to the Troubles in the late 1960s. The Troubles is a name for the conflicts between Catholics and Protestants in Belfast and Northern Ireland which lasted for almost three decades (1968-1998). Nevertheless, the leader of the nationalist party, Sinn Fein, who was one of the Irish republicans, stated that the conflict, the Troubles, started in 1169 during the English invasion.

Moreover, a pathetic episode hit Ireland between 1845-1849 to kill approximately 1.5 million Irish people because of starvation. It was called the Irish Potato famine in which tremendous number of Irish people starved to death although England was across the Irish Sea. Seamus Deane says in the book *Irish Traditions* "Gaelic culture was almost completely destroyed by the mid-century famine." (Deane, 72). Most of the historical episodes mentioned above are included in Heaney's poetry in a way to evaluate the Irish history from a literary perspective.

Heaney has distinctive characteristics. In the New Yorker, the American critic Helen Vendler gives her opinion: "Heaney's voice, by turns mythological and journalistic, rural and sophisticated, reminiscent and impatient, stern and yielding, curt and expansive" (Vendler. *The New Yorker*). Consequently, Heaney's position is that of an indigenous who always looks forward to mirror his origin as an Irish citizen. His potent metaphors and themes permeate into the Irish history in order to revive Irish origins and identity. However, paradoxically he is considered one of the most renowned poets who wrote in English.

In the first chapter of this thesis, some of the old Irish traditions, names of famous Irish figures, places and the lost Irish language are referred to through some poems of Irish culture and nationalism. Furthermore, Heaney refers to the class distinction that his ancestors had been through as part of the oppression applied on the Irish people as well as the discrimination that he himself suffered from when he was a student at St Colmub's School. Apparently, Heaney employs biographical elements and direct quotations from famous Irish writers in his poems for this purpose.

The second chapter will dwell upon how Heaney links myths with truths, the ritual ancient killing with the modern killing. The theme of violence is explored in the bog poems in order to compare sacrificing the Irish victims of the Troubles era, the period that he witnessed, with the sacrificial rites of the bog people. In addition to that, he sometimes refers to mutilating the corpses of the native Irish Catholics by the English troops as Royal Irish Constabulary whereas the bogs preserve the corpses intact for centuries or millennia. Excavation of the bog bodies by turf cutters are used metaphorically as invading the Irish lands because he considers them his predecessors.

In the last chapter, Heaney's belonging to the Irish land will be focused upon as the main current flowing through his poetry. It is represented by Greek and Irish mythological figures, Irish traditions and political issues. The colonist's domination over the Irish land affected the native Irish language, identity and the farm as well. The two warring parties Unionists and Nationalists result from the English occupation for the Irish land.

Heaney's poetry can be understood from a historical approach. As Helen Gardner assumes in her book, *The Business of Criticism* "if you wish to understand a poet, live imaginatively in his period, re–create his intellectual environment, so that the whole complex situation in which he was born, grew up, and wrote is imaginatively familiar to you. Here it is claimed, we can find objective standards of interpretation" (Gardner, 32). To better appreciate Seamus Heaney's poetry, the reader is forced to acquire information about Irish literary as well as culture.

CHAPTER I

THE IRISH CULTURAL IDENTITY

There has been a struggle for the Irish poet, Seamus Heaney to define the Irish culture as it was often predominated by other cultures. For this reason, Heaney refers in his poetry to Irish words, symbols, myths, some of the invaders' names, Irish places as well as quotes from some famous Irish authors to remind the reader of the prominent Irish works and authors. He does so in order to spread the Irish culture in English language since it is not possible to send it out in Irish (Gaelic) language because of the language shrinkage. He also refers to some biographical episodes in order to point out the class conflict between the two sects especially by using the theme of place like the Falls Road.

In this chapter, I will be dealing with some of Heaney's poems that have references to the Irish culture by taking the word culture into consideration in its broadest sense. The poem "Traditions" can be given in this respect as the first example that evidently reveals the Irish culture and nationalism. As a matter of fact, it can be considered as one of the poems that define Irish culture because of the implications of the lost language. The title of the poem specifies the subject and the poem itself underlines the importance of language exclusively since it reflects the most essential traditions. As the outset of the poem states:

Our guttural muse
was bulled long ago
by the alliterative tradition,
her uvula grows

vestigial, forgotten
like the coccyx
or a Brigid's Cross
yellowing in some outhouse

(*Wintering Out*, "Traditions", 31-32, 1-8)

From the very beginning of the poem, he demonstrates the lost Irish poetry (if any culture has lost his language that means that it has lost the poetry as well), using

metaphors to produce words like (guttural and uvula) that refer to the Irish language which has some sounds produced from the back of the mouth. The simile used in the above lines points out to the language that has shrunken as well as Heaney's employment of almost forgotten Irish symbols like the Brigid's Cross. This symbol indicates Saint Brigid in order to bring the Irish emblems and important figures back into memory.[1]

In addition to the word 'bulled' used in the second line of the poem to allude to the rape metaphor, Heaney tends to emphasize the same metaphor in the following lines of the poem. He signifies the dominance of the colonist that contributed to the obliteration of the Irish language. Heaney uses the metaphor of rape and alludes to the British authority, Queen Elizabeth, upon Northern Ireland because the latter has been annexed to Britain: "most sovereign mistress / beds us down into the British Isles." Neil Corcoran suggests in his book, *The Poetry of Seamus Heaney: A Critical Study* that "the Elizabethan Plantation of Ireland, has 'bulled' – raped, masculinely forced its will upon – the 'guttural muse' of the native Irish language" (38). The persona speaks ironically, "We are to be proud / of our Elizabethan English:", when he mentions the Queen's name associated with the English emblems of language and poetry "correct Shakespearean", in order to emphasize its impact upon the Irish culture through his use of verbal irony.

Apparently, Heaney's reference to indigenous figures like MacMorris[2] exposes his intent to insert the Irish personages in his work. Similarly, in the poem "Traditions", the allegorical use of the character Bloom[3] is quite obvious. Despite the fact that these two personages are presented as Irish people, they do not speak Irish at all in the original works, MacMorris in Shakespeare's *Henry V* or Bloom in Joyce's *Ulysses*; therefore, this can be regarded as a sign for the lost heritage represented primarily by the lost language. Elmer Andrews suggests in his book *Seamus Heaney: A Collection of Critical Essays* that "the third section of 'Traditions' at last acknowledges Joyce's radical approach to nationalism," particularly because of these two lines, "the wandering Bloom / replied, 'Ireland,' said Bloom,".

Additionally, the interrogation for the Irish identity, "what ish my nation?" followed by the repeated answer "Ireland" at the end of the poem, assures the main intermingled themes of the current poem, identity and language interrogation. The answer summarizes the whole case in one single sentence at the end of the poem, "I

was born here. Ireland." Actually, the previous sentence (the last line in the poem) has been stolen from Tom Flanagan[4] as Heaney admits in an interview mentioned in Dennis O 'Driscoll's book, *Stepping Stones: Interviews with Seamus Heaney*, when he was asked for the reason behind dedicating the poem to Tom Flanagan:

> Was there any particular reason why you chose to dedicate the poem 'Traditions' to him?
>
> It was Tom's poem because I lifted the conclusion of it from his book on the Irish novelists. The epigraph to that book juxtaposes Macmorris's question in *Henry V*- 'What ish my nation?'- with Bloom's answer in *Ulysses* to the citizen's question, 'What is your nation?' 'Ireland', Bloom replies, definitely and unemphatically, 'I was born here. Ireland.' That seemed to cut through a lot of the identity crisis stuff that surrounded us in the early seventies so I stole it for the end of the poem. (143)

The reason why Heaney was quite affected by Tom Flanagan was because he was the "author of *The Irish Novelists 1800-1850*, whose deep concern for Irish history and literature strengthened Heaney's resolve to embrace the national theme." (Parker, 93)

He mentions two Irish literary characters, one under occupation, metaphorically utilizes Shakespeare's *Henry V* as an English ground for an Irish character, namely "MacMorris" and the second is James Joyce's *Ulysses* and the character is "Bloom". Michael Parker in his book *Seamus Heaney: The Making of the Poet* suggests that, "Heaney praises Joyce's role in the Modern Irish Literature when the latter includes "Bloom" in his *Ulysses*." (98)

Leopold Bloom, who was raised as a Protestant, then converted to Catholicism, is an Irish figure in Joyce's *Ulysses***,** so this conversion could be a reference firstly to the conflict between Catholics and Protestants, and secondly to the persecution imposed by the Protestants upon the Catholic people as this is a part of the Irish culture. This subject is also raised in poems like "Summer 1969" which focuses on the conflict in The Falls Road[5] in Belfast between the Catholics and Protestants, primarily in Belfast and Derry, between the Catholics and the RUC.[6] These episodes are considered as the spark for the Troubles that lasted for almost thirty years.

The poem narrates Heaney's anxiety while spending his holiday in Spain when the Troubles broke out in Northern Ireland. Although Heaney was away from

home, he still lived there spiritually and shared his cultural troubles about his homeland. The subject pronouns (I, we) are used by Heaney so as to emphasize his rootedness in his homeland, "I sweated my way through / the life of Joyce," (5-6). As it is stated in *Back to the Present, Forward to the Past: Irish Writing and History since 1798*:

> Heaney in the spring and summer of 1969 would have been much preoccupied by the violence being inflicted upon his community. This is evident in "Summer 1969", from part two of *North*, where the first person narrator, who is on holiday in Spain, repeatedly encounters images which serve as bitter reminders of home. Although the poem opens asserting distance, identifying difference. (Lynch et al. 36)

The dark visual images used in this poem stand for Heaney's perspective toward his country, precisely in August 1969, which is almost considered the beginning of the "Troubles"; "At night on the balcony, gules of wine, / A sense of children in their dark corners, / Old women in black shawls near open windows," (8-10). Haris Qadeer suggests that "'Summer 1969' describes the sectarian violence which shadowed the life of Irish people. Peace vanished and fear engulfed them" (13).

Heaney starts to compare the Irish – English events in August 1969 with what happened in Spain in the 19th century (1808) by employing the expressive and suggestive painting *Goya's Shooting of the Third of May*. In this painting there is a symbol of oppression when Napoleon's army is about to shoot unarmed revolutionists, "the thrown-up arms / And spasm of the rebel," (22-23). The allegorical use of Goya's painting reveals in the surface meaning the hundreds of murdered citizens who had been shot in Madrid by the French army and the Christ symbol of innocence denotes the Irish unarmed and innocent people. But in the deep meaning, it discloses the hundreds of Catholic Irish families who were totally destroyed and persecuted by the English Protestants. The word 'retreat' is symbolically used in order to demonstrate that the poet can only resort to art to face the enemy.

Heaney paradoxically depicts his situation in Spain when he simultaneously shows two totally different and unrelated positions of inner conflict: "We sat through – death – counts and bull fight reports / On the television," (17-18). Seemingly, the

depiction of the first situation is the brutal conflict between the two sects, Protestant and Catholic, whereas the other portrays the joyful moments that he spends relaxing and watching the Spanish reports. It is a hint to the prevailing anarchy during the most riotous days of the Troubles in August 1969. Furthermore, Heaney's allusive style in making use of Goya's paintings (*Shootings of the Third of May*) and (*Saturn*) in order to expose his interior sensations through art is obvious in the following lines:

> I retreated to the cool of the Prado.
> Goya's 'Shootings of the Third of May'
> Covered a wall - the thrown-up arms
> And spasm of the rebel, the helmeted
> And knapsacked military, the efficient
> Rake of the fusillade. In the next room,
> His nightmares, grafted to the palace wall-
> Dark cyclones, hosting, breaking; Saturn
>
> Jewelled in the blood of his own children;
>
> (*North*, "Summer 1969", 20-28)

Accordingly, The Greek mythological metaphor of Saturn[7] exemplifies the terrible fatal situation that plagued Northern Ireland, which can be viewed by the immense number of casualties amongst the Catholics. Ashok Kara supposes in his book *The Ghost of Justice: Heidegger, Derrida and the Fate of Deconstruction* that "death was the product of Saturn's rule" (34). The two paintings displayed in the poem represent the terrible and oppressive environment that surrounds the Irish people specifically in Northern Ireland. With this in mind, Floyd Collins claims in his book, *Seamus Heaney: The Crisis of Identity* that:

> The shooting of Spanish patriots on Principe Pio Mountain by Napoleon's troops is perhaps the most famous of Goya's painting, and the parallel between the event depicted and the murder of Ulster citizens both Catholic and protestant emphasizes the timeless nature of such atrocities . . . The picture Saturn devouring his own offspring alludes to Joyce's Dedalean maxim: "Ireland is the old sow that eats her farrow." (103)

Consequently, it is clear that this is not only Heaney's perspective as a Catholic Irish poet, but also other Irish poets and writers like Joyce, for instance. In the same collection of poems "Singing School", in the book of poetry, *North,* the poem "Orange Drums, Tyrone, 1966," alludes to the sectarian cruelty of the Protestant tradition attributed originally to the Protestant king William III, of Orange. Before he conquered England in 1690 at the battle of Boyne, it was under the authority of the Catholic king, James II. In this respect, Daniel Tobin in *Passage to the Center*: *Imagination and the Sacred in the Poetry of Seamus Heaney,* states that "Here, Heaney portrays the brutality of Protestant sectarianism through grotesque caricature."

Heaney frequently finds out a specific figure in every poem; in the poem, "Orange Drums, Tyrone, 1966," for example, a drummer is the one in charge. The poem unfolds with the "lambeg"[8] drum which is symbolically used to indicate the Irish Unionist tradition annually commemorating the Boyne war[9] on the 12th of July. The lambeg symbolizes their users, the Irish Protestants, who are not originally Irish. Subsequently, the simile is utilized to act for the intruders in the Irish community:

> And though the drummers
> Are granted passage through the nodding crowd,
> It is the drums preside, like giant tumours.
>
> To every cocked ear, expert in its greed,
>
> (*North*, "Orange Drums, Tyrone, 1966," 6-9)

Such similarity, like the one pointed out previously, epitomizes the danger through tactile and organic images, tumours, between the settlers and the diseased cysts growing negatively in the body. Through passage of time, they result in decay witheringly. Those masses could only be cured by removal since they are harmful enough to kill. His use of auditory imagery, as battering, clarifies their cruelty against the indigenous people who believe in intercession, whereby they can achieve salvation, as opposed to the other sect which does not believe in the Pope.

Heaney quotes the title of the six poems "Singing School", (which ends his book of poetry *North*) from Yeats's poem "Sailing to Byzantium", but in the affirmative form as the Anglo-Irish Protestant poet Yeats says "Nor is there singing school." This change implies that they are on opposite sides as they belong to

different sects underlining that Heaney does not agree with Yeats. The current poem "Orange Drums, Tyrone, 1966," is one of those six poems. Harold Bloom assures in his book, *Seamus Heaney: Bloom's Major Poets*, that:

> The epigraphs at the poem's opening, selections from Yeats and Wordsworth, and the title of the poem, which also is taken from Yeats, show the narrator placing himself in a respected literary tradition. The "Singing School" title comes from Yeats's poem "Sailing to Byzantium" where in the singing school provides a disciplined, almost monastic atmosphere seemingly necessary for the poet's existence . . . The third poem "Orange Drums, Tyrone, 1966," has Protestant sectarianism showcased in the streets, when a parade honors the triumph of William of Orange. (34-35)

The verb 'parades' is utilized symbolically in order to demonstrate the Protestant marching army towards Ireland.

In the same manner, related to the Irish culture, another poem of the 'Singing School' poems is introduced. It is the biographical poem, 'Fosterage' which starts with a title that exhibits one of the Irish customs. The poem indicates two possibilities; the first one is the fosterage metaphor. Heaney uses this metaphor to stand for his being fostered by the Irish writer, Michael McLaverty.[10] The fosterage as Sean Duffy says in his book *Medieval Ireland: an Encyclopedia* that "Fosterage was the medieval Irish custom whereby the parents of a child would send him or her to be raised and educated by another family." (308)

The poem consists of pieces of advice offered by Michael McLaverty to Seamus Heaney when the latter practiced in 1962-63 in St. Thomas' Secondary school.[11] Apparently, McLaverty had a great literary impact upon Heaney by recommending Heaney famous literary figures like, Katherine Mansfield, Gerard Manly Hopkins, and implicitly, Anton Chekhov:

> 'Description is revelation!' Royal
> Avenue, Belfast, 1962,
> A Saturday afternoon, glad to meet
> Me, newly cubbed in language, he gripped
> My elbow. 'Listen. Go your own way.
> Do you own work. Remember
> Katherine Mansfield---I will tell

How the laundry basket squeaked … that note of exile.'
But to hell with overstating it:
'Don't have the veins bulging in your biro.'
And then, 'Poor Hopkins!' I have the Journals

(*North*, "Fosterage", 1-11)

The speaker uses different sorts of imagery in the above lines to emphasize his Irish custom, through impressive declamation. The tactile image like "gripped", and the auditory image squeak stress McLaverty's pieces of advice for the fostered Heaney when the latter recounts his mentor's recommendations one after the other. It goes without saying that Heaney admires his fosterer and follows his steps as an Irish precept to show his adherence to the Irish tradition 'fosterage' applied in the poem.

The persona concludes the poem with a simile, Heaney follows McLaverty's recommendations as strict as a dead person who can change nothing, "And fostered me and sent me out, with words / Imposing on my tongue like obols."[12] (15-16). The fosterer's valuable recommendations have been taken into consideration by the fostered Heaney. These two lines display the poetic discourse by the use of figures of speech, with relation to the Irish traditions represented by Michael McLaverty, as an emblem of the Irish culture.

Secondly and more importantly, the title may point out the fosterage of the English settlers who held the Irish language and customs by affinity.[13] Jean E. Feerick demonstrates in his book *Strangers in Blood: Relocating Race in the Renaissance* that "Following the Anglo-Norman invasion of the twelfth century, it had become a commonplace to observe that these high-born settlers had grown away from a line of noble progenitors. In embracing the Irish language and Irish customs and in combining with the Irish through fosterage and intermarriage." (52). This kind of intermarriage between the English and Irish people would nourish and reinforce the Irish culture; therefore, the English royal government intervened to prohibit such an action. Duffy says:

> . . . the Anglo-Normans adopted Irish customs such as fosterage to establish alliances with the Irish. By the fourteenth century, the adoption of these Irish customs had become a point of concern for the royal government because of the divided loyalties they engendered and because they were seen as one of the causes of Gaelicization. (309)

The English hegemony would never let the Irish traditions predominate over the English traditions. In short, the two inferred possibilities of the purposes of the poem are on the direct contact with the Irish culture.

