

Irish Identity in Seamus Heaney Selected Poems

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Abstract

This paper aims the thematic analysis of Irish identity in the noble winner's poems, Seamus Heaney. Through the history of Ireland and its people how they suffered under the British Imperialism beside the sectarian conflicts that held in Ireland. Heaney's Bog poems search about the origins of Irish identity, through his first four collection, *Death of the Naturalist*, *Door into the Dark*, *Wintering Out*, and *North*. The selected poems of these four collections are like a chain for the bog poems of Heaney which is about bog people as Heaney used them as a symbol to Irish identity.

Keywords: Identity, Irish identity , Bog poems , British Imperialism

1. Introduction

The matter of Irish political conflict raised from the early nineteenth century till 1922, this is for the Republican of Ireland while in the Northern Ireland the conflict continued between the two communities Catholic and Protestant. As the idea that cultural identity is at the heart of the Northern Ireland crisis'' (Lundy and Mac Polin 1992: 5) became a part of traditional wisdom. Going through discussing the history of Ireland especially Northern Ireland and the issue of its identity limiting to specific by taking from the land of conflict and troubles Seamus Haney as the spokesman of identity in Northern Ireland. Heaney tried in his poems to combine personal memories with the image of Irish landscape of Northern Ireland however his reflection on his childhood had given a way to darker aspects of social and political violence of Northern Ireland. As a regard of the Irish culture and history strongly influenced in his works as Heaney in his Noble Lecture claims his belief "Poetry can create an order which is at once true to the impact of external reality and sensitive to the inner laws of the poet's being." However Heaney was not a political poet but his language became political through his poems as a result of the bad situation of his native Ireland especially Northern Ireland. In an interview with Brian Donnelly, in 1977, Heaney talked about the relationship between poetry and politics that brought about Northern Ireland conflict that he used a metaphor of 'roots' in a connection with a sense of selfhood and identity and it is clear that the concept of identity formed by the concept of place as explained his own reaction to these stresses that exemplified his view of the aesthetic that capable of converting individual ideas of selfhood and identity. He spoke that the Northern Ireland conflict that stress the poet to

reveal the roots of the conflict' and to 'speak up for their own side' and it has forced every one of them, myself included, to quest closely and honestly into the roots of one's own sensibility, into the roots of one's sense of oneself, into the tribal dirt that lies around the roots of all of us. It has forced us to look back, and it has also forced us to do something even rarer-to look forward and say not so much 'Who am I, who was I? But 'who really do I want to be, what kind of man do I want to be? (Donnelly 1977, 60)

Moreover the issue of Irish identity raised with the historical conflict of Ireland since the colonization of Britain in Ireland ,so this issue is turned from religious identity to social and cultural identity. Beside that in the early 1970s following the attempted of political violence identities became more centralized issue. Though for Catholic, it was important to define themselves as Irish and for Protestant it was important to be British. The conflict of Northern Ireland and its history made Seamus Heaney to search for the Irish identity through his volumes of poetry *Death to the Naturalist*, *Door into the Dark*, *Wintering Out*, *North* ,*Field Work* and *Station Island*, especially his early collection in which the bog is the starting point for the study of the past as he returned in some works to the "bog people" bodied preserved in the land of Denmark and Ireland" While from the *Door into the Dark* onwards Heaney was to elevated the bog into a symbol of Irish identity, potato, as an emblem for his race's suffering." (Parker,69) The bog mixed with work of Seamus Heaney as a usable subject for his collections of poetry and it became a very rich source of cultural identity. He is also tried to develop his own myth of Irish national identity, and by using "our predicament" he refers to the Troubles in Ireland as he is became "a search for images and symbols adequate to our predicament"(Collins 2010,54)

As far as he started with digging in his first collection *Death of the Naturalist* which was the beginning of searching the bodies of the bog people through earth digging by hearing the voice deep into the earth. He ended his second collection "The Door into the Dark" with "Bogland" poem which was a precursor for his follow collections as "Wintering Out" and "North" were fully about the bog people and the history of Irish that how their body preserve in the bog land by English invaders as Anglo-Saxons during the Iron Age and continue to his

time. He tried to find the bodies and bring-inning them out to know their identities. The relation between the first four collections and its emphasis on bog bodies that accumulate Irish history to uncover the national identity of Ireland. As he thought "I have always listened for poems, they come sometimes like bodies come out of a bog ,almost complete, seeming to have been laid down a long time ago, surfacing with touch of mystery."(Green 1983) Nevertheless, Heaney through his Bog poems in his first four collections are a metaphor for the Irish identity. The poems are 'Bogland', 'Tollund Man', 'Bog Queen', 'Grabualle Man', 'Punishment', 'Strange Fruit', and 'Kinship'. In the four collections "Death of the Naturalist", "Door into the Dark", "Wintering Out", and "North", the latter is the most important one, in which Heaney writes during the Conflicts in the Northern Ireland. By using the bog people as a victims of ritual sacrifices of Iron Age that are in the Denmark museum, Heaney compared to the sacrifices of his Northern Ireland whom they killed for the religious excursions. With use of history and myths Heaney employs the metaphor of digging to search of his Irish identity. Whenever he talked about Irish History the point turned to political and British colonizers so that through his poems Heaney can be seen as a personal poet that has been changed to political poet and rooted his 'Irishness' that searched for Irish identities and he used the bog as a symbol of Irish identity.

