What are my notions: I was born here. Ireland.

—Traditions, Wintering Out

Introduction

Postcolonialism: Ireland and Seamus Heaney
Introduction

The advent of postcolonialism has resulted in significant changes in literature and culture around the world. The publication of Edward Said’s epoch making oeuvre *Orientalism* (1978), Frantz Fanon’s *The Wretched of the Earth* (1961), Homi Bhabha’s *Nation and Narration* (1980) and Helen Tiffin, Gareth Griffiths and Bill Ashcroft’s *The Empire Writes Back* (1989) have changed the shape of literary studies. Said’s book is a critique of Eurocentrism and Western constructions of the Orient. Postcolonialism analyses and scrutinizes the aftermath of colonization and its impact on new communities. Said’s book initiated an attack on the Western vision of Asian (specially the Middle East) and African societies. *Orientalism* is a Eurocentric concept for governing, dominating and restructuring the subaltern societies. Said suggests that such works were bound up with the route by which Europeans had sought to operate hegemony over other races and cultures. He argues:

Can one divide human reality, as indeed human reality seems to be genuinely divided, into clearly different cultures, histories, traditions, societies, even races, and survive the consequences humanely? By surviving the consequences humanly, I mean to ask whether there is any way of avoiding the hostility expressed by the division, say, of men into “us” (Westerners) and “they” (Orientals).\(^1\)

Postcolonialism, since then, has allowed an extensive range of investigation into the relations of power in various contexts. It explores the creation of empire and its colonial impact on the history, economy, culture and other cultural production of colonized society such as language, identity, race and gender. There have been substantial arguments over specific domains and definitions of postcolonialism. In a general sense, postcolonialism investigates the interaction between European nations and the countries they colonized. The term postcolonial incorporates colonized nations that have yet to achieve independence and also the minorities of the First World. It can even extend to independent colonies that now contend with the neocolonial forms of marginalization through capitalism and globalization. Steven Barfield and Ian Foakes defines the term postcolonial:
Postcolonial, then, suggests less a socio-geographic entity and more the processes of historical dialogue and intervention. Writers from the formerly colonized countries are not viewed as simply finding a voice of their own but doing so from within history, where the voices of their peoples were silenced and marginalized by the imposition of colonial rule.

Postcolonialism attempts to achieve decolonisation of native traditions, culture, language, etc. which are lost in the colonial fabrication. It serves both as a struggle for freedom and the redefinition of new identities. The major postcolonial geographical areas include regions such as Caribbean, South East Asia, Africa, Canada, and Australia and Ireland. Irish writers like Oscar Wilde, G.B Shaw, W.B Yeats, James Joyce and Seamus Heaney are considered both as postcolonial writers and also as main stream of English writers. The Government of Ireland Act was introduced in 1920 in which Ireland was divided with the introduction of two parliaments- one in Dublin to serve twenty-six counties and other in Belfast to serve six northern counties. The twenty-six counties were given the status of free states known as Irish Free State whereas the Empire claimed jurisdiction over six northern counties. The population of Ireland was divided into Unionists (those who want to remain a part of United Kingdom) and Republicanists (those who want the entire Ireland to be a free and independent country) on the issue of division. The partition was legalized with Irish Free State Treaty on 6th December 1921. The Provisional Government eventually put down the violence that erupted between the Free State soldiers and Irregulars. On 21st December 1948, The Irish Free State was given full independence from the United Kingdom under the term of the Republic of Ireland Act. However, the six northern counties, known as Northern Ireland, remained a part of United Kingdom.

