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The poetry of Seamus Heaney : A Study of His Irish Heritage and Literary Allusion

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

إِذْ تَسْتَغِيثُونَ رَبَّكُمْ فَاسْتَجَابَ لَكُمْ أَنِّي مُمِدُّكُمْ بِأَلْفٍ مِّنَ الْمَلَائِكَةِ مُرْدِفِينَ (9)
وَمَا جَعَلَهُ اللَّهُ إِلَّا بُشْرَىٰ وَلِتَطْمَئِنَّ بِهِ قُلُوبُكُمْ وَمَا النَّصْرُ إِلَّا مِنْ عِندِ اللَّهِ إِنَّ اللَّهَ

عَزِيزٌ حَكِيمٌ (10)

صدق الله العلي العظيم

سورة الأنفال

In The Name Of Allah, The Beneficent, The Merciful

when you asked help of your Lord, and He answered you, "Indeed, I will reinforce you with a thousand from the angels, following one another And Allah made it not but good tidings and so that your hearts would be assured thereby. And victory is not but from Allah . Indeed, Allah is Exalted in Might and Wise.

Allah spoke the truth

Surat Al-Anfal

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Finally, I thank myself for this wonderful and valuable achievement, and I ask God not to be the end of the covenant from me.

Abstract

The problem of searching for Irish heritage in the poetry of Seamus Heaney and the use of literary fantasies in poems will be discussed. The main objective of this paper is how the Irish heritage was reflected in the poetry of the twentieth century and the poetry of Seamus Heaney, and how he used literary fantasies in his poems, the most important of which is the black berry picking poem. The second section is about the biography of Seamus Heaney, his career, and the literary works he accomplished throughout his late life, in addition to discussing the societal conditions and classes in Ireland in the twentieth century, as well as modernity in Irish literature and culture, in addition to the feminine principle in his poetry and the reflection of Heaney's childhood in his poetry. The third section is an analysis of the poem. Selected by Seamus Heaney The poem depicts a seemingly innocent childhood memory of picking blackberries in August .The fourth Section is the conclusion of the rese

Table of Contents

Qura’anic Verse.....	I
Acknowledgments	II
Abstract.....	III
Table of Contents	IV

Chapter One: Introduction 1

1.1 Introduction.....	1
1.2 Review of Related Literature	1
1.3 the Problem	1
1.4 Aims	2
1.5 Research Question	2
1.6 Databases	2

Chapter Two: Theoretical and Biographical Backgrounds.....3

2.1 Seamus Heaney biographical.....	3
2.1.2 20th century.....	3
2.1.3 Class and Status in 20th century	4
2.2 Modernity in Irish literature and culture.....	6
2.2.1 Ireland in poetry 1999, 1949, 1969.....	7
2.2.2 Literary allusion in poetry of Seamus Heaney	8
2.2.3 The feminine principle in Seamus Heaney’s poetry.....	9
2.3 The History of Ireland.....	10

2.3.1	The Identity in poems of Seamus Heaney	11
2.3.2	The reflection of Henny's childhood in his poetry.....	12
2.3.3	The Nature in the poetry of Seamus Heaney	13
Chapter Three: Analysis		15
3.1	Summary	15
3.2	Theme.....	15
3.3	Analysis “ Black berry – picking by Seamus Heaney”	15
3.4	Literary allusion	18
Chapter Four: Conclusions		21
4.1	Conclusions	21
References		22

Chapter One

Introduction

1.1 Introduction

This thesis , entitled “ the poetry of Seamus Heaney : A study of His Irish Heritage and Literary Allusions “ Contains four Chapters . Chapter one is introductory to the whole thesis. Chapter two deals with theoretical and biographical background. Chapter three discusses the analysis of his poem. Chapter four is the conclusion of this study.

1.2 Review of Related Literature

One of the greatest poets of the postmodern age, Seamus Heaney's name and fame crossed Irish boundaries when he was awarded the 1995 Nobel Prize in literature. Born in Ireland, Seamus Heaney was the only child in his family. Rayees Ahma (d , 2021)

This article is about the timeless appeal of the poetry of Seamus Heaney, Irish poet and winner of the Nobel Prize for Literature (1995). This article traces the early development of Heaney's poetry and highlights how the creative genre. (Tneh , David C . E . , 2018)

1.3 The problem

The core problem of the present study is to find out about the poetry of Seamus Heaney and his Irish heritage and literary allusions. The gap is that no one had worked on Seamus poetry according to Literary allusions .

