

***CULTURAL IDENTITY IN SEAMUS HEANEY'S POETRY****Ludmila Martanovschi*

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Critics who proliferate in writing studies about Heaney and mere readers who encounter his volumes or selections from his poems in various anthologies turn to this poet with different motivations in mind. Hereby the reader hopes to find answers concerning the question of identity that underlies all literature irrespective of place and time. Close analysis of poetry is informed by knowledge of his lectures, interviews, and books of criticism, all of which enable insight into his complex literary personality.

Heaney considers “identity” an important locus of his preoccupations and in one interview he sounds the tensions within by saying that one is “unique” as long as he is “multicultural”, “a conglomerate of identities, of truths”<sup>1</sup>. The idea of *multiplicity* introduces the need to analyze the cultural facets of the same individuality in detail. The discussion of the cultural matter in terms of the Irish–English confrontation apparent in Heaney’s literary and non-literary works represents the central part of a comprehensive map for the self–other relationship. The fact that the individual is a contender as far as the cultural or national ground is concerned represents the main issue here. The idea of battle with the already determined context in which one has to assert himself is universal, especially in terms of cultural criticism.

Irish literary personalities give this battle a special poignancy throughout the history of English letters. Present research in the domain of Irish Studies whether conducted in Europe or elsewhere emphasizes the problem of identity for such writers as Swift, Goldsmith, Sheridan, Shaw, Yeats or Beckett. As a Romanian tackles the delicate issue in her article “Ireland, Dublin, Ulster – Names?” all of these are seen as Heaney’s Predecessors and just like him they have “identity in excess offered by their belonging to two cultures”<sup>2</sup>. The fact that “they bring otherness home by dipping their pen into the other’s ink”<sup>3</sup> is the inspired phrase for what insiders

term more radically. As an Irishman rewrites the history of literature in terms of cultural contexts in his *Inventing Ireland*, he selects two somewhat bitter testimonies. Declan Kiberd quotes first Oscar Wilde's "The Saxons took our lands from us and made them destitute ... but we took their language and added new beauties to it" and then James Joyce's "The Irish, condemned to express themselves in a language not their own, have stamped on it the mark of their own genius and compete for glory with the civilized nations. The result is then called English literature"<sup>4</sup> in a demonstration of the multiplicity of selves encountered in the artist as an Irishman.

Multiple rather than merely double identity can be invoked especially in the case of the twentieth century writer, whose horizons have surely grown wider and positively so. In Heaney's case estrangement from his childhood's Derry and youth's Belfast by living in the Republic of Ireland and teaching in Britain and in the United States of America constitute formative experiences and often times are referred to in poetry. With a declared intention of looking at the aesthetic, along side the historical, dimension of the literary work the present approach will deal with the self's topical responses to experiences as they appear in the poems to be analysed.

With this clarification in mind the controversial notion of geographical or cultural exile acquires new values. A poet with a large variety of cross-cultural experiences, John Montague, voices the tension inherent in the term "exile" ironically: "while accepting that they are marked by Ireland our countrymen have a long habit of exile, most often through necessity, but also through curiosity"<sup>5</sup>. From afar the eye can have a better perspective of whatever takes place in its original, even structuring, space, and does not need to necessarily betray the initial cause. And this distance refers both to space and time. Exile into a century that seems to repeat old dramas requires an awareness of former constructions of national identity and an effort to transcend them through new approaches to the "hearth" theme<sup>6</sup>. This is what Heaney does starting from his earlier works.

*North* (1975) addresses the stereotyped dichotomy of masculine Saxon versus feminine Celt along traditional lines in 'Ocean's Love to Ireland' and prefigures a novel view in 'Act of Union'. Among those who

attest to the land's feminine nature are voices in the present as different as Edna O'Brien's in her autobiographical book: "Ireland has always been a woman, a womb, a cave, a cow, a Rosaleen, a sow, a bride, a harlot"<sup>7</sup>, and John Hill's in a documented study:

"In Jacobean Ireland, sacred royalty is politicized. The young woman ...whom the ruthless master abuses expresses the poet's lamentations concerning the defeat and exile of the old Gaelics and has represented our way of preserving cultural identity"<sup>8</sup>.