The re-interpretation and re-writing of the histories, from the postcolonial perspective, along a binary axis of the colonized and colonizer would endorse one of Fanon’s psychoanalytic theories that the injured psyche of the colonized people mirrors the desires of the colonizer, which serves to reinforce the need for interpretations to include the various histories and imbalances of power. Fanon’s assumptions hold significance when considering Seamus Heaney’s choice of subject matter in his poetry.
Fanon suggests the use of pre-colonial past as a tool of resistance and struggle against the dominance of hegemonic culture. Fanon remarked:

...passionate search for a national culture which existed before the colonial era finds its legitimate reason in the anxiety shared by native intellectuals to shrink away from the Western culture in which they all risk being swamped. Because they realize that they are in danger of losing their lives and thus becoming lost to their people, these men...relentlessly determine to renew contact with the oldest and most pre-colonial spring of life.3

Heaney revives and uses Irish legends, associates himself with the rural environs, used the Irish tradition of ‘dinnseanchas’, as the signifier of invigorated contemporary national culture. Heaney’s oeuvre is crowded with the sagas of exploitation of legends and mythological wars and divisions. He celebrates the past and endows it with ‘dignity, glory and solemnity’4, as an endeavour to dismantle the hegemonic portrayal of Ireland. Heaney’s attempt at deconstruction of hegemony and restoration of Irish culture and identity mirrors Fanon’s theories. Heaney attempts to restore a forgotten culture which was at a tangent to the colonizer’s definitions. He tries to rehabilitate a dying language and struggles to restore the voice to the subalterns who have been silenced by the hegemony. Fanon linked the revival of national culture with the struggle for freedom in colonies.

Seamus Heaney’s struggle is for all the marginalized peoples of the world in general and the subaltern Irish in particular. The marginalized peoples in general are subjugated by common socio-cultural patterns of restrictions propagated by the hegemony. Seamus Heaney’s struggle is for a futuristic vision of the society. The present thesis will explore the compromises which the poet has to make for his vision and the compensation which he demands for the loss incurred through colonial divisions. The postcolonial concerns of Seamus Heaney can be related to the endeavour of postcolonial Indians writers and can be extended to similar struggles of deconstructing and dismantling hegemony by writers of the Third Worlds such as Chinua Achebe, George Lammings, Raja Rao, Ngugi etc.
Seamus Heaney was born on 13th April 1939. He is the first child of Patrick and Margaret Kathleen Heaney, who then lived on a fifty acres farm called Mossbawn, County Derry, Northern Ireland. Heaney was the eldest of nine siblings. He had two sisters and six brothers. After attending the local primary school at Anahorish, he won a scholarship to St. Columb’s College in Londonderry. In 1957, he entered Queen’s University Belfast, where he had been offered another scholarship for a degree in English Language and Literature. It was during his years at Queen’s University that he started to write and between 1959 and 1961 - the year he graduated with first class honours - the university magazines Q and Gorgon published a handful of his poems as well as a short story. They appeared under the nom-de-plume of ‘Incertus’.

The Head of English at Queen’s encouraged Heaney to apply to Oxford for postgraduate studies, but he chose to go to St. Joseph College in Belfast to be trained as the profession of school teacher. He worked for a year at St. Thomas’s Intermediate School in Belfast. Following this, he was offered lectureship at St. Joseph. There he met the poet and critic, Philip Hobsbaum who arrived recently from England. Hobsbaum, along with Heaney, Michael Longley, Derek Mahon, Stewart Parker and James Simmons formed a literary circle that came to be known as ‘The Group’. In 1964, Hobsbaum sent some of the Heaney’s poem to his old associate in London who forwarded them to the literary editor of the New Statesman Karl Miller who published three poems- ‘Digging’, ‘Scaffolding’ and ‘Storm on the Island’ in the December issue.

In 1965, Heaney married a school teacher Marie Delvin. His first pamphlet Eleven Poems was published in the same year and coincided with the Belfast Festival. He received a numbers of good reviews. In 1966, the London publisher Faber and Faber brought out Heaney’s first anthology Death of a Naturalist. The book won the Cholmondeley Award, the E.C. Gregory Award, the Somerset Maugham Award and the Geoffrey Faber Memorial Prize. In the same year he resigned from his position at St. Joseph’s to take up the lectureship in English back Queen’s university.