1.4 Aims

- 1- analysis of his Irish heritage
- 2- identify uses of Literary allusions in his poems
- 3- analysis His poems

1.5 Research Question

- 1- How Irish heritage is reflected in the poetry of twentieth century?
- 2- What is the influence of Irish heritage in his poetry?
- 3- How Literary Allusions are used?

1.6 Databases

The sources of the research are collected from Google Scholar , google books , J-Store and collage magazine .

Chapter Two

Biographical and Theoretical Backgrounds

2.1 Seamus Heaney biographical

Seamus Justin Heaney was born on April 13, 1939, at Mossbawn, close to Castle Dawson, in District Derry. His father, Patrick, born at the conclusion of the primary decade of this century, was a cattle merchant, owning a forty-acre cultivate, a normal measure held by Northern Irish measures. A young agriculturist who served as a part of the provincial board, Patrick Heaney, epitomized robustness. The representation in 'Ancestral Photographs' proposes a stocky, unflinching person, a gifted, effective bargainer, but also a figure from a misplaced world .

2.1.2 20th century

Regarding the 20th and 21st centuries, the term "modern" encompasses a wide range of poets, movements, and stylistic approaches. In the field of art, the term "modern" also refers to a wide variety of styles. It alludes to literary works produced between 1914 and 1917, when World War I broke out, as well as several experiments with form and substance. The word "modernism" denotes a clear departure from earlier customs. A few of the poets featured in the background unit actually laid the groundwork for contemporary poetry in the English-speaking world. They are primarily American and British properties. Poets from all around the world made significant contributions as well. The modern trends in poetry and other literary genres have been affected not just by poets but also by many people from many fields, such as Marx and Nietzsche in social and moral philosophy and FREUD and Jung in psychology. The Wright brothers in flight, according to physics [Einstein]. A remarkable shift had transpired in just fifty years compared to the previous millennium Modernists

also studied poetry from other cultures and from earlier eras. The ancient Greek literature, Chinese and Japanese poetry, the troubadours (poets and musicians who flourished especially in southern France and Northern Italy during the 11th, 12th, and 13th centuries), Dante and the medieval Italian philosophical poets (such as Guido Cavalcanti, who was an intellectual influence on his best friend, Dante Alighieri, and wrote between 1250 and 1259 August 1300), and the English metaphysical poets were among the works they examined. A group of poets from the 17th century known as the metaphysical poets wrote about the nature of existence on Earth and the human experience. Aristotle initially proposed the question of where we fit into the world and how to best characterize it. The poets who embrace metaphysics wrote about a variety of experiences, such as romance, love, beauty, imagination, and the bond between man and God. Two notable individuals who employed metaphysical conceits are Johnson (1709–1784) and John Donne (1572–1631). For the average reader, the philosophical poems are ambiguous and confusing, but not for the skilled reader. The best example of John Donne's work is "The Sun Rising." John Donne, the king of metaphysical conceit.

2.1.3 Class and status in 20th -century Ireland

The ubiquity of class differentiation, especially in the decades preceding 1960, has been emphasized by Barmaid Ferries in his recent seminal study of twentieth-century Ireland. The anthropologists Arnsberg and Kimball studied the farmers and shopkeepers in County Clare in the late 1930s, and the Limerick Rural Survey, published in the early 1960s, explored the various self-images, social relationships, and economic shapers of the various groups in the rural population. These studies set the groundwork for the contemporary Irish awareness of social class.² Researchers studying the significance of status and community in the 1980s included anthropologists, political scientists, and