The first poem of the "Singing School", is "The Ministry of Fear". It summarizes biographical pieces of information concerning Heaney. The poem is addressed to his dearest friend Seamus Deane.[14] Seemingly, he recounts his story when he was 12 years old, living away from his family because he won a scholarship at St Columb's College, a Catholic boarding school in Derry, forty miles from his family farm. That was his first time to leave his birth place, Mossbawn; therefore, patent nostalgic feelings can be observed:

In the first week
I was so homesick I couldn't even eat
The biscuits left to sweeten my exile.
I threw them over the fence one night
In September 1951

(*North*, "The Ministry of Fear", 7-11)

The above lines indicate the theme of exile because he dwells in Derry, which is in fact no longer Irish. This environment causes him to concentrate on the accent difference amongst the students and how this characteristic could divide the school into two categories, superior and inferior slices. Hence, the school here symbolizes the whole British society:

Have our accents
Changed? 'Catholics, in general, don't speak
As well as students from the Protestant schools.'
Remember that stuff? Inferiority
Complexes,

("The Ministry of Fear", 31-35)

The concept of class distinction is employed in the poem. One of the elements that shaped Heaney's poetry was his emphasis on class segregation. As David Hammond commented to Michael Parker in the latter's book, *The Making of the Poet*:

When Heaney and Seamus Deane meet together, their conversation often turns to the jealousies and tensions of the school, and to some of the vengeful,

> vindictive teachers 'were themselves victims of oppression, yet took revenge on children.' As a boy from a poor Bogside family, Seamus Deane suffered acutely from the snobbery and class distinction rife in the college. (13)

In spite of the years that passed since Heaney with Deane attended the St Columb's College, they could not forget that stage of their life. Stan Smith says in his book, *Poetry and Displacement* that "in *North*, 'The Ministry of Fear' spelt out the kind of contestation at the level of accent and dialect which every-working class child encounters in the British educational system." (129) He recalls his early experience of childhood, firstly when he dedicates the poem to his friend, Seamus Deane, who suffered with him the discrimination of the British upon the Irish. With reference to the class and social discrimination between the Protestants and Catholics, in the book, *Weber's Protestant Ethic: Origins, Evidences, Contexts:*

> Weber began his essay on *The Protestant Ethic and the Spirit of Capitalism* with the assurance that it was the conventional opinion of his contemporaries that there was a close connection between religion and society. They especially believed that the differences between Protestants and Catholics had strong impact on social structure and social status; in a society composed of mixed religions, the higher strata, the more advanced and more modern elements, were definitely more Protestant than Catholic: Scholars, business leaders, white-collar employees, even skilled workers. The burden of proof was not with those who held this assumption but with those who would deny it. (73)

Weber shows in his book that Protestants are higher in class than Catholics. Notably, when the English and Scottish Protestants attacked Ireland, the Irish Catholics became laborers who work for them. The element of poverty contributed in shaping Heaney's poetry. This important theme is initiated by the atmosphere that covered Ireland for centuries. The confiscation of the Irish lands and the Great Potato Irish Famine among other things, are the main distinctive features of the Irish poverty employed in his poetry.

Secondly his memories at the school "St Columb's College" manifest the poem with the theme of place. This is clear through the use of simile at the very beginning of the poem with the Irish poet older to him, Patrick Kavanagh,[15] whose work is much concerned with places. Heaney often states names of places in his

poetry in which discrimination is reflected, so in this poem, he mentions St Columb's College, Heaney's school, as an example. He intends to make a resemblance between his current poem and Kavanagh's poetry because both of them almost have similar situation. As Kavanagh's poem, "Epic", recounts two quarreling farmers because of the land boundaries, Heaney suggests people belong to different groups. "Well, as Kavanagh said, we have lived / In important places. The lonely scarp." (1-2). In Elmer Kennedy's book, *Writing Home: Poetry and Place in Northern Ireland, 1968-2008,* Heaney says (from the latter's essay entitled 'The Sense of Place'), regarding Kavanagh, '"place names stake out a personal landscape' and are 'denuded of tribal or etymological implications'" (36).

Actually, Heaney quoted the outset of his poem "The Ministry of Fear" from Kavanagh's poem written in 1938, and entitled "Epic". It starts with these lines: "I have lived in important places . . . I inclined / To lose my faith in Ballyrush and Gortin" (1, 10, 11). However, Heaney uses the first person plural pronoun in order to share Kavanagh's paradoxical feelings toward such places. For Heaney, though St Columb's College is an important institute, it reminds him of painful memories.

Heaney explains how they were persecuted not only at school, but also outside it when he refers to the policemen's reactions against him. He applies visual imagery like "crimson", deep red, in order to symbolize the bloody scenes that Irish people have gone through. The depiction of the crowd of policemen, to "black cattle", as a symbol for the policemen's uniform color in Northern Ireland is also a visual image as the following lines show:

policemen
Swung their crimson flashlamps, crowding round
The car like black cattle, snuffing and pointing
The muzzle of a sten-gun in my eye:
'What's your name, driver?'
'Seamus…'
Seamus?

("The Ministry of Fear", 53-58)

Actually, he was surrounded by a large number of policemen who questioned him. Teresa Norman, in her book *A World of Baby Names*, explains the origin of the name Seamus as coming from "the Gaelic form of James" (513). Presumably, for this

reason, the policemen are questioning him one more time as though they do not expect to hear such an Irish name. Furthermore, they would be surprised to hear the /ʃ/ sound at the beginning of the name even though they are not aware of the meaning of the name.

In the poem, the reasons mentioned so far result in the growing and prevailing theme which is the divide between the two sects. Daniel Tobin is right when he says in his book that the poem recounts inferiority complexes of growing up Catholic in Northern Ireland and his growing sense of sectarian violence. (137)

In fact, the inferiority complex is a psychological problem according to the renowned psychologist Alfred Adler:

> The inferiority complex manifests itself in an individual when he or she is unable to solve existing problems in a socially useful way. On the other hand, the neurotic evasion of the problems of life may take the form of a superiority complex. This involves the false belief that the person is above or better than others. Through it, the individual sets up unrealistic and fantastic goals which will only result in failure and intensification of the inferiority complex. 'It is as if the sufferer were in a trap and the more he struggles the worse his position becomes"' (qtd. in Lundin 110).

Truly, the persona feels worse whenever he remembers the oppression imposed on the Irish Catholic people as they were incapable of solving their problems in a peaceful way on one hand, and living the insults of the Protestants on the other. In this poem, these insults are mainly practiced by the Protestant policemen.

Respectively, regarding the bad treatment towards the Irish people, the poem "Freedman" will be taken into consideration. In the current poem, the poet inclines to illustrate metaphorically his humiliation at the English schools and colleges even though he acquires knowledge from them, "Subjugated yearly under arches, / Manumitted by parchments and degrees," (1-2). He uses images of enslavement to express his feelings at the English educational institutions. Notwithstanding, the Roman Empire is conspicuously hinted at as a prevailing power that occupied Britain earlier.

Moreover, the poet shows how the Roman Empire enslaves him and his community although the epigraph in the poem is quoted from R.H. Barrow's book,

The Romans, which seems to play the role of the rescuer. In this respect, Andrew J. Auge in his book *A Chastened Communion: Modern Irish Poetry and Catholicism* asserts:

> "Freedman" exposes the Roman roots of Heaney's Catholicism. Through the guise of a slave "rescued" from barbarism by the Roman imperium, the poem addresses Heaney's education at St. Columb's, an opportunity made possible by the educational reforms instituted by the British government and then enacted by the Protestant-dominated Northern Irish government in 1947. This parallel highlights the traditional justification of imperial conquest as a civilizing process. (113)

Accordingly, the poet illustrates the deep rooted relation between the Roman Empire and Catholicism to which he and his family belong. Yet, it is an indication of the modern British occupation in Northern Ireland. Blake Morrison assures, saying that "the poet's anglicized education is compared to that of a slave's under the Romans" (Morrison 66). Heaney uses simile in the following line "I was under the thumb too like all my caste" (8). in order to compare himself being under the English sway, to his predecessors who lied beneath the Roman Empire as slaves. The persona starts the second stanza with the Latin language which stands for the Romans, "Memento homo quia pulvis es.[16] / I would kneel to be impressed by ashes, / A silk friction, a light stipple of dust-" (5-7). He mentioned the word "dust" repeatedly in Latin and English and it symbolizes death eternally; therefore, presumably, he uses it to point out to the impact of the Roman Empire even though it is deceased.

Additionally, Heaney uses Latin directly because it is particularly important in the Catholic tradition and history as well as it was the language used in all the Catholic churches until the 1960s. Besides, Heaney was brought up listening to Latin in church. In addition, Heaney's use of the "ash" symbol in English and Latin, as well as the "kneel" image is a sort of enslavement as he recalls his ancestors. Although the Roman Empire enslaved people (and also justified slavery as it is stated in the epigraph of the poem), the Catholics faced the same fate under the Protestant authority. Auge says:

> Heaney casts Catholicism as an insidious corollary of imperial power. In presenting the ashes applied to his forehead on Ash Wednesday as the mark of his vassalage, Heaney identifies the self-abasement cultivated by

> Catholicism as a central component of the slave mentality afflicting his own community. Tellingly, the poem concludes by endorsing poetry as an agent of liberation. (113)

However, he glorifies poetry in the last stanza because it drives him away from the sectarian conflict:

> Then poetry arrived in that city---
> I would abjure all cant and self-pity---
> And poetry wiped my brow and sped me.
> Now they will say I bite the hand that fed me.
>
> (*North*, "Freedman", 13-16)

The liberator, poetry, comes to condole the persona, wiping the "ash" which is a symbol of enslavement as it is mentioned earlier, but he concludes the poem acknowledging that he owes the English language and authority. Tobin claims that, "Heaney praises poetry for having set him apart from those who use language uncritically, and who therefore may fall prey to slogans and symbols that condone and reiterate sectarian violence" (136). As it is known, though Heaney studied at the English educational institution, graduated from the English schools and colleges, and published in London, he criticizes the English sway in his poetry.

Heaney perpetually utilizes poetry in order to compensate and rectify what violence and politics caused to happen. The title of the poem, "Whatever You Say Say Nothing", "itself a paradoxical slogan with a compromised political history" (71) according to Michael Kenneally. As far as Heaney is concerned, the phrase "Whatever You Say Say Nothing", is "a folk saw in his local community," (Smith, 132). As David Lloyd claims in "The Two Voices of Seamus Heaney's North", "it is used in describing the way of 'getting by' in the six counties of Ulster" (12). This kind of silence is performed whenever there is possible enmity or unreasonable bigotry. The main purpose of the poem is to underline the Irish culture and language, in particular, against the effects of displacement and disinheritance. However, Seamus Heaney, in section III of his poem, assaults upon the silence of the Northern Irish culture in spite of the "Internment Camps":[17]

The famous

Northern reticence, the tight gag of place
And times: yes, yes. Of the 'wee six' I sing
Where to be saved you only must save face
And whatever you say, you say nothing.

Smoke signals are loud-mouthed compared with us:
Manoeuvrings to find out name and school,
Subtle discrimination by addresses
With hardly an exception to the rule

That Norman, Ken and Sidney signalled Prod,
And Seamus (call me Sean) was sure-fire Pape.

(*North*, "Whatever You Say Say Nothing" III, 84-94)

Basically, Heaney puts his emphasis on the Irish silence by employing the theme and motifs of silence, especially on the six counties of Ulster where the sectarian feud concentrates. Peter Flynn says in his book, *"A Woman of Old Wet Leaves": Voice and Identity in Seamus Heaney's Wintering Out* that:

> The mistrust remains; the compulsion to sing the same old song of sectarian hatred is still very much present, but there is another song to be heard too: low and shaky, through growing in strength. Heaney, in an early poem that directly addressed the situation in the "wee six" or Northern Ireland, once concluded sarcastically: "Whatever you say, say nothing". Ironically, that nothing has now been said and it has come out as agreement. (10)

The title of the poem suggests paradoxical implications for the conflicted speeches of a political and religious minority. This phrase may put him in the circle of betrayal whenever he criticizes the I.R.A. members who have been interned every now and then.

Subsequently, the silence imagery reveals the voiceless culture which stands for the people's inability to express their opinions publicly and candidly. Together with the historical sectarianism that spreads into every part of the life of Northern

Ireland as well as politicization, the place is divided into Protestant terrain and Catholic terrain.

Accordingly, the metaphor employed in section III is to say that the Catholics' voices are less heard even than "smoke". Evident signs to the cultural identity are hinted at poetically in this poem. The word "Manoeuvrings", for instance, is normally used for military purposes to denote moving cautiously, but in this context, it connotes the scrupulous Catholic plan in Northern Ireland to discover names, schools and places that enable them to distinguish their cultural identity with reference to the spiritual father "Pape", and "Prod" that degrades the Protestants. Actually, two distinctive heritages appeared in Northern Ireland specifically: the nationalists who are members of the Gaelic Catholic heritage, whereas Unionists who are of British Protestant heritage.

This poem focuses on the internment camp founded in August 1971 in order to repulse the I.R.A. frequent attacks against British forces, however, internment without trial increased the conflict as part of the cultural crisis:

> This morning from a dewy motorway
> I saw the new camp for the internees:
> . . . . . .
> Machine-gun posts defined a real stockade.
> There was that white mist you get on a low ground
> And it was deja-vu, some film made
> Of Stalag 17, a bad dream with no sound.
>
> Is there a life before death? That's chalked up
> In Ballymurphy. Competence with pain,
> Coherent miseries, a bite and sup,
> We hug our little destiny again.
>
> ("Whatever You Say Say Nothing" IV, 101-112)

The visual imagery "white mist", alludes to the unclear vision by his companions who accuse him of betrayal for criticizing the I.R.A. like Sefton's friends did in Stalag 17.[18] The persona uses verbal irony about the sort of life that his community leads to comparing it to life after death by asking a skeptical question. As a result, he

threw lights on one of the oppressive episodes of the Irish history, a military operation accomplished by the Parachute Regiment.[19] They had signed 2,158 warrants of internment within four years. Starting from the 9th of August 1971 to 1975, fourteen Irish Catholics, some of whom are civilians and the rest are members of the I.R.A. were sent to different RUC holding facilities.[20] Only three of them survived in what is called Ballymurphy Massacre.[21] The internment is considered to be a political victory against the increasing number of the I.R.A. volunteers.

In spite of the "internment", Heaney goes on attacking his community for their silence. Andrew J. Auge claims that, "the referencing of the internment camps, fortified police station, and bombing does not mitigate Heaney's harsh attack on his community's habitual nursing of its suffering" (113). Through his poetry, he attacks the Irish parties: "The 'voice of sanity' is getting hoarse" (24).

Politics and history are seminal parts of Heaney's poetry within the broader context of Irish culture because of the unstable environment that surrounds particularly the Irish northern society. In fact, in this poem, the efficacy and the purposes of Heaney's writing are interrogated in order to express opinions regarding the enemy of the Irish people and the Irish parties as well. In the poem, the miserable and dangerous life in Northern Ireland was hinted at by giving examples of the historical facts in 1970s.

To conclude, the present chapter attempts to show Heaney's wit to present the Irish culture implicitly and explicitly. In the poems of the current chapter, prominent Irish personages, famous places, Irish traditions and even proverbs are exposed to the world. Furthermore, in some of his poems, he quotes from certain well-known Irish writers in order to connect his work with theirs to be an extending original Irish work. Heaney does his best to display the Irish traditions to the reader as opposed to the British authority which prohibited the Irish traditions to prevail and dominate over the British traditions. Heaney uses biographical episodes in his early life to point out the class distinction as an important part of the Irish culture. Indeed, although he expresses in his poems the Irish culture, he employs the English language for this purpose. He used the English language firstly because it is an indication for the occupation and secondly because it is widespread.

CHAPTER II

HEANEY'S BOG POEMS AND THE IRISH IDENTITY

The bog bodies which frequently appear in Heaney's poetry are quite significant because they disclose the real, preserved historical background of different areas in which they were found. Many of those corpses were found in Northern Europe. Seamus Heaney was very concerned to read about those corpses. Actually, after reading the book, *The Bog People* (written by the Danish archaeologist, Peter Vilhelm Glob), Heaney was very impressed by the pieces of information concerning the bog bodies. Heaney connects the mythological ideas and the violence practiced on the bog bodies with the violence imposed on the Irish people, especially during the period that he witnessed in the 20th century. The Irish people suffered from the internal violence (of the Irish resisting parties like the I.R.A.) and external violence like the Viking and British powers. In the pages that follow, it will be argued that Heaney made use of the concrete bodies depicting them thoroughly in order to make the abstract ideas of the violence levied on the Irish people much closer to the reader.

In the current chapter, some of the "Bog Bodies" that have been referred to by Heaney, will be examined by dealing with his eight bog poems.[1] He alludes in his bog poems to the lost language, lost legacy as well as the divided country. I am going to introduce this chapter by explaining the significance of these corpses to Heaney's art, and how these bodies become effective symbols in Heaney's poetry.

First of all, Heaney relies on Glob's book and specifically on the photographs of the book,[2] but Glob's book was not the only impetus for him to write about those tremendous areas in Ireland. In this concern, Michael Parker remarks in his book, *The Making of the Poet*, "the truth is that, from childhood, bogland had been 'a genuine obsession', since it covered such a large area of his home territory. Its colours and smells were 'written into' his senses 'from the minute' he 'began to breathe.'" (7)

Actually, Heaney aspired to visit Irish and Danish bogs, probably because he was prohibited to go there during his childhood. In this respect, he recounts in his book *Preoccupations* what he was told when he was a child, "the bog was rushy

and treacherous, no place for children. They said you shouldn't go near the moss-holes because 'there was no bottom in them"' (35). Moreover, he witnessed the peat-digging starting from his childhood up to his early adulthood. At that time, being friend to the archaeologist, Tom Delaney, at the Queen's University Belfast, heartened his interest to write a series of bog poems as a reminder of his relationship with the Irish bogs and lands.[3]

Definitely, the meaning of the word "bog" is quite substantial. Denis Donoghue in his book, *We Irish: Essays on Irish Literature and Society*, quotes from Heaney who remarks that:

> The word "bog", is one of the few English borrowings from the Irish language. In Irish, the word means soft and wet . . . He has also reported that in Derry they call a bog a "moss," a word of Norse origin probably carried to the North of Ireland by planters in the early seventeenth century. So he finds in the two words the record of invasion, colonization, and shift of language in which the Irish word, for once, has held its place. (189-90)

As usual, Heaney points out to Irish language as can be seen in section two of his poem, "Kinship" when he states, "But bog / meaning soft," (29-30). In addition to that, Heaney has special concern for the word "moss" as it constitutes the name of his birthplace, "Mossbawn". The word "bog" in the Danish language is quite important because of its suggestive meaning which is "book" (Fernando, 104). Heaney figuratively seems to dig out information from the bogs while he literally draws out pieces of information from Glob's book.