2. Irish Identity and British Imperialism

Irish people, like any other nations have its origins and identity. According to archeologists Ireland has been inhabited before 9000 years. The Irish people were ethnic groups in Ireland. As the study of identity holds the issue of nations, nationalist, ethnics and culture. The origins of the Irish people are Gaelic as a native people, for White described "an historical Irish national identity shaped by mythical Gaelic origins, Catholicism and agrarianism". Plantation in Ireland by King Henry II caused to create antagonistic ethnicities in Ulster as Protestant and Catholics, as in the late 16th and 17th centuries, by forcibly expelling native Irish in their land and planting by loyal English and Scottish Protestants. The Irish Catholics became labours and stayed in poverty, this was as a result of was ethnic cleansing and population replacement However, during twelfth and thirteenth centuries the Anglo –Normans conquered Ireland and become a part of Irish Catholics. The two main ethnic groups raised the problem of identity as Catholics and Protestant communities. The Gaelic Catholic northern region of Ireland continued to refuse the English rule.

Irish identity composing two communities or cultural traditions, this was the cause of the extreme political situation and conflicts of what was called the 'Trouble' in Northern Ireland in 1980s and 1990s. In the specific context of the Northern Ireland problem, the study of discourse and political actors, the matter of national, nationalist and religion become clear. Moreover the conflict between the ethnic groups caused the clash of identity as this was held by the British colonizers. For the Ireland identity related to political activity, not about the recognition of some common origins. The process of constructing identity is never completed for Ireland. As a nation of the basis of its identity attempt for political activities, nationalism becomes a powerful group. Anthony D. Smith suggests that "National identity involves some sense of political community which implies; at least some common institutions and a single code of rights and duties for all the members of the community".

Nevertheless, the attribution to the cultural nationalism tried to get independences from the British Empire in the early of twentieth century; this is under the value of nation's identity. The Irish nationalists crowded behind the Gaelic League organizations in which they celebrated Irish language, sports, music, art, and tradition. So the effective relationship between society, the nationalists and cultural has been realized while they tried to establish the distinctiveness between Ireland's culture from its British neighbor. "A common by product of identity construction around society's cultural elements is national stereotypes." (Billig, 1996) The matter of identity rose from Northern Ireland in which it is related to the conflict that continues to play out in the term of nationalist against unionist identification. For instant identify two strands to Irish national identity by O'Mahony and Delanty (1998); "it is back ward looking, seeking a return to traditional, Catholic Ireland". The two communities in Northern Ireland seeking to their identity relying on religion and power. The unionist community who are Protestants identify themselves with Britain as its patron state. However by expressing the sense of Britishness through social and cultural activities of Orange parades and the commemoration of the two world wars, they intimate their loyalty to British Crown and State. They look Britain as their homeland, as they work to achieve their goal in which Northern Ireland be a part of United Kingdom. Even though the dangerous of Protestant identity come through establishing united Ireland. Beside their religion and traditions that would be at stake within Irish Catholic state. Regardless of the nationalist's identity that are Catholics, identify themselves as Irish Catholics in which focuses on Gaelic Athletic Association and the Irish language, with Republic of Ireland. For John Barry, the idea of how 'loyalty' is bound up with identity "The relations that constitute one's loyalty to particular institution, places and people are constitutive of one's identity and membership of the valued community that shares that loyalty."(Barry) Moreover Barry notes that British state is not recompensed the unionist sense of Britishness, as this caused the unionists to feel insecure.

Unionist culture and collective identity are problematic to the extent that their sense of 'Britishness' required some recognition and acknowledgement of this form the British people and the British state. But since this recognition and affirmation is not forthcoming, the leaves the Ulster unionist identity unstable and unsure. (Mc. Evoy, 2008, p.11).

So that the Irish identity interferes with the aspect of religion and political between ethnic groups as a result of British colonization, however this non-recompense of British colonization is worried the unionist to grantee the confession of their identity by the British people and British state.

In accordance, clinging to religious beliefs by Irish people are not because of their faith, this is because the means political resistances to British imperial policy and as a symbol of their identity. As Wallis notes that religion is a sign of identity in the situation of inter-group conflicts. Basically the connection between Irish Catholicism and national identity becomes stronger to resist against the British colonizers. As it cites "religion and the language as a symbol of the Irish nation and national identity." (Girvin, 1986) While McCaffy add ethnic origins as a new characteristic to Bromage suggestion that "language, religion, and land are the central components of traditional Irish identity" (Bromage, 1968). As at the end of 19th century in a conflict with the British Empire, the origin of Irish identity linked with the use of Irish cultural nationalism. The development of Irish nationalism began to produce ideas and images of an ancient, ethnic identity before to the colonial time. This was directly affected to transfer into the identity of the post-colonial and independent state. At the end of 19th century, such a search of ancient identity and heritage give a birth of the Celtic Revival and the sense of being a unique people. So that the term 'Englishness' used for centuries by Irish identity, to define it is not. For the meaning of exploring Irish shared identities, Ireland within post-colonial looked for the adaptation of hybridity theory.

3. Thematic Analysis of Irish identity in Heaney's Bog poems

The landscape, history, and myth of Ireland offered Heaney to expiries through his poems. However the history and political issues is the most powerful subject for his poem as the aesthetic of his poems represents through social violence of Northern Ireland. Since Heaney grow up in the time of violence and political problems under the British Imperialism in Northern Ireland, most of his works are about his place, history, nationalism, and cultural of Irish identity .Regardless of living in exile from a stage of his life, Heaney still couldn't leave the wound of his society and homeland to be deeper as he tried to cure his society's wound by his works." An Irish poet has access to all this (English literary tradition) though his use of the English Language, but he is unlikely to feel at home in it." (GT p.9)

Heaney searches the troubling equivalent between sectarian killings in his own North and the ritual sacrifices to the goddess in early Iron Age people across other part of Northern Europe, is the most remarkable symbols of sorrow can be found in the Bog Poems of the 1970. The Bog Poems are the "Bogland", final poem of Door into the Dark, "Tollund Man" and " Bog Oak", of Wintering Out , and Part I of North which are, " Bog Queen", The Grauballe Man", " Punishment", and " Strange Fruit". The origin of these poems in P.V. Glob's The Bog People is familiar, but it is as well as to prosper Heaney's account and the impact of his poems:

It [Glob's book] was chiefly concerned with preserved bodies of men and women found in the bog of Jutland, naked, strangled, or with their throats cut, disposed under the peat since early Iron Age times. The author, P.V. Glob, argues convincingly that a number of these, and in particular the Tollund Man, whose head is now preserved near Aarhus in museum at Silkeborg, were ritual sacrifices to the Mother Goddess, the doggess of the ground who needed new bridegrooms each winter to bed with her in her sacred place, in the bog, to ensure the renewal and fertility of the territory in the spring. Taken in relation to the tradition of Irish martyrdom for that cause whose icon is Kathleen Ni Houlihan, this is more than an archaic barbarous rite: it is an archetypal pattern And the un forgettable photographs of those victims blended in my mind with photographs of atrocities, past and present, in the long rites of Irish political and religious struggles. (P, p 57)

The Bog People, written by P.V. Glob and first published in 1969, it contains photographs of the Iron Age men and women who have been killed and whose bodies preserved by the tanning agents remarkably. It goes back for two thousand years. Many of those are victims of ritual sacrifices. As the Norsemen first invaded Ireland in 18th century and Heaney started to cultivate the open parallel between their hardy and violent culture and the one that divided contemporary Ireland as British colonizers.

Moreover Heaney's love to the ground can be felt from his first poem "digging" in Death of a Naturalist, he is admire by the green hills, rivers, and creeks of Ireland but his interest is much deeper than that. From digging the ground not as an archeologist, but as a poet could reach to the Bog Bodies. Searching on bodies identity in which he continues in his last poem of the second collection, Bogland in Door into the Dark. This become a symbol of Irish identity as he developed in his third collection Wintering Out and fourth collection North .The bog and the bog bodies offer Heaney a political language of consciousness about Ireland Trouble, as religious and political

conflicts that held between Catholics and Protestant in Northern Ireland. It is a response of the Trouble in which he concentrates on history, myths and the bog poems. In an interview Heaney telling John Haffenden that:

" I 'm certain that up to North, that that was on book; in a way it grows together and goes together. There has been a good bit of commentary about the metaphor of digging and going back, but luckily that was unselfconscious...the kind of unselfconsciousness that poets approaching the age of forty know they won't have again!(Haffenden, 1981:64)

So Heaney planned from his first collection "Death of the Naturalist" how to find a link between his first four collections ,as he used the bog with metaphor of digging ,in which the bog provide Heaney with a link to the Iron Age culture existing at the base of his imaginative ancestry. Heaney's bog like Kavanagh's clay, it is the great denier always modifying deceiving magnanimities by reminding us the origin of our earthly born.

3.1 Bogland

The closing poem of the Door into the Dark and the formal initial poem of the Bog poem. Also it reflects Heaney's close ties to the Irish landscape. The origin of the title comes from Ireland's swampy countryside also from Heaney's childhood memory of the domestic desire generated by the exploration of an elk's skeleton remains in a bog near his hometown." I began to get an idea of bog as the memory of the landscape, or as a landscape that remembers everything that happened in and to it." (Heaney, 2002, 25)So that one of the universal theme of the Bogland poem is the search of national identity. It is more nationalistic and about the essence of Ireland, and its origin is in digging metaphor.

The poem begins with a nationalistic tone as the possessive pronoun 'we'. He uses more than once to connect himself with his people and to convey the sense of unity with the land. Beside his people he wants to connect with history and myths of Ireland. He emphasizes in the poem of the layers of the land, as the layers 'crusts' which symbolizes different period of Ireland. The layers of history "bog that keep crusting continuously expand, so that land looks to stretch forever in both dimensions horizontally and vertically. The bog at first reveals nothing as the absence statement, in which each layer is a page of history, yet like the encroaching horizon.

By presenting culture as a landscape of permanent of transformation, Heaney avoids the problems fundamentality of Irish culture. Rather, they are the aggregation of thousands of years of history which becomes mixed and confused in many layers of collective cultural consciousness than that Ireland and the Irish become simply identifiable entity intent on just by political and religious affiliation. With "Bogland", Heaney makes his first decisive move in the agon with Yeat's " reclaiming the bogs both as a subject for poetry and as a central metaphor that will organize that poetry." (Burris, 1990, 82) Moreover Heaney dares to go back to the source of the racial unconsciousness by the beyond tribal memory. As the bog is the sources of Irish memory and ancestry through the constantly of the land that links the present to the past. To find the authentic root, which is hidden in Irish myth and history one must work hard. The bog contains an organic record of each generation that has lived on it; however it serves as a landscape's archetypal memory keeping everything that has occurred.

The bog offer Heaney not only a span, but the depth with the full understanding that "digging" may never end while it brings the motif of digging and exploration to bring the treasure to light. The poems conclusion is neither positive nor negative, Heaney uncovers increasingly ancient levels of cultural and consciousness as he digs deeper. He could reach to the edge on the mysterious origins of history itself. As a result of that, free from political and religious, he could explore his origins in the dark root of Ireland. He tries to find a core, a final center but it is "bottomless".

"Bogland"

We have no prairies
To slice a big sun at evening -
Everywhere the eye concedes to
Encroaching horizon,
Is wooed into the cyclops' eye
of a tarn. Our unfenced country
Is bog that keeps crusting
between the sights of the sun.
They've taken the skeleton
Of the Great Irish Elk
Out of the peat, set it up
an astounding crate of air.
Better sunk under
More than a hundred years
was recovered salty and white.

the ground itself is kind, black butter
Melting and opening underfoot,
Missing its last definition
By millions of years,
They'll never dig coal here,
Only the waterlogged trunks
Of great firs, soft as pulp.
Our pioneers keep striking
Inwards and downwards,
Every layer they strip
Seems camped on before.
The bogholes might be Atlantic seepage.
The wet centre is bottomless.