economists. The windows that looked at socioeconomic class were What can be learned about the nature of class and status in Ireland between 1930 and 1980 from oral history, which is the process of conducting open-ended interviews and recording people? Since 2000, Mary Immaculate College undergraduate students—mostly twenty-year-olds, but some significantly older—have been recording older people's memories. This project supports Ferriter's theory of a status-shaped society while also encouraging a far more nuanced understanding of that world. The interviewees discuss their work habits, views, and most memorable events. At first look, the taped conversations appear to closely mirror the published memoirs. Both of these source kinds fall into the general categories of "positive" and "negative," meaning that they each recall a positive (though not flawless) world and others who primarily remember suffering and unfairness. However, there are several advantages between the written memoirs and the oral interviews. To begin with, they are typically significantly more impromptu than the planned memoir. Since most of the people who graciously consent to an interview have never thought to write down their memories—"Sure, what would I have to tell you?"—their narratives are not pre-written. This does not imply that interview subjects are exploited or ill-prepared. They are informed ahead of time about the main points of the interview and are reminded that they are free to refuse to talk about anything that worries them or could embarrass them or others in the future. .. They sign release papers that allow them to specify the terms under which their interview is held and accessed, and they are also invited to listen to the recording or read the transcript to make sure they are comfortable with what has been recorded. The collecting effort prioritizes respect for the dignity of the respondents and their communities, as well as recognition of their contribution, even if this undoubtedly restricts the breadth and depth of material acquired. The potential for investigation afforded by the interaction between the interviewer and interviewee is the second advantage of an oral memoir over a written one. In an

interview setting, the subject is asked questions and urged to discuss aspects of their experience beyond what would be covered in a self-directed written memoir. Naturally, the interviewer's intuition, experience, and listening skills are crucial in this situation. This is one area where more seasoned interviewers—those whose lives at least somewhat overlap with the topic at hand—have an advantage over all others.

2.2 Modernity in Irish literature and culture

Seamus Heaney argued for the modernist project's continued relevance at a time when theories of postmodernism appeared to give the most thorough analysis of post-war literature and culture. Heaney assesses the effects of modernism in a 1986 article titled "The Impact of Translation" :

The war years did not succeed in severing the connection between Lowell and his English-speaking peers and the endeavors of the great modernists. Though Pound, Eliot, and Joyce saw themselves as sorts of demolitionists, in retrospect they were actually conservationists, maintaining access to the classical legacy of European literature. Did they, in anticipation of the end of the planet, prolong its life expectancy indefinitely?

Heaney sees modernism and postmodernism as fruitful periods in the European literary tradition's survival and growth because of his historical approach to it. He highlights modernism as a movement that stands in between innovation and tradition, the past and the future. Throughout his career, he went back to the modernists to assess how he could contribute to their cultural preservation efforts. Examining the various interpretations that his last term, "indefinitely," can have here indicates a significant conflict in this continuous analysis of modernism. Initially, modernists enabled an endless, possibly eternal lifespan for the literary tradition of Europe, a tradition he could partake in during the

Troubles. However, the result of this modernist legacy could be seen as vague, unclear, or undefined.

2.2.1 Ireland in poetry : 1999, 1949, 1969

In 1999, Ireland seemed to be emerging from the turbulent twentieth century as a wonderfully rich, self-assured, and hopeful nation.

Anglophone bookshops and college campuses featured a large selection of Irish literature, and the appetite for Irish music, film, and art was shared by new Irish poets. Poet Seamus Heaney, who has been translated into numerous languages, was a professor at Harvard and Oxford and was awarded the Nobel Prize in 1995. Irish verse showed up to be flourishing in Ireland and abroad, as composing from a little nation on the Atlantic seaboard of Europe expected central significance for perusers of modern writing in Ireland, Britain, and the USA. Within a long time around 1999, a progression of prestigious collections or chosen versions of Irish writers showed up, along with considerable and internationally-read compilations. The 1990s had started with the distribution of the momentous Field Day Collection of Irish Composing and its three volumes spoken to over a thousand people over a long time of composing in Latin, Irish, and English. The compilation had its spoilers, especially those who felt it laid too much emphasis on the legislative issues of Irish writing or those who felt that it made light of composing by Irish ladies. The scholarly history of the 1990s, in spite of the fact that it tells of a renaissance of women's composing, both for the organization and in fiction, as well as by writers, By 2000, a persuasive US-published compilation, *The Wake Timberland Book of Irish Women's Verse*, depicted a wide-ranging and different rule of composition. In 2002, two advance volumes of the Field Day compilation showed up, an enormous act of collaborative grant devoted to the women's convention in Irish composing.