The "Bog Bodies" are corpses belonging in time to centuries or millennia; yet, the internal organs and the skin are preserved and mummified naturally by the suitable environment. They have been found in different parts of Northern Europe, like Denmark, Northern Germany and Northern Ireland, and the time of their living periods ranges.[4] Actually, Glob announces in his book that "the first properly documented accounts of a bog body comes [not from Denmark, but] from County Down in [Northern] Ireland" (Glob, 103). They accidentally had been unearthed by peat, (turf) cutters (People who use spades to cut peat, used in heating in the old days), and this could be one of the reasons behind the disfigurement of the bodies. Above all, the main reason for killing those people and throwing them in the bogs was because they were victims of ritual immolation.

Apparently, archaeology brings with itself the study of history. In this respect, it urges Heaney to go back to history and dig out certain archaeological ruins. This is an important theme in the "Bog Poems". Additionally, Heaney was quite impressed by the prevailing archaeology in Ireland, and after reading *The Bog People* Heaney started to write poems concerning the bog bodies. Although Ireland has many bogs,[5] Heaney has written some of his well-known bog poems about bodies that had been exhumed from cities, like Jutland in Denmark and Windeby in Northern Germany,[6] which are, in fact, the most important bog bodies in P.V. Glob's book. Heaney has acknowledged that the photographs in Glob's book had influenced him more than the prose did, however, "seven of the eight bog poems he wrote are closely related to passages from *The Bog People*: 'The Tollund Man', 'Nerthus', 'The Grauballe Man', 'Come to the Bower', 'Bog Queen', 'Punishment', and 'Strange Fruit'". (Morrison, 46)

Irish archaeology was one of the prominent areas of research during the period of Heaney's writings, and the theme of archaeology endorsed by motifs like, "bones" and "oak-bone" reveals history. Neil Corcoran argues in *The Poetry of Seamus Heaney: A Critical Study* that "the archaeologizing appetite of Heaney's imagination was also fed at this time by events in Dublin itself." Additionally, Heaney comments:

> Irish archaeology was on the move in the late sixties and early seventies. When I came down here [to Co. Wicklow] there were excavations going on, and the revisionism about the Vikings was in the air. I had a sympathetic interest in it - not very systematically reading up on it, but I knew Tom Delaney [the archaeologist recalled in 'Station Island VIII'] and through him I got some little flicker of intimacy with it. (256)

Heaney himself acts like an archaeologist, portraying the bog bodies in further details, thus he transforms the tangible emblems of the bog bodies into abstract ones. He employs archaeological metaphors which defend the soil that preserves the true history as it preserves these bodies. These poems, digging the bottomless bog ground, define the Irish historical, political, traditional (tarring and feathering) and religious facts; therefore, in this context, certain "Bog Poems" will be dealt with to advocate my claim. As Shigeru Ozawa observes in *The Poetics of Symbiosis: Reading Seamus Heaney's Major Works*, "hieroglyphs are closely associated with

metaphors, a tool frequently employed by Heaney" (41). Heaney's bog poems are kept in memory as historical facts of the place that they were found in. Heaney says that the bog was "a treasure trove" of objects "retrieved bit by bit by a turf-cutter." The bog was a "dark casket", containing "clues to our past and to our cultural identity." (qtd. in Sanders 115)

As far as Heaney is concerned, the bog bodies are symbols of violence that were preserved in history since the Iron Age or even before that. Utilizing the bog bodies to transform them into bog poems, he particularly comments on the historical facts of Ireland.

First of all, the poem "Punishment" is a remarkable example to start my chapter with. The body belongs to the Windeby girl[7]; however, it is metaphorically used for what was happening to some of the Irish young girls in Ireland during, and before the "Troubles". With this in mind, the poem displays important Irish historical facts during that period. Moreover, the title supported by the imagery of the poem, explicitly reveals the act of punishing, imposed upon a young girl by the I.R.A. because of practicing adultery with British soldiers. Different sorts of imagery are employed in the poem in order to emphasize the parallelism between the ancient and modern victims:

I can feel the tug
of the halter at the nape
of her neck, the wind
on her naked front.
. . . . . .
I can see her drowned
body in the bog,

(*North*, "Punishment", 1-10)

The persona uses the first person pronoun "I", with internal sensation and visual imagery in order to share the victim's feelings of oppression and torture that she had been through. He alludes to the brutal way of punishment practiced by the I.R.A. upon those girls, so it is a political reference which implies an aspect of the inner conflict among the Irish Republicans as well as one between them and the English dominance.

Apparently, the types of punishments vary, such as shaving the girls' heads, tarring and feathering, which were common in his homeland during and before the "Troubles". The punishment theme is the frame of this poem as it explains the explicit punishment of the girl as well as his implicit punishment because of silence. These kinds of torture are obviously mentioned in the following lines:

her shaved head
like a stubble of black corn,
her blindfold a soiled bandage
her noose a ring
. . . . . .
tar-black face . . .

("Punishment", 17-27)

The frequent visual "black" images in addition to the "bog" itself represent a dark area which reflects Heaney's impression towards the extreme violence of the Irish Republicans. Subsequently, in his book, *Seamus Heaney, Poet of Contrary Progressions,* Henry Hart quotes from one of Heaney's essays:

> You have a society where girls' heads were shaved for adultery, you have a religion centering on the territory, on a goddess of the land, and associated with sacrifice. Now in much fury of Irish Republicans is associated with a religion like this … (88)

Heaney points out to the Irish traditions of punishing the adulteresses and he also links the sacrificial rites with Irish Catholicism.

Moreover, an important episode in Irish history, the Great famine of Ireland, is referred to, in the poem; "you were flaxen-haired, / undernourished" due to the fungal disease which reached Ireland through England. It is an agricultural, economic and political reference to the Irish case during that period.[8] The poet admits that he shares the guilt with those who used to punish the girls (the I.R.A.) in his country and he even refers to the British influence over Ireland using the tormented girl as a metaphor for Ireland which had been raped by Britain. The poet berates himself proclaiming that he is involved in the punishment when he witnesses the process of exacting the forfeit without uttering a word. He uses the first person pronoun so as to emphasize his involvement in the crime. In this metaphor, he does not only mean

himself, but also the Irish people as a whole because keeping silence is another practice of punishment:

> but would have cast, I know,
> the stones of silence.
> I am the artful voyeur
> . . . . . .
> I who have stood dumb
> when your betraying sisters,
> cauled in tar,
> wept by the railings,
>
> ("Punishment", 30-40)

On one hand, the poet articulates that he is 'artful' because he is a poet, so he can describe the situation in a more fully detailed way, however he is as silent as the common people who know the truth, but prefer not to defend it. On the other, he discloses that he is a 'voyeur' who is watching the scene excitedly. Consequently, I do not agree with Ciaran Carson who claims:

> Being killed for adultery is one thing; being tarred and feathered is another … [Heaney] seems to be offering his 'understanding' of the situation almost as a consolation … "It is as if he is saying, suffering like this is natural; these things have always happened; they happened then, they happen now, and that is sufficient ground for understanding and absolution. It is as if there never were and never will be any political consequences of such acts; they have been removed to the realm of sex, death and inevitability." (qtd. in Longley, 45)

Carson accuses Heaney of ignoring the main reason behind tarring, feathering and murdering those girls. As a result, he remarks that Heaney eschews the English occupation to sympathize with the girls' situations, which I do not agree on because of the metaphor of occupation implied in the poem.

Similarly, Protestants accused Heaney of defending terrorism because in the last stanza of the poem Heaney seems to find excuses to the Irish Republicans; "Criticism from the Protestant side has accused Heaney of justifying terrorism in the last lines of the poem" (Ladron, 56):

> who would connive

in civilized outrage
yet understand the exact
and tribal, intimate revenge.

("Punishment", 41-44)

Actually, Heaney brings together the comparison between, "tribal", belonging to the ancient practice when they sacrifice maidens ritually and the "intimate", belonging to the modern rite (tarring and feathering) practiced in Ulster, for the same symbolic punishment without justifying anybody's brutality. In this respect, Blake Morrison argues:

> It would be going too far to suggest that 'Punishment' in particular and the Bog poems generally offer a defence of Republicanism; but they are a form of 'explanation'. Indeed the whole procedure of *North* is such as to give sectarian killing in Ulster a historical respectability which it is not usually given in day-to-day journalism. (45)

The predominant tribal rite at that time enabled the poet to exploit it as a convenient theme in his poem which identifies executing an adulteress in the Iron Age with violent torturing to death of two "betraying sisters", in the 20th century. In the same manner, David Lloyd suggests in his book, *Anomalous States: Irish Writing and the Post-Colonial Moment* that "the epithet 'tribal' cannot, in this context, be immanently questioned, since it at once is sustained by and reinforces the metaphor of tribal rites which organizes the whole poem, and which is at once its pretext and its subject-matter." (32)

To sum up, Heaney manifests his Irish history through such a poem so as to advocate the oppressed and murdered people through the episodes that took place especially in the 20th century. He exhibits the English impact upon Ireland because of occupation and how a girl like that, was the "scapegoat" of colonization. Nevertheless, his poems do not defend Irish republicans because of the brutal punishments practiced by them.

The metaphor of tarred people as a reference to the victims of Northern Ireland conspicuously opens another bog poem which is, "The Grauballe Man". It is a corpse of a thirty-year-old man who belongs to the early Germanic Iron Age. However, it is found accidentally in 1952 during turf-cutting at Nebelgard Fen (a peat bog close to the village of Grauballe in Jutland). In the first part of his book of

poetry *North*, Heaney has taken the Grauballe Man's body into his focus to form one of his famous bog poems. The title of the poem is attributed to the village called Grauballe. As Heaney invariably utilizes archaeological metaphors in his bog poems, he refers to the Grauballe Man as well as the Dying Gaul in the current poem.

We have been accustomed to Seamus Heaney's style in exploiting real, tangible ancient facts, bog bodies, so the historical events of his homeland are employed in his poetry. Although the corpse was found in Jutland, Denmark, Heaney deals with it as if it were found in one of the Irish bogs as he relates it with important historical Irish events. In the "Grauballe Man", Heaney hints at the sort of psychological punishment by referring to the use of the pine tar.[9] He criticizes publicly the people who "poured" the protagonist in "tar" when he compares the bog liquids to tar, but also, he implies the cruel way of agony called pitch capping,[10] imposed by the British forces against the Irish rebels in 1798:

As if he had been poured
in tar, he lies
on a pillow of turf
and seems to weep

(*North*, "The Grauballe Man", 1-4)

The organic image, "weep", crying silently shows how helpless the man was to save himself from the hands of the torturers. As a result, his teardrops formed over centuries a "river of himself". Besides, the visual black image of "the black river" and also the connotation of the word "tar" are used to indicate the grief he had been through whenever he contemplates his homeland.

In the same way, the rhetorical questions that have been asked; "Who will say 'corpse' / to his vivid cast? / Who will say 'body' / to his opaque repose?" (25-28) suggest that the Grauballe Man is neither dead nor alive. He was not dignified when he was alive because he was victimized, at the same time, he was not left alone to lie peacefully since he was exhumed from the bog.

Accordingly, the sequence of similes of "as a foetus" (31) and "bruised like a forceps baby," (36) hint at the innocence of the dispossessed Irish Catholics who were thrown out of their lands forcibly by the English planters. They died spiritually because of the confiscated lands, however, they survived because they kept working on the same lands, but this time, as laborers not owners.

The deeds of the I.R.A. are unjustifiable according to Heaney's bog poems,[11] as the scale metaphor that ends the Grauballe Man poem gives the reader an aspect of the situation in Northern Ireland during the "Troubles". The theme of beauty and sorrow is exposed in this respect, the "beauty" of art and the "atrocity" of victimizing in the past (pointing out to the bog bodies as sacrifice), and the present victims of Northern Ireland which are referred to, by Helen Vendler, "the beauty of art and the atrocity of violence as two opposing pan-weights of a single scale" (59). The violence that most concerns Heaney is the one practiced by the I.R.A. members and the British colonization as well. Although centuries have passed, violence has remained while only the means of practice differ. In *The Poetics of Symbiosis: Reading Seamus Heaney's Major Works* Ozawa observes that "the poem ends with a metaphor of scales that indicates that the Grauballe Man and the victims in Northern Ireland are equal." (61)

hung in the scale
with beauty and atrocity:
with the Dying Gaul
too strictly compassed

on his shield,
with the actual weight
of each hooded victim,
slashed and dumped.

("The Grauballe Man", 41-48)

Heaney commented on the bog bodies, as follows: "The unforgettable photographs of these victims blended in my mind with photographs of atrocity, past and present, in the long rites of Irish political and religious struggles" (*Preoccupations*, 57-58). He normally juxtaposes past with the present; therefore, he compares and contrasts using the scale metaphor in the last two stanzas of the poem. On the one hand, he compares "The Grauballe Man" with the beautiful sculpture of the dignified warrior who has been defeated heroically, the "Dying Gaul", and "The Grauballe Man" with the "atrocity" imposed upon Irish victims of the "Troubles", on the other. Furthermore, the, "slashed and dumped" [Irish] victims are anonymous figures as an allusion to the lost identity particularly because of the lost language. (Gouws, 114)

Heaney uses the word 'bog' metaphorically in order to refer to the soft bottom of society in the past and present time "but now he lies / perfected in my memory," (37-38), considering himself as a person whose job is to dig out the historical and contemporary truths since the Celtic times or even earlier than that. Memory here definitely symbolizes his penetration into the prehistoric and historical episodes which will keep them both to the forthcoming generations. In "The Grauballe Man", Heaney indicates his penetration into the prehistoric episodes.

Consequently, the speaker restored the domination of the Greek culture when they defeated the Gauls, that is to say, the Hellenistic sculpture, the Dying Gaul, was made in order to commemorate their victory over the Celts.[12] Nevertheless, the statue portrays an outstanding, realistic lineaments of respectable, Gaelic warrior who faces an impending death and awaits his fate patiently with his dispersed apparatuses beside him on his oval shield which suggests that he is confined only at this area to die on.[13]

Hence, Heaney employs archaeological metaphors in the poem as a whole, like the Grauballe Man, as an allusion to the lost cultural identity. Furthermore, the specific representation of the Gaelic warrior and the nameless Irish victims finalize the poem with beauty on one hand and sorrow on the other so that they can assert the Irish situation impressively.

The themes of beauty and atrocity are recurrent themes in the bog poems with a slight difference. In the poem "Nerthus", beauty in marriage and sorrow in immolation are invoked and dramatized by the myth of the goddess's marriage. This kind of sacrifice can be parallel to the violence in Ulster during the "Troubles" because the persona uses local Irish words in the poem.

Generally speaking, Nerthus is one of the mythological bog poems as the title of the poem reveals which is excerpted from the German myth.[14] The thematic paradoxical concepts are laid to discussion in this poem. In this respect, Tobin observes: "Nerthus provides Heaney with his own version of Ireland's 'terrible beauty,' a beauty that mythologically defines the numinous aspect of the locative sense of place at its most brutal."[15]

Worshipping the goddess Nerthus was certainly the most well-known myth written in the document *Germania*, which was supposed to be established in 98 AD (the last years of the first century C.E.), by the Roman historian Publius Cornelius

Tacitus where he depicts some ritual acts performed by different Germanic tribes (Stone, 19). Notably, the agrarian theme is the outcome of the marriage process because the sacrificial rites are consummated by the death of the victims. Afterwards, the fertility of the land would be ensured for the agrarian society in the next year. Truly, in the myth, not only the bridegroom would be victimized to the goddess, but also the slaves "everything is washed in the ocean by slaves who are then drowned" (John, 33). Similarly, Heaney employs this myth as a metaphor for Ireland which was sacrificed for the Queen of England, but while doing this he makes a difference by personifying Ireland as a beautiful female not a bridegroom. Tobin remarks, "In the poem, Heaney transposes this scene into contemporary Ulster by using the dialect words *Kesh* (causeway) and loaning (an uncultivated space between fields). The poem therefore inscribes a correspondence of lives between past and present, as well as a conflation of myth into history." (92)

Moreover, the word kesh that is meant to be "a bridge over the bog," is much relevant to the poem as it is a bog poem: (Chamberlin, 136)

For beauty, say an ash-fork staked in peat,
Its long-grains gathering to the gouged spilt;
A seasoned, unsleeved taker of the weather,
Where kesh and loaning finger out to heather.

(*Wintering Out*, "Nerthus", 49, 1-4)

Apparently, the female image can be Ireland itself asserted by Heaney's parallel between Yeats's work, Kathleen Ni Houlihan (who demands victimizing for the sake of Ireland) and Nerthus, bog poem. Actually, both of them represent Ireland personified as female who needs ritual sacrifice. In his essay, 'Feeling Into Words', Heaney compares "Nerthus and Kathleen Ni Houlihan" (Heaney, 57). Yeats personifies Ireland as female who urges young men to liberate Ireland from the colonizer; therefore, those men became martyrs.[16] Similarly, Heaney compares them to the annual ritual sacrifice of the bog bodies for the sake of fertility as in "Nerthus".

Not surprisingly, another reference leads to Heaney's denotations and connotations regarding the word 'kesh', as an indicator to the evolution of the Irish language. The name of the prison, "Her Majesty Prison (HMP) the Maze" denotes part of the name of the prison which is called 'Long Kesh' by the Irish Republicans, but it connotes the evolution of the Irish language inside the prison. [17]

In short, on the one hand, bringing together the Latin word, 'Nerthus' with its implications of the ancient cult, and words from Northern Ireland on the other, is a way of adjoining so as to compare them although the Irish words utilized in the poem have more than one implication. The speaker imaginatively links the myth of the cult and truth of Northern Ireland.