Although Irish, these affirmations are consistent with the English colonial discourse that describes the contrast between Irishness and Englishness in terms of barbarism and civilization, chaos and order, sensibility and reason, Catholicism and Protestantism, subdued and victorious. From Edmund Spenser to Matthew Arnold the difference between the two paradigms is perpetuated despite the change of nuances<sup>9</sup>.

The subsequent self-definitions on the part of the colonized contain positive terms reversing the balance, but do not remove the polarity. After a detailed outline in the history of literature up to recent times when the conflict opposes "the settler and the native", Terence Brown concludes that with Heaney:

the familiar contrast between imperial England and untamed Ireland is re-cast as a contrast between male and female, the contemporary calamity being understood as the inevitable outcome of an historic sexual assault<sup>10</sup>.

The "re-casting" that takes place is certainly meant to overthrow the scale. From the onset, borrowing the title from the historical figure that one is to subvert in the poem is a cunning strategy. 'Ocean's Love to Cynthia' by Walter Raleigh is abused intertextually by a masked avenger and becomes 'Ocean's Love to Ireland'. The allusions to this character's adventures, his part in the colonization of Ireland and the Spanish-Catholic defeat at Smerwick in 1580 need decoding<sup>11</sup> before going deeper into the text. Apparently there is no involved voice to take sides. However, the poem

resorts to linguistic devices that en-stage that unperceived position. On the one hand, there stands the colonizer's dialect of English and willful action: "Speaking broad Devonshire, / Raleigh has backed the maid to a tree / As Ireland is backed to England"<sup>12</sup> while, on the other hand, there lies the colonized with her inaudible Irish: "The ruined maid complains in Irish, / Ocean has scattered her dreams of fleets". The land possessed by the ocean is the underlying metaphor for the relation between the two languages each acquiring its specific status in terms of political precedence and not in terms of inherent qualities.

In *'Act of Union'* a clear-cut voice in the first person utters the imperial claims using present tense. England represents himself by signs of power such as: "kingdom", "conquest", "legacy" and pushes Ireland into the sphere of: "colony", "half independent", "pain". A tone of nostalgia for a lost Paradise can be detected in the sensual language used to inscribe the "I" – "you" relation:

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.  
 I am the tall kingdom over your shoulder  
 That you would neither cajole nor ignore(N, 40).

The masculine discourse is ego-centered and deprecatory towards the feminine interlocutor. It breaks her body into pieces: "back", "arms", "legs", "heaving" part standing for breast, "shoulder" so that he can control her. Moreover, in the second part of the poem the same voice refers to the "parasitical and ignorant" offspring resulting from the act of union. This abortive entity representing Ulster is a source of war and destruction for both parents who cannot sign a "treaty". The ending of the poem has been interpreted as a proof of Heaney's pessimism<sup>13</sup> and impossibility to foresee a resolution to the political situation<sup>14</sup>. One cannot be misled and consider the strikingly obtuse England speaking in the poem as Heaney's real voice. On the contrary, Ireland, who is designated through her "tracked / And

streichmarked body, the big pain / That leaves you raw, like opened ground again” (N, 44), implicitly has a right to acquire her own conscience and assert her own attitude. As time passes the metaphor “opened ground” demonstrates its mediatory potential, survives the crisis in Ulster along with ‘Act of Union’ and becomes the title of the latest collection of verse signed Seamus Heaney in 1998.

Both the poet’s selection and critical opinion agree that the response to pressures in contemporary Northern Ireland at the time of *Wintering Out* (1972) and *North* (1975) still presents an important literary value since the poet deals primarily with language “both as an instrument of cultural domination, and as a historical deposit”<sup>15</sup> and in this way, with the political tensions as such. The first volume, *Wintering Out* contains poems such as ‘Anahorish’, ‘Toome’, ‘Broagh’ whose titles are placenames as much as they are part of the inherited language. With Heaney land is language and language is land.

As he shows in a lecture first delivered in the Ulster Museum and then published as ‘The Sense of Place’ in *Preoccupations* the matter is central to the literature written on the island. As a starting point, he acknowledges the existence of the “dinnseanchas”, some old Celtic poems and tales that “relate the original meanings of place-names and constitute a form of mythological etymology”<sup>16</sup>. Poets in recent times return to this tradition and reshape it in different ways. The title of John Montague’s volume *The Rough Field* translates the Irish *Garbh Faiche*, in English “Garvaghey”, the placename where the poet comes from, and writes an etymologising and nationalistic poetry. Patrick Kavanagh’s titles such as *Shancoduff* carry no such implications and show his option for a politically neutral landscape, but one that contains more personalized overtones.