After the publication of Door into the Dark (1969) and Wintering Out (1972) Heaney spent an academic year (1970-71) at the University of California, Berkeley and
later he resigned from his job at Queen’s and left Northern Ireland to settle in Glanmore, the place which he often refers to in his work. For the next three years, Heaney took up writing as a full-time career and in 1975, when North was published; he went to work at Carysfort College in Dublin. North won the W.H. Smith Award, the Duff Cooper Memorial Prize and was a Poetry Book Society Choice. After the publication of Field work (1979) and Preoccupations: Selected Prose (1980), he resigned from the position of Head of English for the visiting professorship at Harvard University.


The central arguments of this study are on ‘compromises’, ‘compensations’ and ‘colonial divisions’. The literary meanings, as defined by Oxford Advanced Learner’s Dictionary, are as follows: ‘compromise’ as a verb, is ‘to give up some of your demands after a dispute with somebody, in order to reach an agreement’ and the word, as a noun, is ‘an agreement made between two people or groups in which each side gives up some of the things they want so that both sides are happy at the end’. Heaney hails from Northern Ireland which is a country torn by colonial, political and communal strives. The thesis will access the colonial, political and religious dimensions of compromises in Heaney’s poetry. In dealing with the said dimensions the thesis will focus on the plights of Northern Irish people especially the Catholic minority to which Heaney belongs. Heaney commented:
The community to which I belong is Catholic and nationalist. I believe that poet’s force now, and hopefully in the future, is to maintain the efficacy of his own “mythos”, his own cultural and political colourings, rather than to serve any particular strategy that his leaders, his paramilitary organization or his own liberal self might want him to serve. I think that poetry and poetics are, in different ways, an articulation, an ordering, a giving of form to inchoate pieties, prejudices, world-views.\(^6\)

The word ‘compensations’\(^7\) means ‘something, especially money, that somebody gives you because they have hurt you, or damaged something that your own; the act of giving this to somebody’. As a plural word it usually means ‘things that make a bad situation better’. For the present thesis, the second meaning of the word will be taken into consideration in order to investigate the negotiations which Heaney makes with the hegemony. The platform of poetry provides the poet with opportunity of compensations. Heaney credits poetry for the force of life. He believes that poetry has ‘its own vindicating force…the tongue (representing both a poet’s personal gift of utterance and the common resources of language itself) has been granted the right to govern.’\(^8\) In *The Redress of Poetry* he claims that of ‘the redressing effect of poetry comes from its being a glimpsed alternative, a revelation of potential that is denied or constantly threatened by circumstances.’\(^9\) The thesis will explore Heaney’s efforts to compensate the Irish people through his poetry. The fracturing of identity, the diminishing rural environs, the dying Irish language and the misrepresentation of Irish in colonial literature are some of postcolonial concerns which occupy Heaney’s mind and he finds ‘poetry’s power to do the things which always is and always will be to poetry’s credit; the power to persuade that vulnerable part of our consciousness of its rightness in spite of the wrongness all round it.’\(^10\)

The word ‘colonial’\(^11\) as an adjective, refers to ‘connected with or belonging to a country that controls another country’. Thus, the divisions created by the colonizers are the ‘colonial divisions’. The Catholic sensibilities of the poet and the impact of sectarian violence, or ‘Troubles’, on the lives of Irish people needs a special mention. Heaney belongs to the Catholic community which is a minority community in Northern Ireland. Prior to the advent of British colonization the original religion of the majority of the people of Ireland was Catholicism. The Protestants came to Ireland as settlers. With the
Map of Northern Ireland and Republic of Ireland

division of Ireland, the majority of the Catholic dominated areas went to the Republic of Ireland and the minority remained in Northern Ireland. According to the 2001 census, the Catholic population of Northern Ireland is 40.46 percent of the total population. The Troubles consisted of repeated acts of intense violence between the nationalist and unionist communities. The Provisional IRA campaign aimed at the termination of British rule from Ireland and the creation of a United Ireland by force of arms and political persuasions. The organization, although, regarded as an illegal terrorist group by United Kingdom, sees itself as a continuation of the IRA (1919-21) that fought in Irish War of Independence. In order to safeguard the unionist domination and British governance, the loyalist forces such as Ulster Volunteer Force and Ulster Defense Association along with the British Army launched their own campaigns against the nationalist population in Northern Ireland.