The myth of painful marriage to goddess and the themes of marriage, cohabitation and violence are reiterated in the bog poem, "The Tollund Man". The corpse was exhumed from a bog in the village, Tollund in Jutland, Denmark, in 1950; therefore, the researchers had given him that name. The journey (pilgrimage), which Heaney promises to go for, at the beginning of the poem, 'The Tollund Man', is done in 1973, one year after the publication of *Wintering Out* that includes the poem. The emblems of violent legacy are quite substantial to study the Irish culture. For this reason, Heaney seeks for symbols that could disclose the cultural violence poetically. As Tobin remarks "the danger of Heaney's project is that he might repeat unconsciously the violent atavisms of the past in a more civilized context . . ." and adds to say that "The inspiration must have been powerful indeed, for he wrote it in one night, making a few corrections the next morning." (93, 118)

It is noteworthy, 'The Tollund Man', "is the first of the 'Bog poems"' (Roberts, 528) in which the poet reveals the myth of sacrificing the Tollund Man to the goddess of ground for the sake of fertility in the prospective spring. The tropes of marriage, cohabitation, sex and atrocity are mentioned repeatedly in the bog poems which symbolize the Irish cultural crises. As Elmer Andrews observes "the necrophilic female goddess has intercourse with the corpse of the young male" (122). In an atrocious way, each winter there would be a new bridegroom for the goddess to sleep with her in the bog, in her sacred place so as to fertilize their land in the following spring season, but instead of the happiness of marriage, Heaney insists on the trope of the painful marriage so as to echo the situation in Northern Ireland during the 1970s:

Bridegroom to the goddess

She tightened her torc on him
And opened her fen,

Those dark juices working
Him to a saint's kept body,

(*Wintering Out*, "The Tollund Man", 47, 12-16)

Metaphorically, the bog land in the poem is delineated as a hungry sexual female who is given mythological husbands as immolations every year. In the same manner, the speaker refers to the martyrs in Northern Ireland. Heaney asserts, "taken in relation to the tradition of Irish political martyrdom for that cause whose icon is Cathleen Ni Houlihan, this is more than an ancient barbarous rite: it is an archetypal pattern." (Heaney, 57)

Heaney links the sacrifice of the bog bodies of the Iron Age indirectly with the Irish Troubles, when he points out to the mutilation of "four Catholic brothers" in the 1920s, during the Irish Civil War, after their violent murder (Parker, 107). Additionally, he clarifies in an interview with James Randall that: "The Tollund Man seemed to me like an ancestor almost, one of my old uncles, one of those moustached archaic faces you used to meet all over the Irish countryside" (Parker, 91). In the poem:

The scattered, ambushed
Flesh of labourers,
Stockinged corpses
Laid out in the farmyards,

Tell-tale skin and teeth
Flecking the sleepers
Of four young brothers, trailed
For miles along the lines.

("The Tollund Man", 48, 25-32)

The ritual murders of Jutland that might dignify the religion of those people at that ancient time are similar to the unjustifiable murdering of the Irish people in the 20th century in Northern Ireland. Furthermore, the bogs preserve the bodies intact, whereas the four young Irish brothers were mutilated in an extreme violent way.

The victims of the bogs and the Irish victims are sacrificed to the same goddess which is the land, personified as female, whether it is Northern Ireland or Northern Europe; however, the goddess emblems are diversified. Andrews remarks

in *The Poetry of Seamus Heaney*, "she appears as Cathleen Ni Houlihan in Yeats's play; she appears as Mother Ireland." (127)

As a witness to the Troubles-era, Heaney reveals how he feels imaginatively alienated in his pilgrimage to "Aarhus" where the Tollund Man is on display:

Something of his sad freedom
As he rode the tumbril
Should come to me, driving,
Saying the names

Tollund, Grauballe, Nebelgard,
Watching the pointing hands
Of country people,
Not knowing their tongue.

Out there in Jutland
In the old man-killing parishes
I will feel lost,
Unhappy and at home.

("The Tollund Man", 48, 33- 44)

Comparing 'the Tollund Man' in Jutland, with the poet in Belfast, both of them feel 'repose' in the original place. The verbal irony at the end of the poem is shown through the fact that the poet would temporarily get rid of the impending death in Belfast although his pilgrimage was not a relieving place for him. At least he cannot even communicate with the people in Jutland who wave their hands threatening him.

Last but not least, Heaney picks up violent cultural incidents that had happened in Ulster and associates it with the traditional myths of the bogs. He tacitly entrenches the national Irish identity with the soil when he envisages the exhumation of the Tollund Man's corpse in order to symbolize the disclosure of the poet's Irish identity. In his book, *Seamus Heaney: The Making of the Poet*, Parker supposes, "The climax to Part One of *Wintering Out*, it illustrates Heaney's increasing confidence with a larger canvas, his ability to handle the national theme maturely and responsibly. Places, crises, personalities, and sometimes seemingly minor phenomena from the outer world." (108)

With respect to the previous bog poems, the "Bog Queen" can be regarded as the most significant bog poem because it is the only example of the Irish bogs mentioned in Glob's book. In other words, it sustains the Irish identity in particular. The poem deals with the goddess, namely the Mother earth to which the Tollund Man thought to be sacrificed to. In his book, *The Poetry of Seamus Heaney,* Elmer Andrews remarks, "this is the one Bog poem with true Irish antecedents," (97)

In fact, the prominent theme in the poem is terrible beauty, Heaney alludes to an important phrase "A terrible beauty is born" mentioned in his forefather's poem, Yeats's "Easter 1916" (16). A beauty is born out of the Irish uprising because they were trying to liberate their country. In the "Bog Queen", even though the images of crown, precious stones and jewelry, "diadem" and "gemstones" lead us to think of a high status woman and the rich land, they do not mitigate the attack.

Traditionally, exhuming the body from the south of Belfast has a specific connection to Northern Ireland because of the importance of Belfast during the "Troubles era". With this in mind, one might like to argue that the poem commences with a reference to the Irish language and land, "I lay waiting / between turf-face and demesne wall" (1-2). Henry Hart observes in his book, *Seamus Heaney, poet of Contrary,* that: (as Heaney was at Mossbawn) ''between turf-face and demesne wall'" (90). Digging up a body from an Irish bog historically links Ireland with the bogs that we have dealt with so far in Jutland (Denmark), and Windeby (Germany). The current body of the bog woman was found out on the Moira estate in 1781, and there is no photograph of her. The owner of the estate, Lady Moira has written the account of findings. Keith Sagar quoted from Glob's book that the Lady 'paid well' for some of hair and clothing (94). She was found in a peat bog on Drumkeragh Mountain in County Down. (Parker, 135)

Although the body of the bog queen belongs probably to a Danish Viking queen who was accidentally discovered by an Irish turf cutter,[18] Lady Moira paid bribery to discover the real truth behind the body: "Till a peer's wife bribed him" (49). It is interesting to raise the point that the word "Moira" ends with letters "ira", which could be applicable to the I.R.A. especially when the speaker says, "the soaked fledge" (37), as an indicator of the "tarring and feathering" practiced by the I.R.A. members.

To begin with, the corpse's pivotal significance lies in the metaphors employed to stand for the Irish identity who rises after a long repose when she admits twice that, "I lay waiting" (1,16), to seize her opportunity to express herself as an Irish, but being disturbed by invaders who savagely unearthed her. Although the corpse belongs most probably to a non-Irish figure and the one who uncovered her was an Irish turf-cutter, Heaney paradoxically intends to say that there was a pacifist person who was assaulted on by invaders.

Ironically, the body of the bog queen was supposed to be preserved in the bog, however, she embarks to face the disintegration as soon as she is excavated. Feeling undoubtedly sympathetic to the past historical episodes causes Heaney to think of the allegory of exhuming the body of the bog queen. The deep meaning of the poem is invading Ireland repeatedly. It is an allusion to mythology which turns into a symbol of seizing the Irish lands and dispossessing the original Irish landlords, by the English people, since the plantation movement. Indeed, the Irish attempts to regain its autonomy caused Heaney to produce poems that include political implications, but away from politics. Alfred Corn claims in *Atlas: Selected Essays, 1989-2007*, "Heaney was never willing to attempt a poetry of slogans, despite pressures exerted on him to produce them." (40)

Relatively, the human parts with earthen tropes and bog imagery on one hand, and the Irish political situation on the other, are intermingled:

I lay waiting

on the gravel bottom,
my brain darkening,
a jar of spawn
fermenting underground

. . . . . .
in the crock of the pelvis.

. . . . . .
my breasts'

soft moraines.
I knew winter cold
like the nuzzle of fjords
at my thighs---

. . . . . .

(*North*, "Bog Queen", 16-36)

Moreover, employing sexual metaphors between the earth and humans as in the lines above, as if the terrain were a man giving caresses to a woman reinforced by the tactile image, "soft", represents fusion of the human body with the Irish land. John Goodby quotes Jonathan Allison: "'Bog Queen' is crucial because it links the carefully established devotional relation with the land." (163)

Relating the suggestive title with the findings that belong to the body in the Irish land of Belfast assures that there is dispossession of the queen, especially when the persona points out to the savage way of violation:

Which they robbed.
I was barbered
and stripped
. . . . . .

a slimy birth-cord
of bog, had been cut
. . . . . .

and I rose from the dark,

("Bog Queen", 41-53)

Basically, the persona tends to show the violence levied on the Irish people when he personifies Ireland as a poor old woman, like Cathleen Ni Houlihan, by using the following visual images almost at the end of the poem, "hacked bone, skull-ware, / frayed stitches, tufts" (54-55). Andrews states that:

> The allegorical identification of Ireland with a woman, variously personified as the Shan Van Vocht, Cathleen Ni Houlihan, or Mother Eire, is so common as to be rhetorically invisible. Yet it is neither natural nor archetypal.

> Historically, the personification of Ireland as a woman has served two distinct ideological purposes: as applied by Irish men it has helped to confine Irish women in a straightjacket of purity and passivity; and as applied by English cultural imperialists it has imprisoned the whole Irish race in a debilitating stereotype. (125)

The politically oppressive implications consist of the English impact on the Irish land and people. The line "who veiled me again" hints at the frequent attack.

Above all, the speaker convincingly uses the metaphor of Mother earth by presenting motifs of mother and fetus. The Irish land is as necessary for the persona as the umbilical-cord and the placenta to the fetus's life. Accordingly, the persecution imposed on the Irish people would be hinted at "a slimy birth-cord / of bog, had been cut" (51-52). She is like a fetus who belongs to the Mother earth's womb, but taken forcibly out of his mother's womb. It is an allusion to the befitting environment endorsed by the visual image, "dark".

In summary, the poem points out firstly the bog queen's beauty that is described piecemeal before the attack by the peat-cutter. Allegorically, the persona epitomizes Ireland attacked by England. Thereafter, the destruction of the raid is depicted to show the contradiction between the two conditions, beauty and terror.

"Bog Queen", and "Come to the Bower" are embodiments of the goddess 'Nerthus', or as a matter of fact, the Mother earth goddess. Specifically, the 'bower', is the arbor or grove which is a sacred place to Nerthus, in which the body is sacrificed. Apart from that, this bower (like the bog queen), is in Ireland itself not in Jutland,[19] because the title of the poem is derived from "the popular Republican song", whose title Heaney has taken for his poem. In that song, the 'tradition of Irish political martyrdom', is revealed. Heaney says in his essay 'Feeling into Words', that an 'archetypal pattern' with the religion of Nerthus is given one of its most bloodily mystical expressions the soil of its bower is 'sanctified by the blood' of each true man.'"[20] Anonymously written in the 19th century, the song 'Will you come to the bower?' appeals to the Irish migrants to return to Ireland and liberate it: "the song calls on Ireland's exiles and sons to rally to the mother country." (Parker, 134)

Apparently, the title of the song which was an invitation to the Irish men, is a bit different from the title of the poem "Come to the Bower", because of omitting "Will you", which is an invitation directed to Irish men. The one who gives such a

command is the symbol of the Irish land incarnated as an old woman who encourages Irish men to defend Ireland. Yeats's Kathleen ni Houlihan could be the emblem for it:

> To where the dark-bowered queen,
> Whom I unpin,
> Is waiting. Out of the black maw
> Of the peat, sharpened willow

(*North*, "Come to the Bower", 5-8)

Heaney's allegory in the poem is the 'tradition of Irish political martyrdom', excerpted from the purposes of the song mentioned earlier. The queen is referred to as the Mother goddess who devours her sons for the sake of defending the Irish land.

On the one hand, the persona seems to be the colonizer who wants to control the weak and passive queen. Henry Hart notes that:

> Heaney's persona resembles the typical conqueror . . . Heaney on the other hand, speaks for and against the imperial colonizer, whose economic dreams are sexual as well as deadly. Heaney sees the differences in their political stances as differences in sexual preferences. One prefers sexual immolation; the other prefers economic and physical rape. (Hart, 89)

As the bog queen was preserved in the Irish bog, the queen in the bower was preserved in such a way that there is no sign of murdering. Notably, the portrayal of the corpse refers only to the acid of the bog that reddens the corpses' hair, and to the pressure of the soil on the corpse: "The damp tuck of each curl / Reddish as a fox's brush, / A mark of a gorget in the flesh of her throat" (12-14). It alludes to someone who prohibits her from leaving the bog that was responsible for the mark on the throat. Tobin remarks that:

> once again, Heaney's vivid description associates beauty and atrocity, insatiable desire with a demonic love that would end in the destruction of the lover. In writing this disturbing fantasy, the poet is testing his own imaginative intimacy with the feminine ground, with the goddess of Irish Republicanism . . . and so clearly Heaney's embrace of the goddess is self-consciously ironic. (125)

Heaney resembles the dominance of the English power on his land to sexual rape. Presumably, he demonstrates the outside attacks. On the other hand, the persona hugs

the queen's corpse dispassionately as the latter is a symbol of the land, and he intends to defend her against the attack, "And spring water / Starts to rise around her" (15-16).

All in all, the poem "Come to the Bower" can be considered a span to the previous poem, "Bog Queen" because the two poems deal with the corpse of the queen which could be a symbol of the Irish land and identity although she might not be purely Irish. Patently, there is no sign of torture or murder on the corpse which could endorse the claim that she, herself, was the Mother earth or earth goddess to whom bog bodies were sacrificed. Furthermore, Heaney intentionally excerpted the allegorical title of the poem and modified it to be more allusive to the defense of the Irish land. Additionally, he personifies the 'Bower' as the Irish female symbol, Kathleen ni Houlihan who encourages the Irish men to free Ireland.

Occasionally, the persona in the bog poems gives examples of historical figures who attended the human sacrificial rites like the two Roman historians, Diodorus Siculus and Tacitus. These two figures are respectively mentioned in the two left poems of the current chapter.

To a large extent, it has been shown in the previous bog poems that Heaney's art is a witness to the cruel Irish life he had been witnessing. Bearing this in mind, in the poem "Strange Fruit", he goes back centuries ago, sometimes even to the pre Christian period, and imaginatively parallels the violence in the two eras. In the current poem, an unknown corpse or as a matter of fact, an unknown head is pointed out.

First of all, the poem "Strange Fruit" has an old title "Tete Coupee" which was changed by Heaney because of the gourd metaphor.[21] The new title is a dramatic irony because the reader already knows the details of the poem whereas the former title is almost clear enough to illustrate what the poem is really about. The simile of gourd and the metaphor of prune assure the violence of the "leathery beauty" (5). In his book, *Professing Poetry: Seamus Heaney's Poetics,* Michael Cavanagh suggests, "There are several references to beauty and attraction associated with violence and death, from the "beauty and atrocity" of the Grauballe Man, to the "leathery beauty" of the exhumed girl's head in "Strange Fruit"'. Regarding the theme of violence, the eight bog poems that I deal with appear to be one long poem.

Although the poet changed the title of the current poem from the French title, "Tete Coupee" to "Strange Fruit",[22] the main theme, the ancient and modern violence, is still the same. The violence is imposed upon humanity in general, and the Irish community in particular since the first century resulted in the lost Irish identity. This loss can be taken into consideration through metaphors of the devastating head.

Furthermore, the tactile imagery in "leathery beauty" is used to refer to the transformation from smoothness into harshness by staying interred in the bog for centuries. It is noteworthy that the girl is silent and the persona is not recognizable until the Irish word demonstrates the Irish speaker.[23] Delineating the mutilated girl (head without the body) leads the reader to think imaginatively of the severe violence they had been through. Subsequently, the persona compares and contrasts symbolically between the ancient bog body and the suffering of the Irish people during the "Troubles". The victim's head is depicted thoroughly by using a sequence of metaphors:

Here is the girl's head like an exhumed gourd.
Oval-faced, prune-skinned, prune-stones for teeth.
They unswaddled the wet fern of her hair

(*North*, "Strange Fruit", 1-3)

Here is a historical witness, the Roman historian, Diodorus Siculus. As Tobin supports, "In a manner similar to Spenser, who oversaw the mass starvation of the indigenous Irish, Diodorus Siculus witnessed human sacrifice in pre Christian Britain and Ireland and so could stand as an example of the learned official drawn into the banality of evil" (121):

Diodorus Siculus confessed
His gradual ease among the likes of this:
Murdered, forgotten, nameless, terrible
Beheaded girl, outstaring axe
And beatification, outstaring
What had begun to feel like reverence.

("Strange Fruit", 9-14)

The persona exemplifies the Irish head, starting from known corpses like "the Windeby girl", "The Tollund Man", "The Grauballe Man", by progressing towards

anonymous ones, not only anonymity, but also the lesson drawn from the process of interring the head only, perhaps to culminate the loss of the Irish entity.

Additionally, the metaphor of beatification is a reference to the Roman Catholic people who live forever with God in a state of supreme happiness as it is clarified in the following reference: "(In the Roman Catholic Church) declaration by the Pope that a dead person is in a state of bliss, constituting a first step toward canonization and permitting public veneration" (Waite and Stevenson, 118). In this poem, the canonized figure is the mutilated girl. The devastated head was symbolized in early Irish times so that the editors of *Language and Tradition in Ireland: Continuities and Displacement* observe:

> The ancient Celtic cult of the severed head and early Irish head hunting become symbolic centers for exploring identity and patrimony in both the most immediate and the largest senses, as well as means of articulating the problem of the artist who must speak with a "grafted tongue." Montague constructs a literary tradition for Northern Ireland, looking back to writings from the north in both English and Irish opening discourses that in turn have been taken up by Seamus Heaney and others. (24)

Heaney utilizes the Irish word "pash" (the Northern Irish dialect word for head) in the middle of a bog poem in order to link the violence in Ulster with the old sacrificial rites for fertility.