3.2 Wintering Out

It is Heaney's third collection, published in 1972. The title of the book of "Wintering Out" was "Winter Seed" as it takes from the image in one of the book's most famous poems "Tollund Man", "His last gruel of winter seed/ Caked in his stomach" (WO 47). As from the duality and ambiguity of all the poems, 'winter seed' is comparatively optimistic. By "Wintering Out" Heaney attempts to outlook the crisis of Northern Ireland after 1969, however the book's title refers to an Ulster word means to 'survive crisis' and the features of this crisis become the subject of the poems.

At the beginning of "Wintering Out", Heaney is indicating towards his own political constituency in the inscription to the book, in which it introduces the theme 'disorientation, place, history, and the collective fate' and the theme sound through the directions which "the drive from present to past, past to present, future to past" (Parker 1993; 93). However Heaney describes the continuity of political condition where, "we have to live with the army 'where we survive explosions and funerals, and where 'soldiers with cocked guns are watching you'" (1980:31). Beside that he constitutes the questions on people's minds as the identity of 'the next target on the Provisional list, or whether the resultant reprisals won't strike where you are' (1980:31). As well as Heaney is confessing about the deep enthusiasm that allows people to kill each other in the name of sense of identity as an acceptable symbolic words which interacts with social and cultural context.

In addition, poems of high degree of clearness contains in the first part of "Wintering Out", the poems that deals with Heaney's early contribution to English letters. However "The Tollund Man" appears in Part One, where the difficulties and complexities of the personal and communal identity searches by Heaney searches the difficulties of personal through references of land, language, history, and myths, as the corresponds of the more personal poems of Part Two, the "winter seed" is very optimism part. As a regard of the bog poems in this collection "The Tollund Man" has created and taking it is own mastership in modern letter. It responds strongly to the photographs in Glob's The Bog People, as they alone cause wonder and curiosity. Explaining "The Tollund Man" as the only bog poem in this collection, since the chapter is about the Bog Poems.

3.2.1 "The Tollund Man"

The Tollund Man was a victim of Nordiac fertility ritual who had been hanged to satisfy mother goddess for renewing and fertility of the land in spring. He refers to almost preserved Iron Age body in which he had been discovered in Danish Peat-Bog in 1950. His body was naked except for the cap, hungma'snoose, and belt. "The Tollund Man" shapes significantly in the development of Heaney's Iron Age mythology. By expanding the bog metaphor that raised in the The Tollund Man, Heaney deepens his search for identity through mythic and archeological lines. The poems divided in three sections, first section of the poem, Heaney promises to make a pilgrimage to the land of Aarhus:

Someday I will go to Aarhus
To see his peat-brown head,
The mild pods of his eye-lids,
His pointed skin cap.
In the flat country nearby
Where they dug him out,
His last gruel of winter seeds
Caked in his stomach,
Naked except for
The cap, noose and girdle,

I will stand a long time.
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,
Trove of the turfcutters'
Honeycombed workings.
Now his stained face
Reposes at Aarhus.

Heaney sees the Tollund Man as his ancestor of the Irish people, a moderation of ancestral exorcism and injustices. This paralleled to the lost life in Irish political and religious struggles, the sacrifice of Cathleen Ni Holihan, as he becomes an archetype for the Irish fight against the injustices. In accordance the Tollund Man is a victim sacrificed for the goddess Nerthus, there is an imaginary direct relation between the body and goddess as a distance of the historical witness. The sense of describing him as "Bridegroom" that cannot mean anything other than victim and that "She lightened her torc", "Torc" is not only a rope at the bridegroom's throat, but also refers to the tribal collar of twisted gold worn by Celt, Saxon, and Viking. In origin it is a decorative- ring indicating faithfulness to the goddess Nerthus, in Heaney's poem, it expands to form a circle of violence that includes all the warlike communities in the North.

The violent-love making between the victim and goddess she "opened her fen" preserved the victim's body by absorbing it in her sexual 'dark juices'. This symbolizes the transmission of the sacrifice man to the earth. After many centuries, Tollund Man is dug up as the turf cutter discovers a winter seeds that caked in his stomach as he was a sacrificial victim to the goddess of germination. To Heaney the victim becomes a martyr whose blood works as the fertilizers for the land and whose death is the life for others. The victim keeps the gruel of the winter seeds within himself rather than in pockets like the younger fighters in the "Requiem of the Croppies" as their grave sprouted from the seeds in their pockets when they fell.

In section two, the poet directly connected between the bog sacrifices in Iron Age Jutland and victims of Irish sectarian struggle:

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

Heaney regards the 'risking blasphemy' in Christian terms, as he devoting the bogs as holy ground and pleading the involvement of the martyred Tollund Man. In addition Corcoran emphasizes on the religious aspects of the poem, comparing the body of the Tollund Man with " miraculously incorrupt bodies of Catholic hagiology", this seen as a sign that the Tollund Man " may be petitioned as a saint ". However Corcoran feels the hope in this section in which such petitioning may make the recent dead germinate " as his killers hoped he would make their next season's crops germinate" (Corcoran 1998:35). Beside that Molino stresses the role of the speaker in the poem, and focuses on the power of the poetry to transform," The Tollund Man into a transcendent power who may be able to transform modern-day victims into sacrificial victims as well" (Molino 1994:91).

About the second and third stanza of this part, Heaney derived from "part of the folk-lore of where I grew up," an event in which the Protestant paramilitaries killed the four brothers in 1920, as their bodies " trailed along the railway lines, over the sleepers as a kind of mutilation." (Parker 1993:107). This illustration of the barbarity inhabitants by some of the Christian of the Ireland. So for Heaney the Tollund Man looks like an ordinary Irish man ;therefore , all Irishman is Tollund Man, in which history comes back to undo the wrongs of the past.