The origin of division between the Catholics and the Protestants can be traced back to the British colonial Plantation of Ulster in 1609. The lands of the native were confiscated by the British and settled by the Protestant English and Scottish planters. This led to two episodes of religious violence and conflict between the native Catholic planters and the settlers in Ulster Rebellions (October 1641), Massacre of Drogheda (11th September 1649) and Battle of Boyne (1st July 1690). The Protestant dominance over Ireland was claimed by the victory of the British. By 1703, about 90 percent of the land was confiscated by the Protestant nobles and the native peasants had to pay rent to them. The colonizers also imposed Penal Laws in Ireland which curtailed the basic religious, political and legal rights of the natives. During the period of laws the natives were not allowed to carry weapons, to own horses and to buy property, the right to vote was restricted, the natives were also barred from holding public positions, military jobs and legal professions.

The polarization of the two communities increased with the withdrawal of the laws in later part of the 18th century. With the breakdown of these laws the Catholics regained their ability to buy land and enter in trades. The Protestants traders and nobles saw it as competition. As a consequence, the attacks on the Catholic community were increased by the Protestant group ‘Peep O’ Day Boys’. The Catholics, in return and in
their protection, organized ‘The Defenders’ in 1790s in Ulster. Although the efforts were made for the reconciliations, ending of sectarian divisions and the formation of free and independent Ireland by many Catholics and Liberal Protestants through the nationalist movement of Society of United Irishmen which was inspired by French Revolution. The movement met a failure with the defeat and suppression of Irish Rebellion of 1798 and the formation of Orange Order (1795) by the government and hardliners Protestants. The abolition of Irish Parliament and unification of Ireland with the United Kingdom through the Act of Union in 1801 made the division more strong. The Irish population was divided into the unionist and nationalist with the introduction of the Act of Union. The indifferent attitude of the British government during the Potato Famine years (1845-47) in which millions of people starved to death filled the Catholics with hatred and anger.

In the postcolonial world colours are regarded not just as strokes of fashion- white has more negative connotations than positive-it is laden with the sense of supremacy. The governing pattern in the hegemony of divisions in the British Empire is the dichotomy of black / white as it was the case in the colonizations of Caribbean countries and the Indian subcontinent. The superiority of White identities were imposed on the Blacks and Browns, the racial ‘other’ of the White complexions. However, in the case of Ireland it has negligible importance. The Irish share the skin colour with the British and once shared the same religion. Before the advent of Reformation in 16th century, the English, like Irish were Catholics. The national identity of the Irish was now also infused with a religious identity and the Irish Catholics became the newly constituted ‘other’, in conformity to Protestantism, both in Britain and Europe. The colonization of Ireland raises many exigent questions about the ideologies and discourses which form the framework of the contemporary cultural theories.

British colonization started in 12th century, and as always, was begun, in the guise of providing support to some of the warring tribes. Later it became a vital part of the civilization mission of the Empire. The representation of the natives in the hegemonic records by the agents of monarchy such as in the works of Spenser’s The Present View of State of Ireland (1598) and Cambrensis’s A Topography of Ireland (1178) testifies the
noble mission and the subsequent bullying of Irish religious practices and customs. Depictions of the Irish during the Anglo Norman invasion of the 12th and 13th centuries as barbaric, uncivilized and idle, laid the foundations of a stereotype. The validation for the mission of saving the Irish, from themselves, was based on conceptions of barbarism, ignorance, paganism and inferiority. This formed the basis of discourses of marginalization and dominated colonial history for many centuries in different colonies of the world. The Irish, despite their whiteness, shared the same status as black people suggesting that their biological attributes had not supported them in the context of racist discourses.