In his understanding of placenames Heaney problematizes the English–Irish double inheritance by encoding in verse the universality of the first and the locality of the second. Educated in the language of Shakespeare and the Romantics one cannot but recognize the formative influence English has upon his poetic art. Heaney expresses this idea talking about his etymological poems in an interview:

I had a great sense of release as they were being written, a joy and devil-may-careness, and that convinced me that one could be faithful to the nature of the English language – for in some senses these poems are erotic mouth-music by and out of the Anglo-Saxon tongue – and, at the same time, be faithful to one’s own non-English origin – for me that is County Derry<sup>17</sup>.

In English the poet expresses his “personal conviction that things/places utter a language we have the obligation to decipher”<sup>18</sup>, but it is in Irish that he listens to his native lands. What is the poet’s true idiom then? A poem like ‘Anahorish’ tackles the issue by situating the speaker in a privileged relationship with the placename invoked as its title. Both the English reader, for whom the translation is given in the very first line: “place of clear water”, and the Irish-speaking one, for whom this information is redundant (although important in its translatability), cannot relate to the name in terms of “my” place. Music and immediately accessible meaning pass on to the reader so that the latter can appreciate them. But there remain unrecoverable nuances that only the ear in the poem can hear:

*Anahorish*, soft gradient  
of consonant, vowel-meadow,

after-image of lamps  
swung through the yards  
on winter evenings<sup>19</sup>.

A whole personal history hides under the surface of one name. The memory that encapsulates the “mount-dwellers” and their lamps does not belong only to the speaker. That remembered image connected with *Anahorish* projects in a larger context since the adverbial phrase and the tense of the verb imply repetition, atemporality. The writing of the poem is imposed by the need to be faithful to one’s own sense of place and to that of the community.

The debate whether the poem “provides an image of the transcendental unity of the subject, and correspondingly of history, exactly in so far as it is represented (...) as a property of the subject”<sup>20</sup>, as a critic has stated, or whether the subject addresses the difference between present and past instances of the self, as we are tempted to consider here, is less important. What occupies a front position is the stress on the tonality of the Irish language. Technically designated as constitutive parts of the sound system of a language, “consonants and vowels” acquire a material dimension by the side of such landscape elements as “gradient” and “meadow”. The whole of the poem, although written in English, centres on one Irish word that appears in the title and at the heart of the poem. Anahorish bears the “cipher” of the land as well as rich emotional inflections.

From beginning to end, the poem is a plea for the preservation of original placenames and of feelings, spirituality attached to them and so is ‘Broagh’. This text includes three linguistic segments written with italics and is even more technically informed. The marked “*O*”, “*Broagh*”, “*gh*” appeal to the ear and not to the eye as they stand for phonemic transcriptions more or less accurate:

The garden mould  
bruised easily, the shower  
gathering in your heelmark  
was the black *O*

in *Broagh*,  
its low tattoo  
among the windy boortrees  
and rhubarb-blades

ended almost  
suddenly, like that last  
*gh* the strangers found  
difficult to manage(WO, 17).

Leaving aside the many speculations on the spelling of *gh* which should probably appear as /x/<sup>21</sup>, one clear message the poem conveys is that those who are not sure about how to look at or voice it, are “strangers” to the place. The poet poses the matter of identity in terms of mediation. His task as a poet is to make the reader feel less alienated from something inherently local – the sound typical of his region. He seems to tame the roughness of the place and of the word through verse. As a peacemaker he attempts to assuage the gap between present-day inhabitants of the land and intruders. Such a gesture is sometimes interpreted as a direct reference to reality:

Heaney attempts to construct a ford between past and present, and somewhat optimistically, between Nationalist and Unionist. If left to themselves, he implies, perhaps the Ulster Catholics and Protestants might one day learn to accept each other’s traditions and acknowledge the rich diversity of their linguistic heritage<sup>22</sup>.