2.2.2 Literary Allusion in poetry of Seamus Heaney

Literary allusion has been the subject of much fascinating discussion in the last twenty years due to theoretical interest in intertextuality, presupposition, and impact. As a result, the nature and capabilities of the gadget are now well understood. A literary allusion is any reference, whether overt or subtle, to another literary work that is "sufficiently overt" for readers with the necessary skills to notice and comprehend it (Peri 290). It is not to be confused with "intertextuality" in the "involuntary" definition of the word; rather, it is "a poet's deliberate incorporation of identifiable elements from other sources" (Miner 38–39; and see Alter). A literary allusion, according to Ziva Ben-Porat, has a "built-in directional signal" or "marker" that may be recognized as an element or pattern that belongs. By definition, an allusion must be allusive (passing or indirect), which is why it differs from what is known as a reinscription. Robert Alter misrepresents Wallace Stevens' "Peter Quince at the Clavier" as referring to the Apocrypha story of Susannah and the Elders (133–34) and Gerard Manley Hopkins's sonnet "Thou art indeed just, Lord" as referring to the lines in Jeremiah that are its Latin epigraph and are translated in its first three lines (135–39). These are reinscriptions, or, to use Alter's own phrase, "midrashic" amplifications of antecedent texts, not allusions to them (132). Nor is an allusion the same as a quotation—the exact and openly signaled transfer of one text into another. "Quoting poems" means "incorporating phrases in the new poetic text that precisely duplicate the verbal patterns of the original source, stealing for the new poem the conceptual content and the texture of a previously existing text," according to Leonard Diepeveen in his study of American Modernist poetry. The precise texture of quotations creates a "disruption" in the host text, but "alluding texts attempt to assimilate their borrowings and do not present the allusion as a self-contained texture..

The key distinction, according to John Hollander, between an echo and an allusion is that the latter "does not depend on conscious intention" (64). However, in many instances, the author gives no overt indication of conscious intent.

2.2.3 The feminine principle in Seamus Heaney's poetry

Therefore, the Earth Mother herself and man's attraction to both the land and women are the sources of the female principle.

It is a theory that identifies some fundamental traits that all females, whether they be human or animal, alive or inanimate, have. For Heaney, a lady, an otter, a cow, or a water pump might all represent feminine energy. The feminine principle, wherever it may be found, denotes a quality of otherness in women, an innate difference in the way they view and respond to life. Her acts are frequently instinctive; she senses and feels things more deeply than men do, making felt experiences normal for her. Mostly because he finds it hard to comprehend how she knows what she knows, he feels she's strange and frequently has misgivings about her. But in her absence, he feels fractured and lost. In Heaney's poetry, man must come to trust the woman and rely on her greater insight into the creative desire that drives life. Man achieves self-completion, renewed vigor, and heightened sensitivity to life's secrets through union with women. Life might start to become a fruitful continuum rather than a linear frustration because of the potential for fulfillment in such a relationship. Consequently, the feminine essence and the Earth Mother are linked to the ring or circle.

2.3 The History of Ireland

Beyond the Alps, the Irish people have the oldest traditions of any race in Europe, and they have also been settled on their own land for the longest. They documented their original origins in northern Spain as soon as they learned to write. The three sons of Mileadh of Spain, Heremon, Heber, and Ir, arrived in Erin during the reign of Alexander the Great and drove out the Tuatha Dé Danann, according to the ancient Leabar Gabála, or the Book of Invasions. The Tuatha Dé Danann were a great race, semi-divine in their abilities of magic and wizardry; the Firbolg were a dark, short, plebeian race; and the Fomorians were gloomy giants of the sea, among other races that possessed land before them. All of the later Irish royal clans descended from Mileadh's three sons. The legend of "Meela Spaunya" is still told today, wherever Irish is spoken, and belonging to the ancient Milesian race is a noble distinction.

According to contemporary scholars, the first people to inhabit Ireland were neolithic men who used flint. Later, dark, diminutive people from the Mediterranean who used bronze—possibly the Firbolg of our traditions—arrived. It was later claimed that a race known as the Picts, or "the Cruithne" in Irish, had settled in Scotland and Northern Ireland. Then, in 350 B.C., tall, reddish-blond-haired people from central Europe known as Celts arrived, speaking a tongue related to Latin. The British Celts, who were their cousins and came from France and the mouth of the Rhine, invaded and conquered Britain, while the Gaelic Celts, who came directly by sea from south France and maybe northern Spain, conquered Ireland. Central Europe had formerly been home to a vast Celtic empire, but it had finally shrunk to Gaul and northern Spain between the Germans on the east and Rome on the south. Ireland is the only remaining Celtic nation-state in the world. Britain and Ireland were the final two countries the Celts conquered.