3.3 North

Heaney's fourth collection "North" in 1975 that received widespread critical acclaim. As North is the most distinctive volume that developed as a poet , in which who had a special view on the conflict of Northern Ireland that come from the past of Irish. The argument is developed in both mythical and political dominant. In his imagination he connected a kinship of a spirit more than of blood, a lively link with whole heritage of his race.

This comes from the light of the distant past not only for Irish past, beside the Western Literature and historical past, Heaney knew through the truly ancient, the ancestor's distant kinsmen. As Homer was connected with Troy, Virgil with Greece, and Dante with Rome. In addition identity, culture and personal issues as the extreme worry in North.

The book divided into two sections, in the term of historical and geographical Ulster connected to Viking and to the "bog people" the individuals sacrificially buried in Danish bogs. This examines in part one of the collection while part two contains a power full serious of "personal" poems which produced the poet's direct reactions to the violence and hopelessness that flooded his land. Although the technique, tone, approach and the subject matter of the North make the two sections appear as two separate collections placed in a single volume, but still there is a unifying thread in North, in which both sections deals with Northern Ireland. Heaney tries to realize and concern the violence and colonization in his state beside his own reaction towards these problems. Heaney in North collection gives the birth to his society in which it has imaginative and ambitious digging of both historical traditional and racial heritage. Denmark's Iron Age, according to Heaney provides the terrible model for the Problems of Northern Ireland. He places the people of Iron Age of Tollund Man as central point of his backward glance, as he converts the defeated mythology of Iron Age of Virgil's "Eclogue" into the stony confirmable Iron Age of Ireland's remote ancestors.

In Part I of North, Heaney achieved expressing of his feeling through the study of connection between North Ireland and the bog-lands of Northern Europe. In his highly works "bog poems", as his own desire he uses the Irish necessity for "digging" as a metaphor for into digging the history of Ulster and into the Viking culture. Heaney in terms of finding a sufficient symbols for the situation in Northern Ireland by connecting between these bog people and the matter of Northern Ireland. He is attempting to distance and universalize his imagery. As he told Edward Broadbridge:

There's a kind of sectarian conflict going on. Something that was repressed and held under, but which has forced itself to the surface again, and I've tried to make a connection lately between things that come to the surface in bogs, in particular in Danish bogs, and the violence that was coming to the surface in the North of Ireland(Broadbridge 1977a:11).

Heaney connects the bogs of Northern Ireland with the Northern European bogs, where people were murdered as a ritual sacrifices to the goddess of earth. So Heaney tried to universalize the sectarian violence in his state were many Irish people killed under the name of religion, racial, and identity.

In addition, Heaney unlike Anon-European reader who might think that there is an actual, physical connection between the bog of Ireland and the bog people, he has sets out a purpose for making these connections and using bog people such as (Grauballe Man, Bog Queen) .Heaney contact the revenge, casual violence, and exclusiveness evident in the Viking culture, as he has a particular affection for the Viking period of Irish history. This can be seen clearly in (Norse Sagas such as Njal's Saga) similar to cultural and political conflicts in Ulster. On this aspect of Heaney's works, Terrance Brown in his book Northern Voices writes:

Heaney has explored these parallels between pre-history's feminine territorial religion that demanded human sacrifice, and Ulster's contemporary violence, through a sequence of poems which relate the recently discovered bodies of sacrificial victims in a bog in Denmark (Heaney learnt of these in P.V. Glob's book *The Bog People*) to recent republican atrocities. (Brown: 1975, 176-77)

On this aspect that Northern Ireland suffers from the authority of the British colonizers, as they murdered many people in Ireland. In accordance Heaney through a series of sacrificial victims of the Iron Age attempted to show the barbarity of the present in Northern Ireland.

As a result of this collection, North, it is clear that the two parts have the unifying thread as the conflict in Northern Ireland and the political situation in the state. Since the chapter is about the bog poems of Heaney, this section deals with bog poems in Part I of that book. The bog poems in this first part as the continuation of the previous sections are *The Bog Queen*, *Gurabella Man*, *Punishment*, *Strange Fruit*, and the sex collections of *Kinship*.

3.3.1 "Bog Queen"

Heaney's "Bog Queen", as a part of "Bog Poems" collections is written as a monologue spoken by the Queen. The skeleton of a woman was discovered on land belonging of Lord and Lady Moira, where in a peat bog on Drumkeragh Mountain in County Down South of Belfast, in the Spring of 1781. The body showed that she is an aristocratic lady of the Viking culture controlling Ireland in the tenth century. Heaney used the Bog Queen as a symbol of Northern Ireland, as Heaney's mythical connection between the current Northern Ireland and Iron Age Denmark was validates by her existence. By expanding the bog metaphor that raised in *Bog Poems*, Heaney increases his search for identity through mythic and archaeological lines. In accordance, Thomas Foster confirms that " the poem could be construed as the cornerstone on which Heaney builds the book [North], allowing the