Interpreted politically, the poetic stance in the topographical poems pre-figures a character’s role in a play by Brian Friel called *Translations*. An Irishman named Owen has the official function to pronounce all the Gaelic placenames on the map of his native country and provide an English translation either by approximating the sounds or by giving the equivalent meaning in this second language<sup>23</sup>. In his work as translator he cannot preserve the stories connected to some of the names and seems not to care about them as repositories of tradition. This position is ironically exposed, as, for some time, he ignores the alteration of his own name in the mouth of the English colonizer.

To be named is to be assigned an identity. To define your position in relation to that name is to be aware of your cultural assignation. Friel’s character allows dispossession of his own and his country’s names and so denies in a way his national essence. The poetic voice in Heaney’s poems reveals the necessity to keep pronouncing placenames whether purely Gaelic or of mixed origin (Irish–Scottish–English): Anahorish, Broagh, Toome, Moyola, Mossbawn, Beldberg, Glanmore.



Thus an audible voice, in the literal sense of the word, inscribes the text with its own sense of self, a sense that emerges out of the land. A third poem selected reinforces the idea from its very opening: "My mouth holds round / The soft blastings, / *Toome, Toome*"(WO, 16). It goes on with the "I"'s descent into previous layers of the sounded word until it reaches a primeval point: "alluvial mud that shelves / suddenly under / bogwater and tributaries". The implication is that a placename bears the whole history of a people. The marks in its body enumerated in the poem: "flints", "musketballs", "torcs", "fish-bones" belong to various strata of the "land language". The latter idiom helps one in discovering the past and, through it, one's present rootedness in one's cultural heritage.

This note is sounded in Heaney's own speech already mentioned. With his well-known talent for finding exactly the right phrase for things long hidden inside, the speaker concludes in 'The Sense of Place': "We are no longer innocent, we are no longer just parishioners of the local (...) We are dwellers, we are namers, we are lovers, we make homes and search for our history" (P, 148). Reading this statement an English critic falls upon the agentive noun formed from the verb "to dwell"<sup>24</sup>. The conservatism of such a word could be traced back to Wordsworth: "What dwelling shall receive me, in what vale / Shall be my harbour, underneath what grove / Shall I take my home (...)"<sup>25</sup>. However, Heaney's poems show that his use of the word is far from Romantic. If the nineteenth century poet "sees his chosen spot of earth as a retreat from experience"<sup>26</sup>, the twentieth century Irish lecturer talks about his generation's self-assertive public consciousness, which also informs his poetry. The innocence of the pastoral is replaced by a search for the dwelling places that will strengthen national identity. The Irish historian Roy Foster finds a slightly different stress for Heaney's phrase: dwelling should take place among the landmarks of one's country and with awareness of the rich diversity in Northern Ireland<sup>27</sup>.

One of the short self-definitions quoted, "we are lovers", has more than one explanation. Love for your inherited home goes hand in hand with love for invented homes you discover during your lifetime. Such a discovery is Jutland. It recurrently appears in several poems that constitute the first part

of the volume *North* and are known by the name of “bog poems”. ‘The Tollund Man’ from *Wintering Out* announces the theme and the technique underlying ‘Bog Queen’, ‘Strange Fruit’, ‘Kinship’, ‘The Grauballe Man’ and many other pieces among which ‘Punishment’ has a special relevance for the question of identity. In all of them Heaney draws upon the work of a Danish archaeologist P.V. Glob, who wrote a book about prehistoric bodies preserved for many hundreds of years and unearthed from the Northern lands in the 1950s. ‘The Bog People’ provides anthropological data and visual support inspiring for the poet who relates not only to the corpses but also to those foreign places.

In ‘*The Tollund Man*’ the speaker has access to that world only through representation. However, the contact is intimate. From the very first line: “Some day I’ll go to Aarhus” (WO, 36) to the last stanza “Out there in Jutland / In the old man-killing parishes / I will feel lost, / Unhappy and at home” (WO, 37) a sense of belonging with the natives of that country creeps in. At this point the projection is centred upon discovery and love of the other. The conquest and knowledge that would complete Todorov’s scheme devised in *The Conquest of America. The Question of the Other*<sup>28</sup> intervene years later in a poem called ‘Tollund’. Published in *The Spirit Level* (1995), this later piece transcribes the experience of entering the Danish lands as remembered reality. The account comes from memory and is given in the past tense using a different, mature style.