2.3.1 The Identity in poems of Seamus Heaney

The idea of character is, at best, troublesome to characterize. Robert Penn Warren recognizes the tricky, multifaceted nature of the term "character": "On this word will center, around this word will thicken, a dozen issues will shift, shading into each other.*' Seamus Heaney famously addressed the risky issue of Irish character in a 1974 survey of P. V. Glob's *The Hill Individuals*: "In Ireland, our sense of the past, our sense of the present, and indeed our sense of character are inseparably joined." For Heaney, a number of components of personality are indistinguishable. His scholarly personality is bound up with his family's legacy of rural labor, his Catholic childhood, and his social family line, counting centuries of struggle with Britain as well as decades of conflict between Protestants and Catholics.

In *Character, Youth, and Emergency* (1968), clinician Erik H. Erikson clarifies character as a cognizant sense of person uniqueness, an endeavor for progression of encounter, and a sense of having a place or solidarity. Showing human development and personality as an arrangement of "emergencies," he characterizes an emergency not as

"a danger or a condition of up-and-coming calamity," but maybe as "a fundamental turning point, a significant minute of increased helplessness and potential when improvement must move one way or another, marshaling assets of development, recuperation, and advanced differentiation." ' For the cutting-edge essayist, the emergency of personality includes a persistent battle to discover his possess put inside the community of the world and inside the scholarly rule.

The matter of character is particularly troublesome for Irish citizens, who must go up against a cumbersome social and authentic bequest that incorporates both their relationship with Britain and the reality of political and partisan conflict in their country. In this regard, Ireland appears to have an inconsistency, as Elmer

Andrews watches in his talk of "Bogland," the concluding sonnet of Heaney's moment collection, Entryway into the Dim: "Regularly, millions of a long time would offer assistance to a nation to attain and characterize itself. Not so in Ireland.

2.3.2 The reflection of Henny's childhood in his poetry

Growing up as the eldest of nine children of an agriculturist and as a Catholic in an overwhelmingly Protestant environment in Belfast had a profound effect on Heaney as a child. ' His sonnets are habitually sharp and overwhelming diversions of life in a rustic community and of recollections of boyhood went through within the wide open. i An encouraging impact on much of his work was the Irish ceremonies specialist on passing, where, being the eldest of his family, it fell upon him to speak to them at funerals. Heaney says, "My childhood was full of passing. The location of a body was very common to me. I'm certain that all those funerals and corpses had some definite effect.

Heaney's "Memorial Service Rights" (North 1975) draws on the poet's childhood encounters. In this sonnet, Heaney takes after a realistic account of recollections of funerals in his childhood with a picture of funerals on a national scale—the perpetual "neighborly murders" of the inconveniences—and consolidates this with a vision of an ancient burial service ceremony winding "towards the hills." The lyric depicts the burial ceremonies of a relative. For the artist, "venturing in to lift the coffins" moves him into "masculinity." He "shoulders" an obligation as the eldest child who must speak to the family on such events.

The artist, at that point, moves to depict the dead with distinctive subtle elements that clearly indicate the profound engrave of such encounters cleared out within the poet's intellect. The dead had

"their eyelids sparkling" and "their dough-white hands) shackled in rosary globules." (Italics mine) The knuckles, nails, and wrists, "submissively inclined," are portrayed distinctively. (Italics mine.) But the two italicized words appear to jolt inside the setting of the sonnet.

The dead have no control or will and, thus, do not need to be shackled or portrayed as being submissive. Maybe the dead were defiant in thought and in deed, and by being so accomplished, a kind of respectability and peace the writer misses presently as he composes.

2.3.3 The Nature in the poetry of Seamus Heaney

The most clear is Heaney's symbolism of nature. Heaney's pictures of nature, not as they were the foremost dramatic, but moreover, exceptional words and starting expressions. To be specific about his cautious thinking about the verses of nature, he uses all of his phonetic quality and aptitude. In Heaney's verse, one of the most persuasive topics is nature.

Terence Browns claims he has an "exceptional blessing in realizing the physical world naturally and with an energetic economy. "Heaney can bring ordinary characteristic occasions some time recently to the reader's eyes".