connection between the two culture to be more than metaphorical fancy." (Collins, 91) Moreover, the body speaks about the decaying process that the body has been through till it dug up and discovered. Due to the English violence and colonizers, the poem is about a geography map to the body of Ireland, as it is taking and reciting the history. The decay of Queen's body just like the decay of Irish past, history and myths. The raise from the depth is the story of this poem. To gain strength and claim for dignity through Irish history, Heaney asks the people to depend on their past and see the beauty of the past and become strong to resist. Accordingly, the body is waiting and calling for raising and waking up just like her. In the matter of Ireland Heaney connected between the body and the land by "creeping influences". As a result of British involvement, the Irish history and declination of Irish culture decayed just like the body as Heaney symbolized the decay of the body for this issue. That is why Heaney trying to say, through history and myths of Ireland, Irish people could get back its strength and raise up, just like the body of a Queen although is decaying but still there is hope to wake up. In addition the body describes how she tempered as she barbered, and stripped by a "turf-cutter's spade" and how she suffered, but after all she tried to wake up and raise up. She survived in order to bring the violent of the past to be seen by everyone. Although the marked violence cannot be vanished from history, but still resisting and standing up is Heaney's message for the Irish people to build what is destroyed again. The hope of freedom comes from solidarity and rebellious. Heaney comes to the beauty of the Queen in which he compared it with beauty of the Ireland's myths and people. The Queen survived like Irish people however they tortured and murdered, so much lost in Ireland but still there is much to gain if they try to gather strength and dig up. Furthermore, Heaney with "a slimy birth-cord /of bog" suggests the sensory mixing of the Celtic genealogy and Germanic tribes of the North. It is not accident that the slow images "hacked bone, /skull-ware, /frayed stitches" produced those fabulous invaders of "North" from a phantom restoration followers, who lie "hacked and glinting/ in the gravel of thawed streams." The important of this parallel emphasizes by Thomas Foster as he noted:

The bogpoems, and "Bog Queen" more particularly, act as the pivotal point on which the volume turns. Most of part I to this juncture has concerned itself with Scandinavian history and instances of overlapping between that history and Ireland's. The remainder of the book concerns itself primarily with Irish history, especially the backgrounds and events of the Troubles in Ulster. The bog poems attempt to legitimize the bond between the two movements as something more than the poet's caprice or novel coincidence; rather, in demonstrating a common blood culture, the sequence insists on the historical nature of society's violence against its members, not as a way of sanctioning that violence but of comprehending it." (Foster, 58-59)

The Bog Queen belongs to the place of the given world to the large wave of nature and human history. As she puts on both the knowledge and the power of continues forces. Finally the body becomes free as the English brutality stopped now, she raised up as a symbol of new revolution to undo the mistakes of the history from the past. Just like Irish people the body is not giving up, no matter what is the current condition, there is no lose, the resistant is in the revolution. The Queen says in the last stanza "I rose from the dark, hacked bone", she tried to raises as she resists and she did raise however she is not stable. With the raising of the body Heaney offers an aspiration for the rise of Irish cultural identity and nationality. So if the Queen could rise after all these suffering and tortures then why Irish people couldn't? Heaney challenges his countrymen to resist against the injustices of the history by being extraordinary. In this poem the image of the Mother land (Ireland) metaphorically materializes to the goddesses who ask for sacrifices like Tollund Man and calling new sacrifices to get their freedom and save their national identity.

As a part of the his "Bog Poems" collection, Heaney's poem "Bog Queen" gathered the main themes of his Bog Poems, including religion and sacrifice, pain and suffering, conflicts within Irish society and the links between the past and the present. All this under the name of Irish national Identity and it is resistance to survive against British colonizers. As Heaney shows the importance of the Irish land as a Mother land, as he uses female to symbolize the Mother land. However Heaney to show his anger toward s the thoughts that Ireland is not learning from history, he uses the first person to identify himself with the Bog Queen. Through Bog Queen as a symbol of Ireland's history, Heaney shows that Irish history will never die, it is just preserved till one day, it will spoke out.

I lay waiting
between turf-face and demesne wall,
between heathery levels
and glass-toothed stone.
My body was braille
for the creeping influences:
dawn suns groped over my head
and cooled at my feet,
through my fabrics and skins

the seeps of winter
digested me,
the illiterate roots
pondered and died
in the cavings
of stomach and socket.
I lay waiting
on the gravel bottom,
my brain darkening.
a jar of spawn
fermenting underground
dreams of Baltic amber.
Bruised berries under my nails,
the vital hoard reducing
in the crock of the pelvis.
My diadem grew carious,
gemstones dropped
in the peat floe
like the bearings of history.
My sash was a black glacier
wrinkling, dyed weaves
and Phoenician stitch work
retted on my breasts'
soft moraines.
I knew winter cold
like the nuzzle of fjords
at my thighs—
the soaked fledge, the heavy
swaddle of hides.
My skull hibernated
in the wet nest of my hair.
Which they robbed.
I was barbered
and stripped
by a turf-cutter's spade
who veiled me again
and packed coomb softly
between the stone jambs
at my head and my feet.
Till a peer's wife bribed him.
The plait of my hair
a slimy birth-cord
of bog, had been cut
and I rose from the dark,
hacked bone, skull-ware,
frayed stitches, tufts,
small gleams on the bank.

3.3.2 The Grauballe Man

The dank lakes of Jutland provided Heaney a source of common identity between past and present as "ruminant ground". The Grauballe Man found in a peat bog near the Jutland of Denmark on April 26, 1952. He is one of the best preserved bog bodies in world, as the body determined to be from around 290 BC. The poem is an artistic description of a body that pulled out among bracken and peat, eleven miles east of Tollund, in Nebelgard Fen. At the beginning of the poem Heaney compared the body with landscape, as he compared with tar as if it is the same. His slashed throat compared to the victims of Ireland as they sacrificed. However the body's spine compares to the eel but it is about life's brutality of the Irish people, whom they suffer from the brutality of British colonizers. No one knows the crime of Grauballe Man just like Irish victims, they killed for no reason. Heaney forces himself to reflect the beauty of art against historical reality by using the metaphorical union between the man and the land. A fine drawn parallel can be seen in the poem between the victims of atrocities

past and present, In which sacrifices to Nerthus were often hooded, as well as recent victims of the Ulster Defiance Association:" Scores of young Catholics were found with hoods over their heads and bullets through their brain. Others were found in a condition better imagined than described, with mutilations, throat cuttings and every form of atrocity." (Coogan, 341)