Although divided by so much, both poems sustain a revelation of the other in one’s own self. Along Todorov’s lines, Heaney’s poetry makes one understand that each individual is no longer homogeneous but has something heterogenous inside, moreover “that the self is another at the same time and because it is itself”<sup>29</sup>. In the first part of ‘The Tollund Man’ a description of the unearthed man is a poetic translation of self-discovery. All the details build around one verse: “Bridegroom to the goddess”. The goddess is Nerthus, an earth deity similar to Demeter in the Greek mysteries at Eleusis. She promised abundant crops in return to sacrifice. The bridegroom is the hanged young man out of the bog. Through an intricate play of references,

the phrase could send as well to the person who perceives the picture i.e. the speaker in the poem.

The ambiguity is necessary for the second part to develop. The "I", a voice belonging to the Irish present, asks the land to preserve the bodies of some men slaughtered by an opposing group. Such a prayer could come only from a bridegroom connected invisibly to the feminine land spirit. He believes in redemptive prehistoric powers and at the same time admits to his Christianity:

I could risk blasphemy,  
Consecrate the cauldron bog  
Our holy ground and pray  
Him to make germinate

The scattered, ambushed  
Flesh of labourers,  
Stockinged corpses  
Laid out in the farmyards(WO, 37).

The superimposed Catholic consciousness checks the identification with the pagan lore. But then, what lies at the core of contemporary killing in Northern Ireland if not paganism? The answer is never a resolution but a step further into questioning.

The third part of the poem presents the uneasiness the visitor will feel in the newly found home. In the projected journey to Aarhus uttering names of places without knowing the local tongue is only a tourist fallacy from the speaker's perspective. He feels justified in his love for another's land. In fact, he is projected in a position imagined earlier for the non-Irish speaker. He reenacts the stranger's difficulty to pronounce Irish placenames already stressed somewhere else in the volume. So, not homeliness, but unhappiness is the predominant note on which the poem ends.

Without ignoring the obvious differences, one finds similarities between the visitor to Jutland in search of a self-definition and the conqueror of America. The latter is said to have found a mirror image in the territory

conquered only in cultural readings such as Todorov's. The sense of loss in the self-aware poet is akin to what the Spaniard must have felt on American ground in his conquest of the "Indian" tribes. Despite the outward show of power, the conquistador was lost in his confrontation with alterity.

The parallel is supported in the 1995 poem *Tollund*. This time actual knowledge of the country prevails over photographic representation of historical findings. Driving through the heart of the land the speaker selects another type of information. The road signs bear a double inscription: both in Danish and in English, moreover: "The byroads had their names on them in black / And white; it was user-friendly outback / Where we stood footloose, at home beyond the tribe"<sup>30</sup>.

Consumerist society conventions are exposed here: signs do not preserve the names of places in the original form but use easy-to-read translations. A community with an important heritage is compelled to enter industrialism. English as the *lingua franca* of the tourist industry may be just a new form of refined and self-imposed imperialism. The ignorant visitor acknowledges his misplaced interest in a self-reflexive manner. His cultural preoccupations for the other surrender to egotistic purposes: "to make a new beginning / And make a go of it, alive and sinning" (SL, 69).

The poem *Tollund*, which is a poetic revisitiation of an old site, indicates the direction in which one should continue the analysis of the "bog poems". The self-reflexive voice and the varied techniques of representation make them interesting for the postmodern reader today. When the volume *North* appeared, Heaney's critics looked at the way history was distorted into myth. Seamus Deane, for example, refers to the poet's "transmuting all into a marriage myth of ground and victim, old sacrifice, and fresh murder"<sup>31</sup>. As shown in the case of 'The Tollund Man', the remark may be accurate, but it leads to accusations of the poems from socially oriented critics. Declan Kiberd talks about a seductive "aestheticization" that distances the reader from contemporary violence<sup>32</sup>, while David Lloyd thinks these productions unpleasant, because "the contradictions between the ethical and aesthetic elements are resolved by subjugation of the former to the latter"<sup>33</sup>.

It can be argued that such insights are valuable not in their negative evaluations, but in their reconsideration of Heaney as myth-maker. Iron Age fertility rituals with their sacred justification for sacrifice represent original myth. What Heaney does in his poems is an interpretation of them. Re-modeling is even more important for twentieth century consciousness than merely re-producing.