In his verse, nature could be a noteworthy subject. "The put of composing" implies the complex ways in which the domestic locale of Heaney is interlaced with his concept of composing." For him, the act of composing is genuine and nonexistent, composed and verbal, a lasting record, and a palimpsest always composed over by an era of inhabitants. (Russell, 2016, P. 2). In this manner, the work of Heaney depicts the inspirations of life at the cultivate where Heaney went through his early childhood in Mossbawn. Here, nature is the source of childhood and motivation.

In Heaney's verse, the terms "nature and landscape" are utilized to allude to a wide range of diverse interlacing places that interface to form a complex net of meaning; this is often in line with Tilly's concept of nature and scene as "a set of social places." Barnes and Gregory claim that, concerning the two terms, "while put, is classically conceived as bounded and circumscribed, constituted by diverse highlights and shapes that extend as distant as the eye can see."

In any case, Heaney's scholarly career begins with humble goals, as evidenced by his diving into the history of his youth. All things considered, he inevitably extends his self-excavation to include a shared history. He likes to think of his lyrics as soundings that investigate a shared and reduced community within the scene. By taking it into a significant relationship with the past, he tries to portray and decipher the display. He sees history, dialect, and myth as related to nature, with region and scene represented by a sense of the powers of nature. This farmland is hallowed. He is extraordinarily sensitive to the symbolic quintessence of characteristic objects and structures. In him, they conjure a profound sense of the numinous. He is open to instincts, which interface the scene with human female brain research and sexuality. Nature gets to be a memory, a continuum, a devotion, a mother who is startled, fruitful, and a voracious darling. Hence, in his childhood dread of nature on and around the family bequest, the sacrosanct picture of a put has its roots.

Chapter three

Analysis

3.1 Summary

The speaker of this poem remembers a recurrent event from his early years: every August, he would gather blackberries and savor their delicious flavor. There would be one ripe blackberry at the beginning of the week, but before long, every other berry would be ready to be picked. But picking blackberries was a transient pastime, as the fruits would rot and expire in about a week. The speaker acknowledges that, although constantly knowing that they wouldn't, he would hope that they would stay longer every year.

3.2 Themes

Heaney explores themes of youth and nature in this work. The poet highlights and describes events from his youth, tying these two topics together. He remembers spending time outdoors gathering blackberries when they would ripen. This poem expresses a lot of longing for bygone days. It also makes reference to time's unabated march forward. The blackberries will always run out.

3.3 Analysis “ Black berry – picking by Seamus Heaney”

Late August, given heavy rain and sun

For a full week, the blackberries would ripen.

The reader can infer from the first two lines that "blackberry picking" occurs in the late summer, most likely in the countryside, as blackberries don't typically

grow in urban areas. The reader is also informed by the speaker that certain prerequisites have to be met for this to occur. The blackberries would ripen in the summertime if there was plenty of sun and rain. If the circumstances weren't right, the experience wouldn't occur. Additionally, the use of the verb "would ripen" suggests to the reader that this incident occurred in the past. The speaker's memories have not faded with time, and the poem's remaining passages are replete with stunning depictions of the natural environment. After that, the speaker tells the reader.

At first, just one, a glossy purple clot

Observing Heaney's diction is also crucial. He refers to the blackberry as a clot rather than calling it fruit or berry, which reveals the berry's texture and feel in addition to its color. When pressure is applied, what happens to a clot? Like the first blackberry of the season, it bursts.

You ate that first one and its flesh was sweet

Leaving stains upon the tongue and lust for

The speaker takes the reader into the recollection in lines five through seven. Here, Heaney employs personification. Though summer isn't literally bloody, the blackberry juice symbolizes the season's energy. The speaker describes a nearly sexual sensation after consuming the first blackberry of the season, leaving him craving more. The speaker and his pals would go out and gather as many blackberries as they could shortly after the first one ripened.

Then red ones inked up and that hunge
Sent us out with milk cans, pea tins, jam-pots
Where briars scratched and wet grass bleached our boots.

To get to the blackberry patches, the speaker and his pals would have to go through uncomfortable wet boots and briar scrapes, but it didn't stop them. They didn't discriminate about the kind of container they brought along; as long as it held a reasonable amount of blackberries, that's what they'd take.

Round hayfields, cornfields and potato-drills
Until the tinkling bottom had been covered

The speaker admits that picking blackberries can be difficult because the patches are out of the way. Heaney describes the appearance of the blackberries in the speaker's pails using a simile.