In Heaney’s poetry the events of struggles for freedom, the martyrs and the colonial divisions are recurrent. Heaney decolonizes the hegemony by expressing the Irish marginalization and subjugation by the Empire. The Palestinian-American literary critic Edward Said (1935-2003) in his article ‘Yeats and Decolonization’ argues that Yeats in his works attempts decolonization through the construction of national Irish identity. He also places Yeats in the global anti-imperialist struggle drawing parallel between him and Third World writers and theorists such as Frantz Fanon, Pablo Neruda and Chinua Achebe. Said connects the shared colonial experience of the colonies such as India, South America, Africa and Malaysia with that of Ireland. According to Said’s view, ‘bog dwellers’ are Irish counterpart to ‘niggers...babus and wogs’. He also acknowledged the distinct colonization of Ireland with the other colonization by the British Empire. He writes ‘It is true that the connections are closer between England and Ireland than between England and India’. Similar tendencies will also be explored in the poetry of Seamus Heaney. He can be regarded as carrying forward the campaign of Yeats. Heaney, like Yeats, revives his original Irish identity, culture and national consciousness. Thus, Fanon’s theory that the claims of a bygone national culture ‘rehabilitate that nation and serve as a justification of a future national culture’ holds relevance in Heaney’s poetry.

The issues of language, identity and history take central positions in postcolonial criticism. The construction of identity is a complex phenomenon. In Ireland the
construction of racial and individual identities was a consequence of colonial expansion. British colonizers stripped the Irish people of their native identities and oppressed the natives in order to reconstruct their identities. Thus, identity is a product of history and culture. The age-old colonialism and the successive colonial discourses deprived the Irish people of their capacity to construct their own identities. There have been differences in the versions of history written by the colonizers and colonized. The re-writing of history with the advent of postcolonialism, gives the writers an opportunity to deconstruct the hegemony.

The postcolonial theory examines and analyses representations and construction of identities of the colonized in literary, cultural and historical texts. The theory also provides detailed method for researching the various strategies of power, domination and hegemony used by the colonizers. It also uncovers the ideological undertone of divisions, otherness, stereotyping and power affairs of the dominant. Chris Tiffin and Alan Lawson explain, ‘Colonialism...is an operation of discourse, and as an operation of discourse it interpellates colonial subjects by incorporating them in a system of representation’.

Heaney's poetry attempts to explore the concept of Irish otherness to the dominant colonizer. Hence, the terms ‘stereotype’, ‘subaltern’, ‘other’ and ‘colonial discourse’ are fundamental to this thesis and require explanations and contextualization. The concept of ‘other’ can be found in a number of approaches to epistemology and cultural studies. It can be seen in the existential theory of Sartre, in the theory of deconstruction of Derrida and in the psychoanalysis of Lacan. In the postcolonial theory it means the colonized subject and refers to the way the colonized people were seen from the point of view of the hegemony. ‘Stereotype’ is an image or a notion which many people have of a particular kind of person and society. Andrew Edgar and Peter Sedgwick explained the term:

A stereotype is an oversimplified and usually value-laden view of the attitudes, behaviour and expectations of a group or individual. Such views, which may be deeply embedded in the sexist, racist, or otherwise prejudiced cultures, are typically highly resistant to change, and play a significant role in shaping the attitudes of members of the culture to others.
The term ‘subaltern’ is derived from Latin *alter* [other] and it connotes the person or people of subordinate position. Marilyn Fryue writes that the position of ‘other’ ‘is one of the more dubious privileges of power that it can easily fail to know itself and then, not knowing one’s own power, one also cannot see how the power itself interferes with one’s knowing the less powerful other. However Gramsci claimed that other is ‘a political position itself was capable of thinking state’. In this thesis, the term will be used in a broader sense in accordance of Edward Said’s observation that ‘the colonized’ has since [World War II] expanded considerably to include women, subjugated and oppressed classes, national minorities.