As Mircea Eliade has defined the concept, “myth” refers to “an event that happened in primordial times, the fabulous times of the beginning”<sup>34</sup>. For the mentality of the person adopting it, the myth has an intrinsic, not an associative value. What appears when a myth loses its sacredness is called allegory. In Heaney’s case we can feel justified, for the time being, to speak about allegory, a “process obviously subsequent to myth-making and, as the name shows, deriving its sense from ‘speaking otherwise’”<sup>35</sup>. As Vera Calin shows in her study of allegory, all definitions imply a level of significance and a level of expression<sup>36</sup>.

In *Punishment* the underlying ritual is an Iron Age one: girls’ heads are shaved for adultery and then the girls are drowned in a peat pit. Heaney portrays such a victim and draws upon anatomical details: “the nape of her neck”, “her naked front”, “her ribs”, “her nipples”(N, 30). Looking at this remnant of an ancient culture, he interprets the mythical inheritance. At the level of expression, he punishes himself in the present tense. His love for the other is a hideous sin. The girl had been punished for love and adultery and scapegoated by a community with strict laws: “her noose a ring / to store / the memories of love”. He deserves to be punished for exposing her body in the act of writing despite his love for her: “I almost love you / but would have cast, I know, / the stones of silence. / I am the artful voyeur” (N, 31).

The verses remind one of Christ’s urge to him who is without sin to cast the first stone on the adulteress in front of the crowd. The reference brings forth a Christian dimension and opens up the level of significance. In fact the speaker punishes himself for keeping silent about contemporary acts of punishment. In recent times, Catholic girls from Northern Ireland are the bog girl’s sisters. They are “cauled in tar” (N, 31) for their “loyalty” to Protestant soldiers. To be a voyeur is the only self-conceived role which the

“first reader” (Ricoeur’s term for the self-aware writer) plays in the text. If writing does not expiate the sinner in his own eyes, it does so in the reading a postmodern critic applies to the text.

The need to condemn sectarian violence openly is replaced by a subtler address of the question of history. The collisions between Jutland and Ireland, the Iron Age and the IRA, the description of the girl in motion and the reference to her “sisters” constitute a montage and not just mere allegory<sup>37</sup>. In his analysis of one of the bog poems, Thomas Docherty comments upon this cinematic technique of having a moving picture in front of our eyes:

Heaney’s task in the text is to write in the interstices of history itself, to be historical and to be aware of the flow and movement of history, history as ‘becoming’ even as he writes – or because he writes – the poem<sup>38</sup>.

Heaney’s merit, then, is that his intuition of a space organized primarily by temporal determinations and not by spacial ones is harmonized with contemporary concepts of criticism and the latest philosophical views on these two fundamental categories.

#### Notes:

<sup>1</sup> Mihaela Irimia, ‘Seamus Heaney, coerența mizeriei noastre’, *Cotidianul – Litere, Arte, Idei*, 12 septembrie 1994, p. 4.

<sup>2</sup> Mihaela Irimia, “Irlanda, Dublin, Ulster – nume?”, *Secolul XX*, No. 4-6, 1996, p. 26.

<sup>3</sup> Ibid.

<sup>4</sup> Declan Kiberd, *Inventing Ireland: The Literature of the Modern Nation*, Vintage Random House, London, 1996, p. 35.

<sup>5</sup> John Montague, *The Figure in the Cave and Other Essays*, The Lilliput Press, Dublin, 1989, p. 208.

<sup>6</sup> John Montague dedicates a ‘Hearth Song’ to Seamus Heaney sounding the tensions in the poet’s relationship with his home and the poem is anthologized in Frank Ormsby (ed.), *Poets from the North of Ireland*, The Blackstaff Press, Belfast, 1993, p. 111.

<sup>7</sup> Edna O’Brien, *Mother Ireland*, Weidenfeld and Nicolson, London, 1976, p. 11.

<sup>8</sup>Romanian version used: John Hill, 'Un arhetip al sufletului irlandez', translated by Bogdan Stefanescu, *Secolul XX*, No. 4-6, 1996, p. 33.