The situation of the bog bodies is increasingly savage since the current corpse is extremely violated to the fact that only the head is found in the bog. The persona normally notifies the reader of either the bog place or the name of the corpse, however, in "Strange Fruit", there is no specific region name stated in the poem, with no name for the girl herself as well as the lost body. The previous reasons together contribute to the lost identity because of the lost body. Heaney refers to the 1st century BC when he includes the Roman historian, Diodorus Siculus.[24]

In the previous bog poems, Heaney exposes the Danish figures like the Tollund Man as one of his predecessors, but in the final bog poem, "Kinship", the persona reveals his intimacy with the land, since the literal meaning of the title itself is a metaphor of ritual sacrifice to the land (relationship by blood) (Hornby, 467). The evidence suggests that Heaney symbolically describes the male victim in a

wagon going to be victimized and proffered to the goddess which is waiting impatiently for a corpse. It is another poem of Heaney's bog poems regarding the myth of immolation, in which, the persona depends partly on Glob's archaeological book and Tacitus's historical book. In his book, *Seamus Heaney, Poet of Contrary Progressions,* Henry Hart remarks "(in this case Glob and Tacitus) are his tutelary spirits" (94). Heaney recalls the Roman historian, Tacitus, (mentioned earlier in the poem, "Nerthus") to recount the myth of ritual immolation practiced in the prehistoric times and draws an analogy with the violence that coexisted with Heaney (particularly from 1960s to 1990s) in his homeland, Northern Ireland.

Pointing out to the Roman Empire controlling Ireland is the central and most important theme in the poem which could be an allusion to the English authority. In Tacitus's book, *Germania,* Chapter fourteen opens with the following sentence from which Heaney cited an important phrase, 'In an island of the ocean . . a holy grove'" (Hart, 94). Through this reference to the sacred grounds for blood sacrifice, the persona personifies Ireland as "the insatiable bride" who devours her bridegroom. Corcoran comments in *The Poetry of Seamus Heaney: A Critical Study*:

> Heaney's poem imagines the present in the North of Ireland in terms of Roman imperial conquest: 'a desolate peace' is a version of Tacitus's observation about the nature of empire that 'They make desolation and call it peace', and the Roman 'legions' who stare / from the ramparts' presumably figure the 'occupying forces of the British Army. (75)

As it has been known so far, the ritual sacrifice symbol is used frequently by the poet whether the corpse was murdered, tortured or not. Conventionally, he links the ancient myths when he summons Tacitus's spirit to return to life so as to note the turbulence in Northern Ireland that was contemporary to Heaney. As it is shown in Tobin's book, "Heaney's intimacy with the territory is transformed into an abiding kinship with the victims":

> And you Tacitus,
> observe how I make my grove
> on an old crannog
> piled by the fearful dead:

a desolate peace.
Our mother ground
is sour with the blood
of her faithful,

they lie gargling
in her sacred heart

(*North*, "Kinship", 121-130)

Heaney alludes to the Irish language and Irish land frequently. Obviously Tobin remarks that the title of the poem, "Kinship" originally descends from "the few Irish importations from the Irish language into English" (126). In the previous lines, the persona inserts the Irish word, "crannog,"[25] whereupon, he personifies the Irish land, most probably, with Kathleen ni Houlihan. Furthermore, he confesses that the Irish land has been changed into sacred "grove" like that of Nerthus. For the previous reasons, the goddess in this context could be Kathleen ni Houlihan and Nerthus. (Corcoran, 1986: 119)

Undoubtedly, he addresses Tacitus when he cites from the latter's book, *Germania*, specifically from chapter fourteen. Actually, he wants him to infer by disinterring the corpses to see whether they deserve such end:

Come back to this
'island of the ocean'
where nothing will suffice.
Read the inhumed faces

Of casualty and victim;
report us fairly,
how we slaughter
for the common good

And shave the heads
of the notorious,

how the goddess swallows
our love and terror.

("Kinship", 133-144)

Simultaneously, he deals with both the oppressed people of Ulster and the victimized people of the bogs. He asks Tacitus to be neutral to the Romans or the English forces, if he were contemporary with Heaney, he should not be biased towards the Romans or the English forces. Nevertheless, Heaney criticizes the I.R.A. as well for murdering "for the common good".

In brief, the poem, "Kinship" is another link between the persecuted Irish people during the period of "Troubles", and the victims of the Northern European bogs by incorporating poetry with archaeology and history. It is the pivotal symbol of victimizing an Irish male for the sake of Irish land.

In conclusion to the whole chapter, the bog bodies that Heaney had chosen were quite suggestive sources of inspiration for him. In fact, he made use of the most important bog bodies described in Glob's book and he specifically benefited from the photographs of the corpses in the book. Furthermore, he visited some of the bog sites in Ireland and Denmark. Heaney wants to stress the importance of the Irish language and culture by referring to the word "bog" itself and he also implies the accidental excavation of the bog bodies by turf cutters as invaders. Primarily, the main theme is the analogy drawn between the ancient violence in Northern Europe as a whole, and the violence during the "Troubles" in Northern Ireland, the period that Heaney was witnessing. He occasionally indicates the ancient immolation of some of the bog bodies and the modern murdering mutilation of some of the Irish victims so as to assert the link between the two.

CHAPTER III

THE POLITICAL CONTEXT AND THE BOND WITH THE LAND

Seamus Heaney's main concern in many of his poems revolves around the central theme which is the theme of the Irish land. In the present chapter, Heaney's several selected poems will be dealt with from the perspective of the significance of the land for the poet. The bond with the land on one hand, and the successive and recurrent invasions of the Irish land by the official and political authority of Britain upon Ireland on the other, will be among the main focal points. He blends myths with historical facts to come up with original metaphors of the occupied land. Another essential point which stands for the English occupation of the Irish land is Heaney's allusion to the English poetry as opposed to the Irish poetry. It will be shown that famous English poets contributed in the prevention and the obliteration of the Irish poetry because they claimed that the Irish poets (the bards) used to encourage the rebels.

Subsequently, the most common themes employed in the present chapter are: occupation, rape, persecution, devastation and agrarian themes. In this context, I will study poems like; "Antaeus", "Hercules and Antaeus", "Ocean's Love to Ireland", "Act of Union", and some others. The Irish Province-Ulster (Northern Ireland) which includes Derry (Londonderry), Antrim, Tyrone, Down, Fermanagh and Armagh - has become a literary topic since it has witnessed conflicts of different kinds (the plantation movement, the War of Independence, the Troubles and the like).

In several poems of the present chapter, sexual metaphors are employed to express the resemblance that Heaney draws between the Irish lands with the Irish girl who has been raped by the English colonist. Such implications suggest how the Irish people felt especially in the 20th century when Northern Ireland became part of England. Currently, I will show how Heaney concentrates on building up the theme of belonging in the center of his poetry. To illustrate, Heaney uses "aisling tradition" (153), a significant tradition that belongs to the 18th century of Irish nationalist poetry.[1] The tradition is usually characterized by two main features: the personification of "Ireland" as a defenseless woman and the image of England as her

rapist. This tradition symbolizes the confiscation of the Irish lands by the English Protestants.

There are two poems in the book of poetry *North*, which are quite obvious examples of tenacity to the Irish ground although they rely on a myth. These poems are "Antaeus" which opens part one of the book of poetry *North*, and "Hercules and Antaeus" which closes it.[2] The poem, "Antaeus" commences this chapter as it tackles the poet's rootedness in the Irish ground when he allegorically utilizes the subjugated giant, drawn from the Greek mythology. This poem demonstrates the English colonization in the 17th Century (the plantation movement), and adjoining Ulster to Britain in 1921. This allegory is endorsed by the suggestive title that represents the mythological figure who is identified with the protagonist of the poem.

Firstly, the persona uses the first person pronoun to stand for Antaeus himself, in terms of the solid connection to the ground. He almost recites the myth of the defeated hero who lost his power once he was literally lifted off the ground. Allegorically, the mythical poem explores the political situation of Northern Ireland and points out to the persecuted Irish people who did not want Ulster to be part of Britain, specifically in the last line. Furthermore, he personifies the land as a real mother who carrying him in her womb. In this respect, by using visual imagery, he alludes to the blood vessels that already fed him during pregnancy, then suckles him after giving birth:

> As an elixir. I cannot be weaned
> Off the earth's long contour, her river-veins.
> …….
> Girded with root and rock,
> I am cradled in the dark that wombed me
> And nurtured in every artery
> Like a small hillock.

(*North*, "Antaeus", 6-12)

The use of the word "root" symbolizes the inherent relation to the land by the umbilical cord through which the foetus exchanges blood with its mother. As a result, the foetus cannot be separated from the mother's womb, otherwise it will be aborted. The metaphors and simile used in the above lines point out the human-land relation, destroyed by the colonizer who possesses the land after dispossessing the

original landlords. Even though the "hillock" is an inanimate object, it cannot be split from the earth crust, as if there are "veins" and "arteries" that transfer blood between them.

To clarify, he utilizes a metaphorical language in order to signify that he cannot stand being separated from the Irish land, otherwise he would be like Antaeus who says, "My elevation, my fall" (20). The former paradoxical line at the very end of the poem could be an allusion to the new rule of Northern Ireland by Britain. It is ironically regarded as an "elevation" like that of Antaeus (dividing the Republic of Ireland since 1921 which is unacceptable for the native Catholic nationalists), however, he is in favor of the "fall" because this functions at both literal and figurative levels. The line "But let him not plan, lifting me off the earth," (19), is literal for Antaeus's fall whereas it is literal and figurative for Heaney: Derry, as a part of Northern Ireland which became part of Britain.[3] Consequently, I could argue that Heaney, on the one hand personifies the land as a mother who has been raped by the English colonist, and on the other hand he employs the word "hillock" to indicate that he cannot be separated from the terrain. (In other words, the poet utilizes the subjugated giant allegorically to stand for the colonized Northern Ireland which has been uprooted from the Republic of Ireland).[4] The Greek myth assumes that the giant here recalls his earth mother, Gaea,[5] but the poet alludes to his land which has been taken up by the British invaders. The persona's reliance on the land is a reference to person who refuses to leave his homeland or to be dependent, because it is not only a mere place where he dwells, but also a source of power that renovates him:

When I lie on the ground
I rise flushed as a rose in the morning.
In fights I arrange a fall on the ring
To rub myself with sand

That is operative
As an elixir. I cannot be weaned
Off the earth's long contour, her river-veins. ("Antaeus", 1-7)

Eventually, it could be a message to the Irish people warning them not to migrate (although the message might be a bit late to the Irish people who already migrated). Once in a while, the speaker pretends that he falls on the ground so as to regain

vitality naturally from the "earth" that he belongs to and uses a simile to compare the sand with the remedy, "elixir". In fact, the mythological allegories which are stated so far is to stand for the cultural and political background of Ireland against Britain. Burris quoted Morrison's suggestion that these poems are about "colonization," and they could be read "as an allegory of the Protestant settlement of Ireland". (97)

To summarize, the first poem "Antaeus" in part I of the book, "*North*", gives a preface to the last poem in the same part of the collection which is "Hercules and Antaeus", as both of them rely heavily on the same myth. This poem refers to the political defeat of Gaelic Ireland at that period during the 17th century witnessing settlement of thousands of Protestants who came from Britain and Scotland to displace the Irish Catholic landlords and turn them into land laborers. Besides, it tells us about the separation of Northern Ireland from the Republic of Ireland in 1921.

In the first poem of part one, Antaeus, the persona implies Hercules when he says "sky-born and royal" (17), whereas he explicitly depicts him and states his name in "Hercules and Antaeus". The first person is used to recite the poem "Antaeus" while the third person is used in the poem "Hercules and Antaeus". Formerly, it has been mentioned that Antaeus will be defeated by being lifted aloft (according to Heaney's quotation from the original myth).

Basically, the result of the wrestling is the gist of the poem, however, it is not a combat between two persons, in fact it is a political allegory of ruling Irish people by English authority. It is seizing the Irish lands by the English Protestants, and the consequence is assimilating the Irish culture and transforming it into part of the English culture, like the Irish language which was transformed gradually into English. The persona refers to the people who invaded Ireland when he employs Irish mythology Balor, in addition to symbolizing one of the Irish leaders, Byrthnoth.[6]

Apparently, the earthen visual images such as, "mould", "cave and souterrain" (8, 21) are used as motifs in order to support the theme of the poem. In the same way, Antaeus symbolizes Irish people when "Antaeus, the mould-hugger, / is weaned at last" (8-9). He symbolizes the Irish people whose lands had been confiscated and they are kicked out of their lands to become labors for the English favor.

The visual image, "black" in "black powers / feeding off the territory" (6-7), is employed to demonstrate the dominance of the oppressor who came to cultivate

the Irish land which is known for its fertility. Subsequently, the last line in the poem, "pap for the dispossessed." shows the poet's tendency to expose the Irish crisis and sympathizes with his ancestors.

To conclude, the poem pivots on the two mythological giants, Hercules and Antaeus, who respectively symbolize Britain and Ireland. The Irish landlords had been uprooted forcibly in order to be replaced by English settlers in the 17th and 20th centuries when the whole county of Ulster became under the English authority with its capital Belfast.

In the poem, "Ocean's Love to Ireland", the protagonist of the poem, the English figure, represents England which raped Ireland as it is implied in the poem. Sir Walter Raleigh's title, "Ocean's Love to Cynthia" inspired Heaney to write an ironical title, "Ocean's Love to Ireland". In both titles, the definition of the word "Ocean" is quite essential as it implies Raleigh himself who bears no love for Ireland. Similarly, Heaney speaks figuratively pointing out to the terrible situation that Irish people were leading, especially during the 16th century when Raleigh was sent to Ireland so as to suppress the rebellions. In contrast to Raleigh, Heaney's name can be put instead of the word "ocean", in the title in order to comprehend the poem more fully.

Persecution, distresses and devastation that afflict the Irish people and specifically the Catholics due to one of the English leaders, Raleigh, are the main themes of the poem. Since the very beginning of the poem (implicitly in the title and explicitly from the first line) the persona addresses the city where the person who assaulted Ireland was born.

Once again, Heaney uses the aisling tradition of Ireland as a defenseless woman and England as her rapist. Accordingly, the simile used to stand for the maid's rape refers to the English sway upon Ireland. I suppose Heaney employs this old literary tradition in composing some of his poems. For this reason, I agree with Josep M. Armengol in his article, "Gendering the Irish Land: Seamus Heaney's "Act of Union" (1975)," in which he quotes that "the final four poems (before 'Hercules and Antaeus') in part I of *North* are about Anglo-Irish relations and they are united by the metaphor of sexual union" (Morrison: 64). Nonetheless, "Ocean's Love to Ireland" is probably the one that, together with "Act of Union", best exemplifies the aisling influence on Heaney's poetry. In the same article mentioned above, Armengol

quotes from R. Kearney: "[t]he most important overall factor in the development of our myths of motherland remains, arguably, the political colonization of Ireland. After the plantations of the 17th century, Ireland became more frequently identified with a vulnerable virgin ravished by the aggressive masculine invader from England" (9). The persona says:

Speaking broad Devonshire,
Raleigh has backed the maid to a tree
As Ireland is backed to England
. . . . . .
He is water, he is ocean, lifting
Her farthingale like a scarf of weed lifting
In the front of a wave.

(*North*, "Ocean's Love to Ireland", 1-9)

Apparently, the "maid" mentioned above connotes "Ireland", weak and defenseless whereas "Raleigh" represents "England", strong enough to attack, dispossess and possess. The word "Ocean" connotes Raleigh probably because "Elizabeth called him Water, perhaps because she could never quite get him in her grip" (Thomas, 168). Besides, the "wave" metaphor a destructive power belonging to the ocean can be linked with irresistible Raleigh. Subsequently, Heaney employs the "wave" metaphor to stand for the English rapist Raleigh and makes use of Raleigh's title to compose "Ocean's Love to Ireland", ironically since Raleigh, "surely bore no love for Ireland."[7]

On the contrary, the speaker's bearing exactly the opposite of what he means, results from Raleigh's Protestant belonging because he was one of the witnesses of St. Bartholomew's Day massacre[8] that led him to seize confiscated lands in Ireland. The English politician, courtier and also poet is an emblem of the colonist who exploited Irish lands and people to the favor of English Protestants. The religious conflict seems to be the reason behind the conflicting parties, but most probably the economic exploitation lies beneath because Raleigh himself was granted vast areas of land in Ireland.[9]

Moreover, Heaney alludes to Raleigh's long poem mentioning Cynthia (Queen Elizabeth I): "Yet his superb crest inclines to Cynthia / Even while it runs its bent / In the rivers of Lee and Blackwater" (10-12). In fact, Raleigh did what he

could do and served the Queen's interests in order to be close to her: "he gained her favor, put simply, at Ireland's expense". (Moloney, 82)

The speaker uses the visual image, "dark seepings" in order to demonstrate the hideous deeds done by Raleigh accompanied by his soldiers. They killed the Irish people and confiscated their lands in the Blackwater valleys which witnessed English settlement during Raleigh's authority.

Another essential point is Raleigh's meeting with one of his contemporary poets, Edmund Spenser who was with him in Ireland and encouraged him for a genocidal intent. Spenser wrote a pamphlet entitled, "A view of the Present State of Ireland", which was a conspicuous evidence for his desire to obliterate the Irish identity, but it was not published till the mid 17th century, sometime after his death.[10] It argued that the native Irish customs and language had to be devastated in order to make Ireland a peaceful country even if that peace demands violence. Not surprisingly, according to the metaphor in the following stanza which is endorsed by the auditory image of the soundless corpses who surrendered, but refused to convert to Catholicism, Raleigh drew the queen's favor when he slew 600 people and seeded them in the land of "Smerwick" in the Irish province Munster:[11]

Smerwick sowed with the mouthing corpses
Of six hundred papist[12], 'as gallant and good
Personages as ever were beheld.'[13]

("Ocean's Love to Ireland", 15-18)

The persona concentrates on the religious conflict in the above lines. This conflict is indicated by the images of the brave soldiers who were from Basque (between France and Spain) and Italy. The warriors refused to obey Sir Arthur Grey and renounce Catholicism. As a result, he ordered Raleigh to execute them.