Moreover Heaney's connection between the Glob's archeological discovery, unnamed Grauballe Man ,with centuries of old-cycle of violence in northwest Europe is just like Hill arranged to relate Joyce's mythic method to historical Offa of Mercia. Heaney could resolve the crisis identity for instant, within overtaking the boundaries of six northern counties of Ireland in which he places himself within a cultural and historical atmosphere. Heaney connected between the street violence of Ireland and the "slashed and dumped ". However the word dumped is not nice for the dead, but it is a hint for revolution and revenge. Nevertheless it is a symbol of a new born, and a new beginning. From the point of view of Irish resilience, Heaney sees the cruelty as something normal. Irish people preserving their memories of the past and learning from it as well as Heaney do so. Heaney tells Irish people that memory is there, it is the only thing to save them, and maybe it is buried under beneath the atrocities. What Irish people need is digging to reach their freedom and continue under the name of their Irish national identity.

Along with 'beauty' and 'atrocity', in the last tree stanzas, Heaney measures the art and reality. For instant much of the sense and imaginations motivates Heaney to raise the sufferer of religion to the sodality of the patrons, as the Grauballe Man suffered by the barbarous fate. All this obliges Heaney towards a heavier conclusion in which no one in the North could fleeing the load " of each hooked victims/slashed and dumped", and the evidence of his eyes.

As if he had been poured
in tar, he lies
on a pillow of turf
and seems to weep
the black river of himself.
The grain of his wrists
is like bog oak,
the ball of his heel
like a basalt egg.
His instep has shrunk
cold as a swan's foot
or a wet swamp root.
His hips are the ridge
and purse of a mussel,
his spine an eel arrested
under a glisten of mud.
The head lifts,
the chin is a visor
raised above the vent
of his slashed throat
that has tanned and toughened.
The cured wound
opens inwards to a dark
elderberry place.
Who will say 'corpse'
to his vivid cast?
Who will say 'body'
to his opaque repose?
And his rusted hair,
a mat unlikely
as a foetus's.
I first saw his twisted face
in a photograph,
a head and shoulder
out of the peat,
bruised like a forceps baby,
but now he lies
perfected in my memory,
down to the red horn

of his nails,

3.4 Kinship

The final poem of the bog poem sequence, in which it consists of six sections, each holds six quatrains. As the climax of the bog poems and centerpiece of the volume, Heaney's mythic North, both repeats and denies in this poem. The title of the poem offers the search of cultural identity in front of disunited culture, as the poem follows "the shifting and sucking of the bog itself" (Andrews, 96). Like the other bog poems, the sacrifices of the ritual victims take Heaney into the past. Heaney established a kinship between himself and his home bogland after his returning from a long journey to the distant country of the bog poems. As before men were strangled to death as they offered to the Earth Goddess, they fertility oriented as they sacrificed to the peat. This fertility oriented, is the cause for the existences and continuum of all living things including the poet. For Heaney the countless layers and levels of the soils of the modern world view which centered by man must be removed, if one tries and wants to reach the past to establish kinship. The peat is as "hieroglyphic" in which it is a hidden message to relate the victims and represent his closeness to the victims of Jutland, while "kin" to the bog of Ireland is "strangles victims". Despite of the ritual and cruelty in this land, Heaney takes step through origins. However the first four parts of "Kinship" offer the bog as a very rich source of identity

Kinned by hieroglyphic
peat on a spreadfield
to the strangled victim,
the love-nest in the bracken,
I step through origins
like a dog turning
its memories of wilderness
on the kitchen mat:
The bog floor shakes,
water cheeps and lisps
as I walk down

The second part of "Kinship", Heaney feels Gaelic roots from the taste of the bog. Concerning the relation of the lands of life, another important contrast implies. As a regard to the contrast the different creatures in the are referred to as "Ruminant ground" and "deep pollen-bin," in the world of bog, in which it's a living creature by itself. So that the bog related to the digestion and the organs implying fertility. Such items like killed fugitive, insatiable brides, sword-swallowers, refuse heap, kitchen wastes, icy historical dirt are preserved and well-kept by the bog as they find a fallow resting place. While for Heaney it's a resting and nesting ground. He can feel the darkness only from one side, while from another there is life and light that they can start a new life in it. This light is for rebirth, awakening and reproduction. So Heaney watches the bog as the life preserving and life producing resources.

Quagmire, swampland, morass:
The slime kingdoms,
Domains of the cold-blooded,
Of mud pads and dirtied eggs.
But bog
Meaning soft,
The fall of windless rain,
Pupil of amber.
Ruminant ground,
Digestion of mollusc
And seed-pod,
Deep pollen-bin.
Earth-pantry, bone vault,
Sun-bank, embalmer
Of votive goods
And sabred fugitives.
Insatiable bride.
Sword-swallower,
Casket, midden,
Floe of history.

Moreover, Heaney reminds "Yeats's Second Coming" in section four of "Kinship". Heaney's Bogland is different from the soft part of the bog is the hard basis, with "This center holds / and spreads." the bog performs a suitable metaphor for the paradox of life itself, as here the crisis of identity unsettles in meantime. However the bog is illustrated a world where death and life are seen as close as the bog to itself is "sump and seedbed, / a bag of waters / and a melting grave. Till here everything is nice and the pictures of peaceful while the word 'rots' brings back again the dryness of reality into happy allusion. "He describes the "appetites of gravity", this line shows the relationship of Heaney with world and his root has been found and accepted as his origin is identified. He tells "how I grew out of this"; Heaney marks his roots back to the origins of regional loyalty. As he outgrows this sense of loyalty. The sense of the poet is looking for his earlier embodiment of himself. Heaney was writing in a time when the IRA needs the support of the people in which many were joined the paramilitary organizations on both sides of the border. In the last stanza by using 'I' Heaney gives the nationalist background to himself and it is a power of aesthetic idea imagined by the use 'I' shows the gravitation pull to the land.