<sup>9</sup>A whole range of writings from Edmund Spenser with 'A View of The Present State of Ireland' to Matthew Arnold with 'On The Study of Celtic Literature' is discussed in Terence Brown, *Ireland Literature: Selected Essays*, The Lilliput Press, Mullingar, 1988, p. 3-10.

<sup>10</sup>Idem, p. 11.

<sup>11</sup>Blake Morrison, *Seamus Heaney*, Methuen & Co. Ltd., London, 1987, p. 6.

<sup>12</sup>Seamus Heaney, *North*, Faber and Faber, London, 1975, p. 40. The primary sources will be given paranthetically in the text.

<sup>13</sup>Blake Morrison, *op. cit.*, p. 66.

<sup>14</sup>Andrew Murphy, *Seamus Heaney*, Northcote House Publishers, Plymouth, 1996, p. 46.

<sup>15</sup>Graham Martin, 'John Montague, Seamus Heaney and the Irish Past' in Boris Ford (ed.), *The New Pelican Guide to English Literature: The Present*, Penguin Books, Harmondsworth, 1990, p. 392.

<sup>16</sup>Seamus Heaney, *Preoccupations: Selected Prose 1968-1978*, Faber and Faber, London, 1980, p. 131.

<sup>17</sup>Quoted in Bernard O'Donoghue, *Seamus Heaney and the Language of Poetry*, Harvester Wheatsheaf,

Hertfordshire, 1994, p. 61.

<sup>18</sup>Mihaela Irimia, *op. cit.*, p. 28.

<sup>19</sup>Seamus Heaney, *Wintering Out*, Faber and Faber, London, 1972, p.6.

<sup>20</sup>David Lloyd, 'Pap for the Dispossessed: Seamus Heaney and the Poetics of Identity', in Elmer Andrews (ed.), *Seamus Heaney: A Collection of Critical Essays*, The Macmillan Press, Hampshire, 1992., p. 100.

<sup>21</sup>Bernard O'Donoghue, *op. cit.*, p. 63.

<sup>22</sup>Michael Parker, *The Making of a Poet*, Gill and Macmillan Ltd., Dublin, 1993, p. 99.

<sup>23</sup>Brian Friel, 'Translations' in *Selected Plays*, Faber and Faber, London, 1984, p. 409.

<sup>24</sup>John Lucas, 'Seamus Heaney and The Possibilities of Poetry' in Elmer Andrews (ed.), *op. cit.*, p. 117.

<sup>25</sup>Quotation from William Wordsworth, 'The Prelude': idem., p. 118.

<sup>26</sup>Ibid.

<sup>27</sup>Roy Foster, 'Varieties of Irishness', Inaugural Lecture in Maurna Crozier (ed.), *Cultural Traditions in Northern Ireland*, The Queen's University of Belfast, Belfast, 1989, p. 31.

<sup>28</sup> Romanian version used, Tzvetan Todorov, *Cucerirea Americii. Problema Celuilalt*, translated by Magda Jeanrenaud, Institutul European, Iasi, 1994.

<sup>29</sup>Mihaela Irimia, *The Stimulating Difference*, Editura Universitatii, București, 1995, p. 274.

<sup>30</sup>Seamus Heaney, *The Spirit Level*, Faber and Faber, London, 1995, p. 69.

<sup>31</sup>Seamus Deane, 'Seamus Heaney. The Timorous and the Bold' in *Celtic Revivals*, Faber and Faber, London, 1985, p. 179.

<sup>32</sup>Declan Kiberd, *op. cit.*, p. 594.

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<sup>33</sup>David Lloyd, *op. cit.*, p. 106.

<sup>34</sup>Mircea Eliade, 'Aspecte ale mitului', quoted in Vera Călin, *Alegoria si esenele*, Editura Univers, București, 1969, p. 41.

<sup>35</sup>Vera Călin, *op. cit.*, p. 40.

<sup>36</sup>Idem. p. 10-5.

<sup>37</sup>Eisenstein's definition of montage as something that "arises from the collision of independent shots" quoted in Thomas Docherty, 'Ana-; or Postmodernism, Landscape, Seamus Heaney', in Anthony Easthope and John Thompson (eds.), *Contemporary Poetry meets Modern Theory*, Harvester Wheatsheaf, Hertfordshire, 1991, p. 72.

<sup>38</sup>Ibid.