Heaney speaks metaphorically, frequently hinting at the Irish identity and language, "The ruined maid complains in Irish, / Ocean has scattered her dreams of fleets" (19-20). He refers to the girl who speaks Irish and is raped by "Ocean". She expresses her devastated dreams of being dependent with its own "fleets" that assist in defending its dignity and honor against the outer raids. Nobody listens to the victim as she speaks Irish, so she seems to be an outcast. The English poet, Raleigh, entertains with her body, as the maid metaphorically represents the Irish land.

Raleigh possesses and exploits the Irish lands together with his English contemporaries like Spenser.

Additionally, Heaney personifies Ireland by making use of the possessive pronoun "Iambic drums / Of English beat the woods where her poets / Sink like Onan" (22-24). The Irish poets will be terminated because English leaders and English poets (like Raleigh and Spenser in the current poem) would not let them carry on writing, because they claim that the bards encourage the Irish rebels. Moloney in her book *Seamus Heaney and the Emblems of Hope* quotes from David H. Greene, "The Bardic Mind":

> As one of Spenser's contemporaries put it: "these people [the bards] can be very hurtful to the commonwealth, for they chiefly maintain the rebels"- and [therefore] during the Elizabethan campaigns which put an end to the native order the bards were especially marked out for liquidation. (Greene 38)

Accordingly, the English launch an attack against the Irish bards in order to get rid of them. The persona uses the metaphor of "Iambic drums" to indicate the war drums against those poets. In his book, *The Cold of May Day Monday: An Approach to Irish Literary History*, Robert Anthony Welch remarks that, "Here we have Spenser making it quite explicit that poetry, which should, to his mind, conduce to virtue and make men try to behave more honourably, is, amongst the Irish, used for exactly the opposite purpose" (56).

Another simile is used to illustrate the consequences with the ironic use of the death of Onan which reflects the death of a clan.[14] Nevertheless, the death of the Irish poets was decided by the colonist who wished to put an end to the most significant side of Irish culture, i.e. Irish poetry, which stands for the language. Similarly, Moloney comments on the decline of the Irish poetry quoting from John Montague's essay "In the Irish Grain" as the latter states in his essay that '"the extermination of the Irish aristocracy who were its patrons" led to the disappearance of bardic poetry in Irish" (84) as Moloney concludes. Montague adds "the Irish language itself . . . in retreat, into isolated areas, apparently on the way to extinction and taking an entire literature with it"' (Moloney, 84).

Hence, the title of the poem is quite suggestive, supported with the wrongdoings of the English poet and colonist, Raleigh, who used to flatter Queen Elizabeth the I, but at the expense of Ireland. In fact, Raleigh does so in order to be

close to the virgin Queen to attain authority. According to his tenure he was granted vast area of lands (40,000 acre, estate in Ireland). As a result, the persona delineates Raleigh's oppressive manners towards the Catholic Irish rebels, and their allies on one hand, and contrastingly Heaney's love to Ireland, on the other, when he states all these details concerning Ireland.

Heaney can be considered more Irish than British because of revealing the persecution that his fellow citizens had been through. He does this through the use of versatile figures of speech. Generally speaking, the land is the raw material and the common factor in Heaney's poetry. Naturally, defending the land results in political dilemmas. As a result, notable political references can be realized in his poetry. The poem, "Act of Union", is an allegorical one since the surface meaning of the title refers to the historical and political episode, the so called, 'Union' "which was England's response to the 1798 rebellion, and which created, from 1 January 1801, the 'United Kingdom of Great Britain and Ireland"' (Corcoran, 121). Subsequently, the colonization of Ulster came to be politically official on the exact date. Notwithstanding, the deep meaning of the title alludes to the natural outcome of the physical relationship between the male, Britain and the female, Ireland. This poem is the extension or the outcome of the previous one, "Ocean's Love to Ireland" which tells the reader about the metaphor of the physical forced relationship of the couple.

The Aisling tradition is recurrently employed in some of Heaney's poems, especially the poems that portray Ireland as a weak and defenseless female being ravished by a vigorous man. Those poems are under the category of 'Aisling poetry' because she is unable to keep the rapist off her. In the poem "Act of Union" Heaney personifies Ireland when he addresses her as a weak woman and he uses possessive adjective pronouns:

Your back is a firm line of eastern coast
And arms and legs are thrown
Beyond your gradual hills. I caress
The heaving province where our past has grown.

(*North*, "Act of Union", I, 5-8)

Actually, the geographical image emphasizes the personification since Ireland seems to be on the map in Britain's lap. England is personified by using the first person pronoun, "I" with images of power and masculinity, "I am the tall kingdom over

your shoulder" (9) as he addresses Ireland, the weak victim. In addition to that, Heaney indicates the delivery, "pain" so that the reader can infer the terrible situation that the Motherland suffers from, to produce a son who unfortunately acts against her. In this concern, I agree with Armengol who suggests in his article that:

> Two main features characterize the eighteenth-century *aisling* tradition of Irish national(ist) poetry: the personification of "Ire-land" as a defenceless woman and the image of England as her rapist. This article shows how the 1995 Nobel Laureate, Seamus Heaney, still made use of this old literary tradition for the composition of several of the poems he included in such a (relatively) recent collection as *North* (1975). In order to back up this claim, an in-depth analysis of Heaney's "Act of Union" is carried out, although other poems from North, which may also be said to show some *aisling* influence, are studied as well.

Respectively, the persona continues in personifying England as the rapist supported with organic imagery, "pain" for the victim. Indeed, the consequence of the relationship can be the illegitimate son who is loyal to the rapist. Nevertheless, even the I.R.A. can be an outcome to the "treaty". At the moment, Heaney speaks metaphorically in order to exhibit the conflicting parties in Northern Ireland; thus, he points out:

> And I am still imperially
> Male, leaving you with the pain,
> The rending process in the colony,
> The battering ram, the boom burst from within.
> The act sprouted an obstinate fifth column
> Whose stance is growing unilateral.
>
> ("Act of Union", II, 15-20)

The conflict between the nationalists (Catholics) and the unionists (Protestants) resulted in the internal rupture of Northern Ireland. The persona refers to the unionists as traitors, taking part in destroying the country. The image 'sprouted' is used to assert the intruding Protestants whose roots in Northern Ireland are quite young because they are not originally Irish. In this way, I partially disagree with

Morrison's point of view who argues that this "obstinate fifth column"[15] can be read as being synonymous with Ulster Protestants. Nevertheless I agree with many scholars who suggest additional explanation for the situation where Parker, for instance, advocates that "although the monstrous, 'ignorant', 'parasitical' child sired by England" may be "taken to be a reference to Protestant paramilitaries, … the I.R.A. can equally be viewed as the offspring of the rape" (143). Similarly, Neil Corcoran interprets the image of the child as follows: "Whether this child is Northern Ireland itself, or the Loyalist presence in Northern Ireland, the poem clearly regards the Act of Union as initiating a process which 'culminates inexorably' in the present Troubles in this child whose 'parasitical / And ignorant little fists' are raised against both Ireland and England." (121)

Basically, whether the product of the relationship is Irish, English or both, namely, I.R.A., Loyalists or whomsoever, Ireland would be the loser. Firstly, a product like the I.R.A. is a negative reaction who sometimes acts aggressively towards the Irish themselves. Secondly and perhaps more importantly, the battlefield is on the Irish ground.

Additionally, Andrews appears to be in agreement with Parker's and Corcoran's perspectives:

> The terms of the metaphor are a little odd. After all, it is not just Ulster Protestants who wield parasitical and ignorant little fists, and it is hard to see them as the ones who are beating at borders or threatening England. Perhaps it is the entire situation in Northern Ireland which Heaney is treating as the offspring of the Act of Union. (102)

Finally, I do agree with Justin Quinn's opinion that assumes "it is difficult to say whether that 'obstinate fifth column' is Ulster Protestant or Catholic Nationalist" (134) and with the scholars who approve that both of the parties resulted from the colonization.

To conclude, the poem, 'Act of Union' is historically an important event as it tackles the problem of the official colonization of the Irish land. As it is obvious, the Irish land plays an essential role in most of Heaney's implications. Indeed, he alludes to the seizure of the Irish lands by the imperial English forces. He often addresses the Irish lands as a female that has been ravished. Furthermore, the product of the rape in the present poem plays a vital role. Apparently, the poems, "Ocean's Love to

Ireland", "Act of Union", and "Aisling", are interrelated in the aisling theme. The theme that directly deals with the land.

In addition to the previous poems, another one related to my topic is the poem, "Aisling", the Irish word for dream or vision.[16] On the whole, the title of the poem is expressive because it is a reference to the Irish language, land and traditions which have been explained in earlier poems. In relation to the Greek myth of Diana and Actaeon, the poem in general can be understood as representing the poet having a dream.[17]

To outline the main points of the poem, it is necessary to mention the literal Irish meaning of the title, in addition to the allegory that the title and the gist of the poem convey. Truly, this poem is a span to the former poems which discuss the rootedness in the Irish land specifically through the use of the aisling tradition. To repeat Morrison's assumption that the four poems before "Hercules and Antaeus" are "united by the metaphor of sexual union".

To begin with, the persona dreams of two persons, a male and a female. He alludes to the male as an artist who, I believe, that he is Raleigh, the English colonist and poet who has been discussed in detail in the previous pages:

He courted her
With a decadent sweet art
. . . . . .
'Are you Diana…?'
And was he Actaeon,
. . . . . .
The stag's exhausted belling?

(*North*, "Aisling", 1-8)

The speaker personifies Ireland as a female and uses contradictory terms in order to stand for Raleigh's acts and poetry. He indicates through the image of male deer how Raleigh was finally damned due to his ruthless deeds towards the Irish people and lands. Furthermore, the persona utilizes the Greek myth, Diana to stand for Ireland, whereas Actaeon to stand for Raleigh who has been imprisoned and lastly executed by English hands (he was beheaded on the order of King James I) although the latter

served England for decades, as the poem implies what the myth exposes, "chased and killed by his own hunting dogs" (Kidder, 165).

In closing, the poem, "Aisling" refers to the Irish language, (dream) and traditions (he allegorizes Ireland as a female raped by the colonist), however, he uses the Greek myth of Diana and Actaeon. He addresses Diana (the example of chastity when Actaeon looked at her while she was bathing by the brook) as the Irish land being attacked by Raleigh who has been chased by the curse of the Irish land at last.

Another poem directly related to the Irish land is "North" as it refers to the North Atlantic in general and Northern Ireland in particular. It is one of Heaney's significant poems firstly because it carries the name of the same collection published in 1975, tacitly together with poems in the same collection that refer to the Irish "Troubles".

Secondly and perhaps more importantly, it presents the Vikings who occupied Ireland in the 9th century. In the poem "North", there are hints to the kind of dedication to the Irish land that was frequently invaded by different powers who are epitomized implicitly in the poem. The theme of violence because of the occupied Irish land is the most essential theme indicated by Heaney in the current poem as in many others. The poet utilizes certain expressions, myths and figures of speech to refer implicitly to the occupation of the Viking and English invaders to Ireland.

The title of the poem is quite important for the interpretation of the poem because it is a reference to the poet's homeland particularly when the persona opens the poem with the first person pronoun. Presumably, he alludes to the North Atlantic islands (occupied by the Vikings) as "North Atlantic" was the title of the early drafts of the poem, "North" (Curtis, 53). More specifically the northern part of Ireland, Armaugh, was the first county occupied by the Vikings. [18]

Seemingly, the speaker personifies the ships of the Vikings, as a hint to the occupation, "The longship's swimming tongue / was buoyant with hindsight -/ it said Thor's hammer swung[19] / to geography and trade," (20-23). Actually, the Vikings settled in Ireland because of its fertile soil and strategic location. The word "hammered" alludes to the heavy assaults upon the poet's homeland by the Vikings, starting from 795. The persona uses the visual image "long" so as to refer to the fortified campsites that the Vikings start to found along the Irish coast which became a trading centre.[20] "I returned to a long strand, / the hammered shod of a bay," (1-2).

The speaker appears to be an émigré who has been figuratively invited to settle down in Iceland because of the difficult situation during the period of "Troubles" in Northern Ireland, "he might, Kavanagh suggests witheringly, go to Iceland" (McCarthy, 77). Besides, he empathizes with other colonies like, Greenland (as it is part of the North Atlantic) which was occupied by the exiled Icelander whose name is Eric:[21]

I faced the unmagical
invitations of Iceland,
the pathetic colonies
of Greenland, and suddenly

those fabulous raiders,
those lying in Orkney and Dublin

(*North*, "North", 5-10)

All these colonies Greenland, Orkney,[22] and Dublin had been invaded by the Vikings who descended from one of three Scandinavian countries (Norway, Denmark and Sweden) "or the Danes as the Irish called them".[23] Thus, the poet uses the demonstrative pronoun "those" alluding to the same invaders, the Vikings, who may have the same impetus for the invasion. The persona ironically utilizes a figure of speech, oxymoron, by juxtaposing contradictions "fabulous raiders" to criticize the Vikings. Actually, the speaker intends to show the reader how ruthless, the invasion forces were, because they put a foothold wherever possible. The persona tries to play the role of the persecuted politician whose main aim is to display the act of occupation of his country (Ireland) and the surrounding islands because he primarily rejects the idea of colonization.

The Vikings had a quite good experience in sailing and they used to build long ships so that they can exploit them in their raids.[24] They used to explore the surrounding islands because the climate of their countries is not suitable and the soil is not fertile. As a result, they searched for a better environment for planting their crops. Hence, the main purpose behind the invasion is the economic one since the colonized islands have the appropriate weather and soil. The persona mentions the "long swords rusting" (12) symbolizing (long in time not in physical place) the old

attacks against Ireland (by different powers) which belong to the 9th century (Viking invasion) and 12th century (English invasion).

The persona tries to clarify the illogical plea presented by the persecutors using the words that refer obviously to the oppression of the Vikings, however, he implicitly indicates the British invaders who subdued the Irish people. The "Thor's hammer" (22) functions as a blessing to safeguard the "geography" and "trade" which is referred to as the expansion of the Vikings here and there.

Similarly, the visual image "darkness", used to symbolize death, represent the oppressors who plundered the speaker's homeland and slaughtered thousands of people. The speaker also sheds the light on the culture of the invaders because the death symbols with the Thor's hammer are associated with each other in the Viking culture (Abram, 5). On the contrary, the persona states the Thor's hammer which is part of the Norse customs is used as a protective symbol.

It is quite overt that the speaker bears in mind the awful oppression that his country had been through starting from the Viking settlement and followed by the British occupation. In this concern, David Lloyd states in, "The Two Voices of Seamus Heaney's North":

> The things which "Thor's Hammer" swings to – geography, trade, revenge, etc. – are also central to the Ulster conflict. Memory incubates, or nourishes and promotes "the spilled blood." And indeed memory – of Cromwell's invasion and Catholic rebellions, of old loyalties – is a potent force in Northern Ireland. (9)

The speaker implies the Irish "memory incubating the spilled blood" (28) during the frequent Viking or English attacks. The Irish memory will never forget killing thousands of Irish people by the English leaders like Cromwell and Raleigh. It is represented in this poem through the following lines as well:

> It said, 'Lie down
> in the word-hoard, burrow
> the coil and gleam
> of your furrowed brain.
>
> ("North", 36-39)

The memory is personified to speak in order to revive the oppression of the past events. It is projected by visual images of hope and land. The memory here appears to be an authority to give commands, written in capital letter "It", to concentrate on its important command. In fact, he uses visual images of the land to demonstrate the unforgettable attacks to Ireland.

Accordingly, not only is the Viking invasion referred to in the poem, but also the English invasion represented by the settlement of thousands of English and Scottish Protestants who dispossessed the Catholic Irish landlords. As a result, those Catholics turned into farmers who work for those Protestants. In fact, these events are engraved in the Irish memory. The Irish Catholics were defeated militarily and politically at the beginning of the 17th century. Particularly the defeat of the Irish Catholic Parliament (which was the majority at that time) was a real trauma for the Irish.[25]

The conflict between the two sects was the most notable theme repeated frequently. The bloodshed that took place in 1649 between those two sects was atrocious and unforgettable when Oliver Cromwell invaded Ireland, killing thousands of people in a carnage for the purpose of revenge and seizing the land's ownership from the Irish people. As a result, the persona uses words connected to the land and farming such as "burrow" and "furrowed". The metaphor of furrowed brain is employed because those events had been inscribed in the Irish people's minds. Cromwell had more than one incentive for his invasion, like his desire to avenge to those English Protestants who had been slaughtered by the Irish dispossessed Catholics in 1641. As a result, the persona uses some notable words like "revenge", "hatred" and "behindback".[26]

Consequently, the title of the poem is a reference to the whole collection, *North*. The poem is an allusion to the ancient occupation of the Irish lands by the Vikings and also implies the English invasion. The persona refers to the raids that the region of North Atlantic and specifically Ireland had been through including the conflict in Ulster.

Another poem that conveys Irish cultural heritage with reference to the Irish land and occupation is the poem, "At a Potato Digging", from Heaney's book of poetry *Death of a Naturalist.* It is a significant poem in which the Irish land is tacitly hinted at because the Irish farm and the Irish crop, potato, are dealt with in the

poem.[27] For this reason, the agrarian theme can be the main theme in the poem. Sidney Burris, in his book, *The Poetry of Resistance: Seamus Heaney and the Pastoral Tradition*, suggests that "Many of Heaney's early poems brimming over with what seem factual reports from the farm, are replies or challenges, in effect, to the English literary hegemony" (25). The pivot of the poem is the Irish famine that took place in 1845 because it is almost epitomized in the poem. Notably, it is an important period in the Irish history as the Irish community lost hundreds of thousands of Irish citizens either by escaping from the famine or losing their lives due to extreme hunger of the potato famine. Seamus Heaney alludes figuratively to the famine pointing out to the British occupation that was able to help, but the English authority did not support the Irish people who starved to death. The visual imagery used in the poem depicts the potato crop and the Irish farm as part of the Irish culture since, basically 50 percent of the Irish population completely relied on the crop in order to survive.[28]

To begin with, Heaney's earthen symbols are distinguishable. In the poem "At a Potato Digging", he indicates the Irish farm as a reference to the Irish land as well as the importance of the essential Irish food to the Irish community. Furthermore, he seems to be impressed by the Irish poet Patrick Kavanagh as the latter wrote quite a long poem concerning the same subject, the Irish Famine entitled, "The Great Hunger". It is noteworthy that before he started to write poetry, "Kavanagh himself had worked on his father's exiguous farm" (Simon, 108). In his poem, Heaney alludes to the British occupation because they did not help the tremendous number of the starving Irish people. Some of them ate the rotten potato hungrily although they know that the crop is inedible, others ate grass whereas lots of them starved to death: [29]

> Live skulls, blind-eyed, balanced on
> wild higgledy skeletons
> scoured the land in "forty-five,"
> wolfed the blighted root and died.
>
> The new potato, sound as stone,
> putrefied when it had lain

three days in the long clay pit.
Millions rotted along with it.