Edward Said has popularized colonial discourse in his epoch making work *Orientalism*; Gayatri Spivak has used it in her tract entitled *In Other Worlds: Essays in Cultural Politics*, and Homi Bhabha in *Location of Culture*. Said’s *Orientalism* examines the way in which colonial discourse operated as a tool of power. In the context of postcolonial criticism, colonial discourse shows ‘a complex of signs and practices that organize social existence and social reproduction within colonial relationships.’

Homi Bhabha examines the concept of colonial discourse, the phenomenon of colonization and the branding and stereotyping of natives. Bhabha extends his idea on Said’s concept of ‘Colonial Discourse’.

The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish system of administration and instruction. Despite the play of power within the colonial discourse and the shifting of positionalities of its subjects (for example effects of class, gender, ideology, different social formations, varied system of colonization and so on). I am referring to a form of governmentality that in marking out ‘subject nation’, appropriates, directs and dominated its various spheres of activity. Therefore, despite the ‘play’ in the colonial system which is crucial to its exercise of power, colonial discourse produces the colonized as a social reality which is at once an ‘other’ and yet entirely knowable and visible.
The construction of identities are neither fixed nor stable, nor are they same in all the colonized nations. They change with the degree of differences in the treatment of the ‘others’ by the hegemony. The constructions of identities in the Indian subcontinent or Caribbean countries during colonization were different from the construction of identities in Ireland. Bhabha comments on the discourse of the minority:

(Minority discourse) is not simply the attempt to invert the balance of power within an unchanged order of discourse, but to redefine the symbolic process through which the social imaginary- Nation, culture or community- become “subjects” of discourse and “objects” of psychic identification.23

The impact of colonialism deeply affected the vernacular linguistic traditions of the colonized countries. Language being a part of the native culture was looked down upon by the colonizers. The different colonies across the world developed to two linguistic levels namely the colonizer’s language and the vernacular. The pressure to choose the vernacular language is dealt with differently by various postcolonial writers. Language plays important role in postcolonial criticism. Seamus Heaney claims:

...things are different nowadays in current post-colonial conditions ...the more people realise that their language and their culture are historically amassed possessions, the better. The outlanders at the edge of the world and the speakers at the bottom of the linguistic pecking order have had their Pentecost ... These writers [James Joyce, Hugh MacDiarmid, Derek Walcott, Toni Morrison, Les Murray] and others like them, sing themselves and celebrate their local idiom'.24

During colonization, colonizers imposed their language on the people they colonized. As resistance, the postcolonial writers such as Ngugi wa Thiong’o advocate complete return to use of indigenous language. He regards ‘Language is...inseparable from ourselves [the natives] as community of human beings with a specific form and character, a specific history, a specific relationship to the world’.25 Ashcroft, Griffiths and Tiffin, in *The Empire Writes Back* (1989) explore the way in which the postcolonial writers utilize colonial and dominant languages. They claim ‘ Appropriation is the process
by which the language is made to ‘bear the burden’ of one’s own cultural experience… Language is adopted as a tool and utilized to express widely differing cultural experiences’.  

Seamus Heaney sees language as practical alternative. He has a divided loyalty for the English language. The English language reminds him of colonial and racial cruelties, cultural domination and Irish misrepresentations but it is the same language that made his works popular in the literary circles across the world. The academic institution Faber and Faber from Great Britain published his work. He is influenced by poets such as Wordsworth and Keats. Heaney defended his espousal of dual tradition:  

To belong to Ireland and to speak its dialect is not necessarily to be cut off from the world’s banquet because that banquet is eaten at the table of one’s own life, savoured by the tongue one speaks… I do not yield to the notion that my identity is disabled and falsified and somehow slightly traitorous if I conduct my causal and imaginative transactions in the speech I was born to.