This centre holds
And spreads,
Sump and seedbed,
A bag of waters
And a melting grave.
The mothers of autumn
Sour and sink,
Ferments of husk and leaf
Deepen their ochres.
Mosses come to a head,
Heather unseeds,
Brackens deposit
Their bronze.
This is the vowel of earth
Dreaming its root
In flowers and snow,

Recalls for a hidden spade of Part Three is the sorrowful of the turf-cart sight in Part Five. He turns back to the myths of the fertility in the poet's memory it reclaims from Time to be perfected just like the spade. The turf- cart was used to take "Tollund Man" to his death; it also used to carry the statue of Nerthus on her spring journey. However Heaney showed his love for his uncle by mentioning the turf cart of his great uncle Hugh Scullion as Heaney celebrated a kinship of flesh and blood with the hand carved fellows. In which the cart took the victims to their death. Heaney integrates the bog victims and close relations, with the Northern Ireland victims. Heaney imagined the bog victims living participants of a rural culture and as his spiritual ancestor. The poet's close relationship to his uncle recalls the great respect of his grandfather in "Digging" and as for his father in "Follower".

The hand-carved fellows
Of the turf-cart wheels
Buried in a litter
Of turf mould,
The cupid's bow
Of the tail-board,
The socketed lips
Of the cribs:
I deified the man
Who rode there,
God of the wagon,
The hearth-feeder.

Using the historical denomination of Romans for the British soldiers in last part of Heaney's 'Kinship' as Heaney calls for Tacitus as a historian of Romans, He was the witness of a German sacred grove where sacrifices of human beings to the goddess Nerthus. Heaney calls him to witness the violent and the sacrifices of his land, and assist Heaney for accounting the 'Trouble'. He referred to the Bloody Sunday in Derry in 1972. When the British soldiers killed fourteen protesters of the civil rights march they were unarmed civilians. Heaney uses the metaphor to similar the contemporary killing of Northern Ireland to the ritual sacrifices of the German tribe whom they worshipped Nerthus or Mother Earth then drowning the slaves who participated in the

rituals. After the mother of autumn in part four now it obtain nomination. He refers to a colonial situation in which the sectarian conflicts and violent made them to kill each other in the name of religion as between the two divided communities Catholic and Protestant in Northern Ireland. As Heaney marked;

It turns out that the bog in Northern Europe in the first and second centuries A.D. contained shrines of the god and goddess of the time, and in order that the vegetation and the community would live again after winter, human sacrifices were made: people were drowned in the bogs Tacitus reports on this in his *Germania* ...Now in many ways the fury of Irish Republicanism is associated with a religion like this.... there are satisfactory imagination parallel between this religion and time and our own time. They are observed with amazement and a kind of civilized tut-tut by Tacitus in the first century A.D... (Heaney 851-853)

Heaney sees no different between the human sacrifices for the god and goddess of the past in centuries and his troubles land sacrifices by the British colonizers. However beside the political matter for his land, there is a religious sacrifice parallel to the Tacitus time, in which they kill each other in the name of religion. He seeks Tacitus to observe and understand the endless cultural conflicts.

Moreover, by mentioning the 'nothing will suffice', Heaney answered Yeats' question in 'Easter 1916' after the bloody consequences of the Rising, when he says 'O when may it suffice'. Like their Iron Age ancestors nothing suffices. What seemed for Yeats untried after sixty years became a certainty for Heaney. With a use of irony he ended his poem in which the best for Ireland is from the hope of the Tacitus distinction to analysis the patrician truth of this violence and butchery. This is a kind of irony is the evidence of confession of being scratched.

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
As the legions stare
From the ramparts.
Come back to this
'island of the ocean'
where nothing will suffice.
Read the inhumed faces
Of casualty of victim;
Report us fairly,
How we slaughter
For the common good

4. Conclusion

Irish nation, through centuries they were be under the violent of British colonizers unlike any other British colonials which lasted for some decades. The concept of identity could interfere with the history of Irish people while the British colonizers tried to transform the origins of Irish people through religion. The conflict of Irish identity continued issue for British colonizers. However the past Republic of Ireland doesn't related to the colonialism only the Northern Ireland have a violence and within the British colonizers regarding to the religious conflict between the two communities. From the land of the conflict, the voice of the Irish poet Seamus Heaney raises to demand the Irish rights through his poems. The Bog poems of Heaney evoke the original Irish identity with the attachment of place. From the metaphor of digging in his first collection *Death of the Naturalist*, on the Irish Bog land as an Irish inheritress, in which the bog land could, preserves bogies without being decay. From his first works, Heaney foreshadows about the Bog poems deals with Iron Age sacrifices for the goddess Nerthus. Heaney read the Glob's book and also he saw the photographs of these bog figures, especially the Tollund Man, Heaney regards him as his relatives and he would "write a poem about it" (Haffenden, 1981:57). Heaney's travel through the victims of the Iron Age helps him to dig into his memory and see a national excavation and he symbolized the bog people of ancient Europe of the violence and victims in Northern Ireland. The violence has come to the surface just like the bog bodies to reveal their identity and the violence is a

sectarian conflict for identity. The bog to Heaney is a catalogue of Ireland's long past and featured as a kind of geological memory bank Heaney says "The bog was a dark casket containing clues to our past and to our cultural identity"(Zuelow, 2009,214).The bog has the store house for the past of the Heaney's ancestors, as the sense of Irishness rooted in the timeless past of his imagination and the struggle of Irish identity that was past and modern. From all the bog bodies there was hope and resistance just like Irish identity which resists through the history of violence.

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