Mouths tightened in, eyes died hard,
Faces chilled to a plucked bird.
In a million wicker huts

(*Death of a Naturalist*, "At a Potato Digging", 30-40)

The year in which the famine started is stated in the poem so as to emphasize the Irish economic calamity. This year was the turning point in the Irish history because of its impact on the Irish culture. Besides, the approximate number of the deceased Irish people is hinted at frequently in the poem. Above all, the persona uses visual, organic and kinesthetic images not only to delineate the slow death process, but also to provide a metaphorical description of how the Irish corpses became food for the wild birds, "Beaks of famine snipped at guts." (41)

The persona addresses the reader as he employs the object pronoun, "you still smell the running sore" when he denotes the potato fungus, however, he connotes the English presence in Northern Ireland. In her book, Susie Derkins convincingly claims:

> Many people also blamed centuries of political oppression for the conditions that allowed the famine to occur in the first place. If the Irish Catholics had not been kicked off their land and forced to live in extreme poverty, the crop failure would have been painful, but it would not have led to mass starvation, disease, and death. The people of Ireland were unarmed when the famine began; otherwise widespread violence may have erupted. (10)

The confiscation of the Irish land by the English forces led to the figurative contamination of the land, "stinking potatoes fouled the land," (46) because the English forces are to blame for dispossessing the Irish native landlords. Despite the fact that the English authority is across the Irish sea, they did not save hundreds of thousands of Irish lives. Moreover, this episode draws the attention to the killing in Ulster. In this respect, Narendra Kumar assumes in her book, *Poetry of Seamus Heaney: A Critical Study*, "The mention of skulls also associates ourselves with the

people of Ireland in the Ulster region as the incidents of mass-killings under ethnic conflicts and political manoeuvering have frequently taken place."

The agrarian theme is employed in the poem because it deals with the historical and cultural background of the necessary Irish crop which was the reason behind the Great Irish Potato Famine.[30] Both the Irish crop and farm are the elements of the Irish land. The persona implies the English dereliction towards the starving Irish people in order to provide some actual evidence of the oppressive English occupation.

To summarize, the political powers that repeatedly invaded Ireland are referred to in the current chapter. Heaney utilizes Greek mythology of the land, Irish mythology and old Irish traditions like the aisling tradition so as to display the Irish language and culture to the reader. The themes that express and support seizing the Irish land are studied in order to refer to the persecution imposed on the Irish community in general and Irish poets in particular. In fact, the prohibition of Irish poetry during the English occupation especially in the 16th century resulted in the regression of the Irish language and definitely the extinction of the Irish literature as well. The English occupation, hinted at as a rape, is not the only source of danger to the Irish land and people, but also the product of the metaphorical physical rape whether this product is English (loyalists) or Irish (nationalists). Apparently, the Irish land is focused on in the present chapter because Heaney raises subjects connected to the occupied Irish land. The land is the raw material for Heaney's poetry. For this reason, defending the land normally demands political debates. Furthermore, The Great Potato Famine is a historical and controversial issue in which the English occupation of Ireland contributed to the death and immigration of hundreds of thousands of lives.

CONCLUSION

Seamus Heaney intentionally brings to the stage the Irish culture and the Gaelic language through the efficacious use of the English language. In his poetry, varied sorts of powerful poetic devices are employed. The previous chapters have shown Heaney's deliberate presentation of the Irish references so as to depict the deep rooted Irish cultural identity. He demonstrates the impact of the English domination upon Ireland and specifically Northern Ireland. In this thesis, more light has been thrown with new clarity on Heaney's Irish references as well as the English influence on Ireland.

In fact, Heaney refuses to be called British even though he is from Northern Ireland, technically Great Britain. He wants to go beyond language and to express his Irishness. Because he studied both the Irish and the English culture, he is able to separate what is Irish and finds it through history. Heaney is able to embrace English by implying that the land, the cultural experience of the people and the memory matter, not the language it is expressed in. The oppressed culture can defend itself in any situation; however, some of the Irish writers refuse to write in English or even to let their works be translated into English. He ironically refers to some famous English "Elizabethan" poets, like Shakespeare, Raleigh and Spenser as a reference to the English colonist who controls Ireland. Despite the fact that Heaney knew the Gaelic language well, he preferred to exhibit his poetry in English and translated Irish literary works into English. He utilizes the English language in the service of defending the Irish language, land and culture. Seemingly this is for the following reasons. Firstly, because the English language is more common. Secondly, there would be a cultural hiatus across generations because of the shrinkage of the Irish language, so the English language filled the gap. Finally, perhaps more importantly, he intends to show the reader one of the most striking evidence of the English occupation upon the Irish language.

Accordingly, the English language gradually replaced the Irish language and literature due to the English occupation which prohibited the Irish poets (the Irish bards) because they encouraged the rebels, as the English intellectuals claimed. Prohibiting the Irish poets resulted in diminishing the Irish literature. Heaney refers in his poetry to the Irish history, politics, personages and expressions so as to make the reader live imaginatively in the Irish scene.

As it has been clarified in the first chapter, different Irish elements such as eminent Irish figures, well known Irish places, Irish saws, quotations from renowned Irish writers as well as metaphors are designated so as to allude to the Irish culture and the extinct Irish language. Heaney refers to the Irish situation during the "Troubles" era because it was an important period of suffering of almost thirty years in Heaney's life time. Furthermore, in this chapter he indicates some biographical events in order to underline the class distinction in Northern Ireland.

In the second chapter, the bogs are employed as symbols for the Irish history by recalling the theme of archaeology. The photos of the bog bodies in Glob's book inspired Heaney to connect myths with truths. He draws a parallel between the ancient violent immolation of the bog bodies in Northern Europe with the modern violent killing and mutilation of the Irish, especially during the "Troubles". He alludes to some of the bog people as his ancestors who had been invaded by turf cutters so that the recurrent invasions against Ireland can be indicated.

In the last chapter, the Irish land and Ulster in particular has been concentrated on as a literary topic. Heaney as an Irish poet digs the facts about the Viking occupation in the 9^{th} century to bring symbolic values of ancient occupation as well as the English occupation of the Irish fertile land. The political English violence before and after the Union in 1801 is expressed through the selected poems. He metaphorically refers to the English colonist as the Greek mythological figures, "Hercules and Antaues" in order to stand for the theme of belonging to the land. Furthermore, the ancient Irish tradition like the 'aisling' has been used as an allusion to the occupation of the Irish land.

The sectarian conflict is indicated in Heaney's poetry as a significant theme. Although the sectarian conflict, which is part of the Irish culture, represents the class distinction at the same time, Heaney criticizes both parties (Unionists and Nationalists) in some of his poems for their violent actions towards the Irish people.

He considers them the illegitimate children of the English occupation (the rape metaphor) of the Irish land. Besides, this occupation negatively affected the Irish farms because the Protestant settlers did not know how to deal with the infected land during the blight of the Great Irish Famine which resulted in the death and immigration of more than a million and a half Irish citizens.

Heaney's Irish dearest colleague and poet Seamus Deane asserts in his essay "Between Irish and British Fidelities: Poetry" that his and Heaney's attitude to define and defend their culture can be realized by writing poetry:

> . . . we both, in different ways, recognized that writing had become a commitment for us. . . Only when Seamus Heaney arrived on my doorstep in Cambridge one evening with his first book, *Death of a Naturalist*, and a literary prize under his arm, did I begin to realize that poetry was something we had a share in, . . . when I returned to Ireland from a Berkeley under curfew and full of tear gas, it was October 1968. The occasion was the first civil rights march. Once again, people were running from the police, batons were swinging, and TV cameras were purring. I had arrived at a crucial time. Four years later, Derry had bloody Sunday. In between, the blood letting in the North had begun in earnest. The only response I could make was through poetry. Then for the first time I began to feel a member of a generation afflicted by a historical crisis and, again for the first time, I began to have a sense of what Irish writing had, for centuries, been grappling to overcome. When history becomes coincident with biography, poetry emerges. That has happened now in the North for that generation which reached maturity before 1970. All of us are confronted by the fact that the Northern troubles, so called, supplied our desire to write with a powerful impulse, just as it also gave our writing a visibility that it might otherwise not have had. (Deane, 74-75)

Actually, the Irish situation in Heaney's life affected his writing to produce poems of the English dominance in the 20th century in addition to the historical incidents of the English dominance in the previous centuries. The key issue is that he can only defend the Irish case through poetry.

Heaney's cultural significance lies in the fact that, as a poet, he has thought, through the history and language, of Ireland and found a new, deeply humane

perspective. His aim is to reveal his Irish-ness through the use of poetry in order to revive his original culture although he employs the language of the colonist for this purpose. As Heaney himself tells us throughout time:

> The bilingual race
> And truth of that water
> Spilling down Errigal,
>
> The *sruth* like the rush
> Of its downpour translated
> Into your accent . . .
>
> (*Electric Light*, "Sruth", 92, 1-6)

INTRODUCION

Notes

1. Heaney, Seamus. (1980), *Preoccupations*: *Selected Prose 1968-1978*. Faber and Faber, London. (45)

"I called myself Incertus, uncertain."

2. Koch, John T. and Minard, Antone. (eds.), (2012), *The Celts: History, Life and Culture*. ABC-CLIO, LLC, California. (302–303)

"In 1996, approximately 30 percent of the population in the Irish Republic–where it is the official language– claimed to be Irish speakers. In Northern Ireland, 10 percent of the population claimed some knowledge of the Irish language in 2001. The continued survival of Irish as a mother tongue cannot be taken for granted."

3. http://irishistory.blogspot.com.tr/2013/08/the-troubles-blood-and-politics-in.html 29/05/2014

Tom Holland was one of the leaders in Sinn Fein's party (one of the I.R.A. parties)

4. Flynn, Peter. (2000), "*A Woman of Old Wet Leaves*", *Voice and Identity in Seamus Heaney's Wintering out.* Vakgroep Duits – Taalkunde, Gent. (70)

"Dinnseanchas: according to Heaney himself, is an ancient Irish poetic genre, which is "a form of mythological etymology". In modern Irish, the word simply means "topography"8 (from "dinn" meaning notable place, and "senchas," meaning "old tales" or "tradition"), but the term also denotes the "lore of places" found in Middle Irish Poetry."

CHAPTER ONE

Notes

1. Dennehy, Gail. (2010), *Flow Blue*. O'Casey Enterprises of Arizona, Arizona. (346)

"A cross of rushes woven by Saint Brigid of Kildare on the deathbed of either her father or lord. Upon hearing its meaning the man asked to be baptized. Also, woven in honor of Brigit, the pagan Goddess, on her feast day February 2nd, and hung in kitchens to keep the house safe from trouble and fire."

2. Steinberger, Rebecca. (2008*), Shakespeare and Twentieth-Century Irish Drama: Conceptualizing Identity and Staging Boundaries.* Ashgate Publishing Limited, England. (25)

"MacMorris: the Irish captain who articulates a question in Shakespeare's "*Henry V*: III, ii" just like Heaney's which is "what ish my nation?"

3. Tobin, Daniel. (1999), *Passage to the Center: Imagination and the Sacred in the Poetry of Seamus Heaney*. The University Press of Kentucky, Lexington. (73)

"Bloom: another Irish figure mentioned in the poem "Tradition" who is one of the characters of Joyce's *Ulysses.* His father was a Hungarian Jew and his mother was Irish, but he was a Catholic Irish."

4. Nelson, Emmanuel S. (2005), (ed.), *The Greenwood Encyclopedia of Multiethnic American Literature*. Greenwood Press, Connecticut. (748)

"Tom Flanagan: An American Professor of English Literature who is specialized in Irish literature, and the author of the book entitled, *The Irish Novelists 1800-1850* in 1959."

5. Farrell, Sean. (2000), *Rituals and Riots: Sectarian Violence and Political Culture in Ulster, 1784-1886.* Kentucky University Press, Kentucky. (135)

"The main thoroughfare of the working class Catholic community in Belfast."

6. Steffens, Johannes. (2006), *The Police Forces of Northern Ireland – History, Perception and Problems.* GRIN Verlag, Munich. (4)

"RUC: means Royal Ulster Constabulary which was founded on 1 June 1922 when the responsibility for internal security was devolved from Westminster to Belfast."

7. Kara, Ashok. (2001), *The Ghost of Justice: Heidegger, Derrida fate of Deconstruction*, i University Press, Indiana. (34)

"Saturn: is known by the name Cronus, who held fast unto Gaia or Earth because it was foretold that one of his progeny would usurp his rule, a Greek mythological figure represents death images. Cronus either swallowed all the children born to Gaia or he pressed them deep into the body of their mother. Thus Saturn was known as the devourer of children. Death was the product of Saturn's rule. Francisco Goya, in Saturn Devouring His Child, revisited the Greek myth about the god's jealousy of his offspring and fear that they would usurp him."

8. Penston, Tony. (2010), *A history of Ireland for Learners of English.* TP Publication, Co. Wicklow. (49)

"Lambeg drum is very loud and very big. Its diameter is 0.9 meters, its width is 0.65 metres, and its weight 16.7 kilos. The 'Orangemen' celebrate the anniversary of the Battle of the Boyne. The Orange Order was founded in Co. Armagh in 1795 for people who supported British rule and Protestantism. They march through the streets with lambeg drums. They then usually finish with speeches about following the Bible rather than the Pope. The name Orange is attributed to William, of Orange."

9. Davenport, Fionn. (2009), *Ireland*. Lonely Planet Publications Pty Ltd. Melbourne. (38)

"Boyne war is a war took place on the River Boyne which lies on the north of Dublin on the 12th of July 1690. It is still commemorated by Northern Irish Protestants."

10. Parker, Michael. (1993), *Seamus Heaney: The Making of the Poet.* University of Iowa, Iowa. (29)

"Michael McLaverty was a short story writer and the principal of the St. Thomas' Secondary School."

11. "St. Thomas' Secondary School is on the White rock Road in the upper Falls Road of west Belfast."

12. Westmoreland, Perry L. (2006), *Ancient Greek Beliefs*. Lee and Vance Publishing Company, San Diego. (776)

"obols or obolos were an ancient Greek unit of measure for weight, and one obol equaled 715.38 milligrams. One obol (or sometimes two obols) was the fare placed between the lips of the dead on Charon's ferry required to cross the stagnant river Styx. Six obols equaled one drachma."

13. Duffy, Sean. (2005), *Medieval Ireland: an Encyclopedia*. Routledge, New York. (308)

"The English settlers during the Anglo-Norman Invasion of the 12th century."

14. Lesher, Linda Parent. (2000), *The Best Novels of the Nineties: A Reader's Guide.* McFarland and Company, Inc., Publishers, North Carolina. (411)

"Seamus Deane: poet and novelist who was born in the county, Derry, in Northern Ireland, and was educated at Queens University (Belfast) and at Cambridge University. He has taught at a number of universities and colleges in the U.S. and is currently on the faculty of the National University of Ireland."

15. Murphy, O'Rourke Maureen and MacKillop, James. (2006), (eds.) *An Irish Literature Reader: Poetry, Prose, Drama*. Syracuse University Press, New York. (287)

"Patrick Kavanagh: Patrick Joseph Gregory Kavanagh was born in the townland of Mucker in Inniskeen Parish, County Monaghan, on October 21, 1904, the fourth often children and the eldest son born to James and Bridget Kavanagh. He represents the Irish literary culture after Yeats. Seamus Heaney has called Patrick Kavanagh the "twice born" poet. The son of a cobbler and small farmer in County Monaghan, Kavanagh worked at farming and poetry until 1939."

16. Lukken, G. M. (1973), *Original Sin in the Roman Liturgy*. E. J. Brill, Leiden. (149)

"Memento homo quia pulvis es: (Gen. 3,19) A quotation in Latin from the Bible meaning, "remember man that you are dust"."

17. O'Malley, Padriag. (1983), *The Uncivil Wars: Ireland Today.* The Blackstaff Press, Belfast. (208)

"O'Malley says in the *Uncivil Wars*: The terrifying circumstances of that morning were never to be forgotten. Whole areas were sealed off. Paratroopers smashing down doors and literally dragging men from their homes in front of hysterical wives and terrified children, the brutal knock in the middle of the reeking of totalitarianism about its dirty work. The random brutality, the abuse of right, the uncertainty, the spread of rumours and counter-rumours, the callous indifference of the army to inquiries as to the whereabouts or the fates of internees, and the holding of a small number at secret locations for interrogation in depth transformed the psychology of the conflict."

18. Wilder, Billy. *Stalag 17*. (1999), University of California Press, California: (xi)

"Stalag 17(1953), a riveting drama set in a German prisoner of war camp, was adapted from the Broadway play directed by Jose Ferrer in 1951. Billy Wilder developed the play and made the film version more interesting in every way. . . The U.S. Air Force sergeants imprisoned in Stalag 17 begin to suspect a spy in their midst after the Germans discover the escape tunnel in their barracks. The gist of the film is the theme of betrayal, the agent of which was thought to be the sergeant Sefton until they discovered that he was someone else."

19. http://en.wikipedia.org/wiki/Parachute_Regiment_(United_Kingdom) 17/Nov./2014.

"Parachute Regiment is the Airborne Infantry that belongs to the British Army."

20. Staniforth, Andrew and Sampson, Fraser. (2013), (eds.) *The Routledge Companion to UK Counter–Terrorism*, New York. (62)

"The fourteen people submitted to a kind of torturing, known at that time as "the five techniques". Paddy Joe McClean, a thirty year old teacher who, though was not a member of the I.R.A., he was arrested from his home in County Tyrone, at 5 a.m on Monday, the 9th of August."

21. Aiken, Nevin T. (2013), *Identity, Reconciliation and transitional Justice overcoming Intractability in Divided Societies.* Routledge, New York. (131)

"Ballymurphy Massacre was one of the historical episodes in which eleven Catholic civilians were shot and killed by British Army soldiers over a period of three days in Belfast."