With green ones, and on top big dark blobs burned
With thorn pricks, our palms sticky as Bluebeard's.

Alliteration is also used in line fourteen, where Heaney emphasizes the idea of the blackberries resembling eyes in a bucket by repeating the letter B in nearby words. This poem demonstrates Heaney's penchant for using literary tropes, which is well known. The following phrase, "Blackberry Picking," makes reference to Bluebeard, one of the most well-known and lethal pirates in history.

In this line, Heaney expands on the metaphor of summer's blood. Similar to Bluebeard, after one of his well-known battles, the speaker and his buddies had the fruit's blood on their hands after harvesting the blackberries from the patch. The following line carries on with this pirate theme. The orator declares,

We hoarded the fresh berries in the byre.
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would
The speaker hoards his in the same way that a pirate would.

The poem's initial seventeen lines are juxtaposed in lines eighteen through twenty-four. The last part of the piece details the inevitable, which is that the fruits cannot stay ripe forever. The first half of the work is full of vitality. One word best describes this shift in tone: but. Once as many berries as possible were harvested, they would start to rot and ferment. In addition to seeing the fruit deteriorate, the speaker and his companions could also smell it: "The juice was stinking too." Heaney closes the poem with a very depressing tone. These last few words demonstrate how cyclical nature is. The speaker knew that every year would be the same as the one before, even though he always hoped the berries wouldn't disappear so quickly.

3.4 Literary allusion

The poem "Blackberry-Picking" by Seamus Heaney contains several literary allusions that enhance its themes and meaning. Heaney's references to literature and mythology contribute to the poem's exploration of the fleeting nature of desire and the inevitability of disappointment.

One notable allusion in the poem is the reference to the Greek myth of Tantalus. Tantalus was punished by the gods and trapped in a pool of water, with fruit

hanging just above his reach. In "Blackberry-Picking," Heaney compares the moment of anticipation before eating a freshly picked blackberry to Tantalus's endless longing and unfulfilled craving. This allusion suggests that while desire can be intense and exciting, it often leads to dissatisfaction and unattainability.

"You ate that first one and its flesh was sweet
Leaving stains upon the tongue and lust for"

Another literary allusion in the poem is the reference to the Adam and Eve story from the Bible. The line "Each year I hoped they'd keep, knew they would not" echoes the biblical concept of the fall from grace. Just like Adam and Eve's forbidden fruit, the ripe blackberries represent a temporary pleasure that cannot be preserved or sustained.

These literary allusions in "Blackberry-Picking" deepen the poem's exploration of human desires, their transience, and the inescapable cycle of hope and disappointment. By drawing upon well-known myths and stories, Heaney invites readers to consider universal themes and reflect on the limitations of human nature.

The poem "Blackberry-Picking" contains a literary allusion to the biblical story of the Fall of Man in the Garden of Eden. The reference is made when the speaker describes the blackberries as "a glossy purple clot" and "sweet flesh would turn sour." These lines evoke the idea of forbidden fruit and the consequences of indulging in something that ultimately leads to disappointment. This allusion adds depth to the poem by connecting the experience of picking

blackberries to the broader themes of temptation, desire, and the inevitable decay of earthly pleasures .

Chapter Four

Conclusions

4.1 Conclusions

Considering Seamus Heaney to be among the best poets still alive in Ireland. Heaney, a Northern Ireland native who splits his time between his Dublin home and his teaching position at Harvard University, has garnered admirers from across the globe and earned major literary honors in England, Ireland, and the US.

Though well-liked by academics and critics, he is a poet who is also well-liked by the "common reader." Heaney's focus on contemporary Northern Ireland contributes to his appeal. Its native culture and language have been eradicated by English dominance, and its cities and farmland are suffering from civil strife.

The Irish Troubles affected and altered individual lives, and the Catholic farm kid from County Derry became an empathetic observer and historian of these events.

He is acknowledged as a poet who has displayed the highest caliber of work in offering a cogent picture of Ireland, both historically and contemporarily. In the pre-modern world of William Wordsworth and John Clare, Heaney's poetry "is, after all, distinctly provincial poetry, largely rural in its subject matter and traditional in its structure—a poetry that seems like a deliberate step backwards." It represented a rejection of most contemporary poetic fashions.

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