CHAPTER TWO

Notes

1. Morrison, Blake. (1982), *Seamus Heaney: Blake Morrison,* Mathuen, New York. (46)

"According to Morrison in his book, he remarks that Heaney wrote eight bog poems."

2. Morrison, (46)

"Heaney has said that it was the photograph in Glob's book, rather than the prose, which made the greatest impact on him,"

3. Russell, Ian. (2006), *Images, Representations and Heritage: Moving beyond Modern Approaches to Archaeology*. Springer Science + Business Media, New York. (321)

"A metaphysical (based on abstract reasoning) dig enabled Seamus Heaney to link the Danish bog bodies, which were found in a rural context but originally excavated and analysed in an archaeological one, with the victims of the Irish Troubles."'

4. Deem, James M. (1998), *Bodies from the Bog*. Houghton Mifflin Company, New York. (5)

"the five most common Ages of the period when the people who became bog bodies lived: Neolithic Age (4500 B.C. to 2000 B.C.), Bronze Age (2000 B.C. to 800 B.C.), Iron Age (800 B.C. to 0), Roman period (0 to A. D. 400), Middle Ages (A.D. 400 to A.D. 1500)."

5. Qadeer, Haris. "Neither internee nor Informer: Seamus Heaney – the Poet, the Public Spokesman and the Anthropologist in *North*." Vol. 21 (2010) (2)

"Ireland is considered the second after Finland in the number of bogs. It contains approximately 1,200,000 hectares of the island which forms roughly 1/6 of the country as a whole."

6. Sanders, Karin. (2009), *Bodies in the Bog and the Archaeological Imagination.* The University of Chicago Press, Chicago. (21)

"The most well-known bog poems written by Heaney are The Tollund Man, The Grauballe Man, (Denmark) and Punishment (Northern Germany). Glob shares

Heaney in making these poems popular, since the former's book was the source of information and inspiration for the latter."

7. Neal, Frank. (1998), *Black '47: Britain and the Famine Irish.* St. Martin's Press, Inc., New York. (4)

The Great Famine of Ireland is from 1845-1851, "at least one million died of starvation and/or famine related diseases."

8. Éamon Phoenix states in "The Impact of The Great Famine of 1845-51 with special reference to Ulster" that:

"while previous crop failures had caused local distress, it was clear that any major potato failure would trigger a social and economic crisis of cataclysmic proportion. The Famine originated in an ecological disaster. In the autumn of 1845 a fungal disease(phythopthora infestans) reached Ireland from continental Europe via Englan. From the south-west of the country it soon spread to 17 counties."

9. http://en.wikipedia.org/wiki/Pine_tar 17/Nov./ 2014

"pine tar was used in wooden ships in order to resist water."

10. Whitaker, Anne-Maree. (2010), *Unfinished Revolution*. Crossing Press, Darlinghurst.(6)

"During the dragooning of Ulster various tortures were widely used: flogging, rape, picketing (in which the victim was fastened, back to the ground, his wrists and ankles drawn to full stretch and tied to pegs), half hanging, pitch-capping (crowning the victim with a linen cap filled with hot pitch and then setting it alight), and roasting the soles of the victim's feet at a turf fire."

11. Ozawa, Shigeru. (2009), *The Poetics of Symbiosis: Reading Seamus Heaney's Major Works*. Sankiesha, Nagoya. (66-67)

"Paramilitary groups such as the I.R.A. have instigated terrorist acts throughout Northern Ireland, resulting in a great many civilian and soldier casualties. (63) . . . If one tries to find Heaney's political argument or justification for I.R.A. in these poems, it is impossible and useless."

12. Brown, Paul. Jones, Sian and Gamble, Clive. (1996), *Cultural Identity and Archaeology: The Construction of European Communities.* Routledge, London. (244)

"The third century BC sculpture of the Dying 'Gaul' (see Figure 16.2) is often used to illustrate works about the Celts. Yet the figure was originally only one part of a much larger group sited in the temple of Athena Nikephoros in Pergamon in Asia Minor to celebrate and commemorate the victory of Attalus I over the Galataea (or Celts) in 232 BC (Bittel 1976; Coarelli 1978; Kunzl 1971)"

13. Sellner, Edward C. (2013), *The Double: Male Eros, Friendships, and Mentoring-from Gilgamesh to Kerouac.* Lethe Press, Maple Shade. (84)

"According to the modern Irish historian Liam dePaor who agrees that 'an excess characterized by the careful methodical Romans.' This ambivalence which other people felt towards the Celts is mirrored in Roman art, in the famous statue, "the Dying Gaul," that portrays the last moments of a Celtic warrior, fallen on his oval shield, naked except for the metal torc around his neck, with his limewashed stiff and spiky hair. It shows both the Romans' admiration and contempt: admiration for the Celts' courage in battle and for their physical beauty; contempt that, despite all of that, the Celts (according to the Romans' more urban standards) were still very much barbarians. At the same time, what is expressed in the statue is the idealized 'noble savage . . . ' This theme of beauty and sorrow mysteriously intermingled is one that recurs in many of the ancient legends and myths of the Celts, including one of the oldest Irish stories, 'The Pursuit of the Diarmuid and Grainne'."

14. Lindow, John. (2001), *Norse Mythology*. ABC-CLIO, Inc., California. "Nerthus was the name of goddess of fertility, Mother Earth, worshipped by the Nerthus cult (Germanic people)."

15. Lindow, (33)

"According to the book *Norse Mythology,* Nerthus was the name of goddess of fertility, Mother Earth, worshipped by the Nerthus cult (Germanic people). On the whole, the ceremony of the Nerthus ritual: "is covered by a cloth, is transported in a cart drawn by cows and accompanied by a priest who recognizes when she is present. This procession takes place in a holy grove on the island on which she lives, and all weapons are laid aside on the days on which it takes place, which are ones of peace and quiet. After the procession, everything is washed in the ocean by slaves who are then drowned . . . The killing of the slaves might also be regarded as a form of sacrifice."

16. Conner, Lester. (1998), *A Yeats Dictionary: Persons and Places in the Poetry of William Butler Yeats*. Syracuse University Press, Syracuse. (87) "Cathleen ni Houlihan is a legendary personification of Ireland."

17. Norrby, Catrin and Hajek, John. (2011), *Uniformity and Diversity in language Policy: Global Perspective.* Multilingual Matters Publisher, Bristol. (200)
"In the period between the early 1970s and the mid1990s, Irish republican prisoners developed an argot form of the Irish language as a means of communicating among themselves to the exclusion of the prison warders and other non-Irish republican prisoners. They described the language they developed as Jailic, a play on the word Gaelic [meaning Irish language] . . . These prisoners and their language had an impact on the development of the Irish language in NI during the 1980s and 1990s in Belfast in particular . . . some of their formulaic phrases and peculiar idioms directly penetrated popular culture."

18. Collins, Floyd. (2003), *Seamus Heaney: The Crisis of Identity*. University of Delaware Press, London. (91)
"The Bog Queen of Moira, an aristocrat of the Viking Culture occupying Ireland in the tenth century . . . her presence validates his mythic connection between contemporary Northern Ireland and Iron Age Denmark."

19. Corcoran, Neil. *Seamus Heaney: Student's Guide*. (113)
"It is the 'boudoir' which generates the poem's sexual metaphors . . . and it is also the 'bower' of Ireland itself."

20. Parker. (134)
"The title of the very first bog poem comes from a Republican song, 'Will you come to the bower?' ,which celebrates the wild and terrible beauties of Ireland and its martyrs. By appealing to their love of religion, landscape and history, by invoking the sacred names of St Patrick, Brian Boru who 'drove the Danes', O'Neill, O'Donnell and O'Connell, the song calls on Ireland's exiles and sons to rally to the mother country, "Where the soil is sanctified by the blood of each true man."

21. http://english.clas.asu.edu/duerden-heaney 24 / August /2014
Sarah Duerden's letter who wrote an M.A thesis about Heaney's eight bog poems, says "I was making an argument that *Bog Poems*, a collection of 8 poems . . . could be read as [one] long poem, asked Heaney in a letter about the reason behind changing the title of the poem. In an answer to her, on the 17th of February 1986,

Heaney says “I changed the title “Tete Coupee” because it seemed to me to be slightly too technical or fey or something. “Strange Fruit” probably came to my mind because of the gourd metaphor”.

22. Maier, Bernhard. (1997), *Dictionary of Celtic Religion and Culture.* The Boydell Press, Rochester. (263)

“tete coupee (Fr. “cut-off head”). In Celtic --- art the (misleading) term referring to any depiction of a human --- head without the body belonging to it.”

23. Tobin, (121)

“(*pash* being the Northern Irish dialect word for head)”

24. Wilson, Nigel. (2006), *Encyclopedia of ancient Greece*. Routledge, New York. (223)

“Diodorus Siculus was a historian of the 1st century BC who was a native of Agyrium in Sicily, “the Sicilian” had some familiarity with Latin and Rome. He wrote a world history from the creation down to his own time, ending in 60 BC.”

25. Edwards, Nancy. (2008), *Ireland*. Lonely Planet Publications Pty Ltd, London. (480)

“Crannog (meaning ‘small islands built with young trees’) These artificial islands, particularly popular I times of political instability, had a surprisingly long life, and were made throughout the 6th to the 17th centuries . . . the English realized this, and made crannogs a serious target in their northerly Irish assaults. There are over 1200 crannogs in Ireland.”

CHAPTER THREE

Notes

1. Gingell, Susan, and Roy, Wendy. (eds.), (2012), *Listening up, Writing down, and Looking Beyond: Interfaces of the Oral, Written, and Visual*. Wilfrid Laurier University Press, Ontario.

"aislingi [ash-LING-gee] composed from the eighteenth century. The aisling [ASH-ling], or "vision poem," is a genre of nationalist verse that, I will argue, is like the ballad in having its roots in an Irish orality dating from early Celtic culture."

2. Tobin, (109)

"In Greek myth, Hercules is the son of the sky god, Zeus, while Antaeus is a titanic son of earth. For Antaeus every fall is a renewal, and yet he is usurped by the shrewder Hercules."

3. Fields, Rona M. (1980), *Northern Ireland: Society Under Siege*. Temple University Press, New Jersey. (17)

"Northern Ireland has consistently had the highest rate of unemployment in the United Kingdom. Added to that, discrimination in jobs, housing, and education has impelled a high emigration rate."

4. McGarry, John, and Keating, Michael. (eds.), (2006), *European Integration and the Nationalities Question*. Routledge, New York. (283)

"London allowed what became Northern Ireland to stay part of the UK in 1921."

5. Lente, Van Fred. (2013), *Hercules*. Osprey Publishing Ltd., New York. (58)

"Gaea, must be strengthening him as long as he remained in contact with her surface."

6. Hart, Henry. (1992), *Seamus Heaney, Poet of Contrary Progressions*. Syracuse University Press, New York. (97)

"with Balor, the one-eyed robber god defeated by the legendary invaders of Ireland (the Tuath de Danaan); with Byrthnoth, leader at the Battle of Maldon whose forces were massacred by the Danes; with Sitting Bull, emblem of the American Indians doomed by white colonizers; and ultimately with Catholic inhabitants of Ireland deracinated by Protestant conquerors."

7. Karen M. Moloney “Heaney's Love to Ireland” (275).

In her article, she claims that “Heaney's title is ironic.”

8. Ward, Nancy. (2006), *Sir Walter Raleigh: Founding the Virginia Colony*. Crabtree Publishing Company, Ontario.

“In 1569, Raleigh volunteered to fight with the Huguenots in France. The Huguenots were French Protestants. In France, religious wars were raging between the Huguenots and Catholics. French Catholics feared that the Huguenots would take over the government. In 1572, thousands of Huguenots were killed in one day on the streets of Paris and throughout France. This became known as the St. Bartholomew’s Day massacre. Raleigh narrowly escaped being killed in this event.”

“The reason behind the massacre was the marriage between the Catholic queen Margaret to the Protestant Prince Henry of Navarre (the prospecting King Henry IV). This sort of marriages was unacceptable by the traditionalist Catholics. The King of Spain, Philip II and the Pope strongly blamed the queen's mother, Catherine, for her policy.”

9. Williams, Anne. (2011), *Freedom Fighters*. Canary Press, United Kingdom.

“Raleigh played a pivotal role in the expansion of England into the New World and fought hard for colonization . . . fighting for his fellow citizens in France . . . Raleigh grew up with a hatred of the Catholic Church . . . He gained the title of the Guard for his part in foiling the ‘Babington’ conspiracy-aimed at replacing Queen Elizabeth I with Mary, Queen of Scots-which ended up with owning a 16,000-ha (40,000 acre) estate in Ireland.”

10. Lambdin, Laura, and Lambdin, Robert. (2008), *Arthurian Writers*. Greenwood Publication Group, California. (139)

“Spenser perceived the Irish to be a radical rebels, a perspective he would later discuss in his view of the Present State of Ireland, a work written in 1596, but not published until sometime after Spencer’s death. . . In 1586 Spenser was awarded some three thousand acres near Doneraile, including the old castle at Kilcolman.”

11. Wagner, John A. (1999), *Historical Dictionary of the Elizabethan World*: *Britain, Ireland, Europe, and America*. The Oryx Press, New York. (280)

“Fearing any strengthening of Catholicism in Ireland and wishing to defer future Irish rebels and papal invaders, Gray massacred the entire garrison and its Irish allies,

. . . The massacre at Smerwick illustrated how fearful the Elizabethans were of the possibility of having a Catholic pro-Spanish Ireland just off their western shore."

12. Butler, Charles. (1923), *The Book of the Roman Catholic-Church: In a Series of Letters.* Osterreichische National bibliothek, London. (99)

"The word papist being particularly offensive to romantic Catholics, in the sense in which these words, are generally used by our adversaries."

13. Moloney. *Seamus Heaney and the Emblems of Hope*. (82)

"The quotation here is Lord Grey's as he walked among the corpses, mutilated and stripped; there to record it was his secretary, the poet Edmund Spenser . . . Gray speaks as though his enemy were slain in defeat, where, in fact, his enemy was murdered in surrender."

14. Hernandez, David. (2009), *The Greatest Story Ever Forged: (Curse if the Christ Myth)*. Red Lead Press, Pennsylvania. (227)

"Our old friend St. John Chrysostom spoke of contraception as being "something worse than murder." As the Church grew in power, its anti-sex and anti-contraception views became law. Christian theologians put a lid on it using poor Onan in Genesis as sure proof that God would have none of it."

15. Losada, A. Luis. (1972), *The Fifth Column in the Peloponnesian War*. E.J. Brill, Netherlands. (4-5)

"Fifth Column is defined as a group or faction in a state which acts traitorously or subversively in cooperation with the enemy. The term is a modern one. It originated in 1936 during the Spanish Civil War in a statement that the insurgents had four columns under General Mola advancing on Madrid and a fifth column of sympathizers in the city ready to rise and betray. . . including any group which in support of an enemy undertake treasonable or subversive activities within a state."

16. Koch John T. (2006), *Celtic Culture: A Historical Encyclopedia*. ABC-CLIO, Santa Barbara. (33)

"Aisling (vision) is a type of Irish language poem, often allegorical and usually composed in the 18th century, frequently recounting the visit of a woman from the OTHERWORLD to the author or narrator in a dream . . . the allegorical aisling in which the woman usually represents EIRE and comforts the distressed poet."

17. Werder, Rasa Von. (2006), *It's Not Over Till the Fat Lady Sings: Mother God Strikes Back Against Misogyny*. Lulu Press Inc., North Carolina. (288)

“In this tale Actaeon while hunting alone saw Diana nude. This made Diana angry who then turned him into a Stag and he then was chased and killed by his own hunting dogs.”

18. Gallagher, Jim. (2013), *The Viking Explorers*. Chelsea House. New York.

“In 830, Vikings from Norway conquered Armaugh, an important city in the north of Ireland . . . In 839, a Viking leader named Thorgisl conquered the Celtic tribes in the northern part of the island, and established a strong harbor city called Dyflinn (Dublin).”

19. Bloom, Harold. (ed.), (2002), *Seamus Heaney: Bloom's major poets.* Chelsea House Publishers, New York. (23)

“Thor, the god of thunder in Norse mythology, swings his hammer.”

20. Collins. (81)

“In 841, Norwegian raiders built a long fort at Dublin, and while the site was of little significance to the rest of Ireland, it became an international trading center connected with continental Europe and other Viking settlement in Asia.”

21. Webster, Hutton. (1917), *Early European History*. The Library of Alexandria, Nebraska.

The first settlement of Greenland was the work of an Icelander, Eric the Red, who reached the island toward the end of the tenth century. He called the country Greenland, not because it was green, but because, as he said, “there is nothing like a good name to attract settlers.”

22. Bloom. (22)

“Orkney is a group of islands off of Scotland that constitutes one of its counties.”

23. Hogan and Fouberg. (39)

“In Ireland, the Vikings found food, and wealth.”

24. Forte, Angelo. Oram, Richard and Pedersen, Frederik. (2005), *Viking Empire.* Cambridge University Press, Cambridge. (329)

25. State, Paul F. (2009), *A Brief History of Ireland.* Infobase Publishing, New York. (94)

“The defeat of James and his Catholic armies at the battle of Boyne-the third great loss for Catholics in the 17th century.”

26. Davenport, Fionn. (2009), *Ireland*. Lonely Planet Publications Pty Ltd., Melbourne. (39)

“From 1649-53, Cromwell lays waste throughout Ireland after the Irish support Charles I in the English Civil Wars; this includes the mass slaughtering of Catholic Irish and the confiscation of two million hectares of land.”

27. Tobin. (33)

“Historically, the potato was the staple crop of Ireland, mostly because it could be harvested even in the rockiest soil. It was also the one crop the colonized Irish on “rackrent” farms could afford to keep for themselves.”

28. Neal Frank. (1998), *Black ’47 : Britain and the famine Irish*. Macmillan Press Ltd., London. (4)

“over 50 per cent of the population, small farmers, labourers and their families, depended on the potato for survival.”

29. Derkins, Susie. (2003), *The Irish Republican Army*. The Rosen Publishing Group, Inc., New York. (10)

“Many peasants who remained ate the rotten potatoes and became deathly ill with diseases such as cholera and typhus. Others were found dead in roadside ditches, their mouths grass-stained. They had been reduced to eating grass in a last desperate attempt to ward off starvation.”

30. Derkins. (8)

“a fungus known as the black rot spread throughout the farmlands of Ireland, completely destroying the potato crop.”

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