The English language may be a tyrannical force for the colonizers but also a liberating force for the colonized. It has been used a tool of cultural decolonization by writers such as V.S Naipaul and Derek Walcott in their writings in English. Postcolonial theory, in compensating for the differences created by colonialism accepts a diverse and inclusive society sans differences. The thesis will not only explore Heaney as the poet of Irish subalterns but also as the poet of the world.

The desire for a single version of history persuades the natives to re-write history and fill the historical amnesia. Postcolonial writers have taken on the responsibility to represent the historical phase of the colonial period in their writings. Removed from the history of their country, the colonized had to bear the burden of an alien history. The aim of the postcolonialism is to rescue the history of the marginalized and to give it autonomy; as Partha Chatterjee has remarked, ‘to find against the grand narrative of history itself, the cultural resources to negotiate the terms through which people, living in
different, contextually defined communities can co-exist peacefully, productively and creatively within large political units’. 28

Postcolonialism attempts to uncover the history of colonized whose identity is branded and on whom an alien history is imposed from outside in colonial version of history and literature. The colonized may lack a recorded history they nonetheless posses a remembered one in their memory. The silence of the historical records of the colonized is audible in their memories. The silence of the historical records of the colonized is audible in their memories. Gramsci claims ‘The history of subaltern social groups is necessarily fragmented and episodic’.29 Postcolonialism demonstrates the inheritance of colonial traumas and ethical negotiations of recovery. Robert Young claims, ‘Postcolonialism claims the right of all people on this earth to the same material and cultural well-being. The reality, though, is that the world today is a world of inequality...’30. The postcolonial writers across the world have been trying to dismantle and deconstruct the hegemony of the Empire. The present thesis will attempt to explore the compromises, compensations and colonial division in the poetry of Seamus Heaney using the parameters of postcolonialism.

Chapter Outline:

Apart from the introduction and conclusion of the thesis, the thesis is divided into three chapters and temporal sequences have been maintained in its organization. The thesis covers all the twelve published anthologies of the poet starting from the first collection of poems Death of a Naturalist (1966) to the latest published anthology District and Circle (2006). Throughout the analysis, the discussion is based on the central arguments of compromises, compensations and colonial divisions. The first chapter is utilized in introducing the history of Ireland and literary, cultural criticisms which the thesis uses to investigate the poetry of Seamus Heaney. From the second chapter onwards each chapter consists of the four anthologies followed by an introduction and a conclusion to every chapter.
The second chapter analyzes the four anthologies published from 1966 to 1975. This chapter investigates the following anthologies- *Death of a Naturalist* (1966), *Door into the Dark* (1969), *Wintering Out* (1972) and *North* (1975). It locates Heaney’s preoccupation with his rural identity and also attempts to unveil the economic exploitation of Irish people and fragmentation of identity of the natives as a consequence of colonization. It deals with the historical amnesia and literary misrepresentations of Irish people in colonial literature. It attempts to figure out the association of childhood memories in his poetry and analyzes how he utilizes various childhood moments in relation to his poetry. The chapter also covers the linguistic genocide of the Irish language and cultural massacre of rural Ireland. The concept of re-writing history through literature with special emphasis on the importance of bogs as a symbolic womb and as a store house of past have been dealt with in the last section of the chapter.

The third chapter deals with the four anthologies published from 1975 to 1987. This chapter analyzes the following anthologies- *Stations* (1975), *Field Work* (1979), *Stations Island* (1984) and *Haw Lantern* (1987). It attempts to explore Heaney’s negotiations with the hegemony and locates the compromises and compensations which he makes in the process. The chapter conducts a complex debate about Heaney religious affiliations; it contends that Heaney’s poems demonstrate their religious leanings. In discussing Heaney’s Catholic sensibilities, it brings the issues and plight of the minority Catholic community of Northern Ireland. It deals with the influence of major writers and the use of classical mythology on Heaney’s poetry. The chapter also examines the ways in which Heaney uses the works of classical writer to present the plight of his countrymen.

Chapter four analyzes the anthologies published from 1991 to 2006. The anthologies- *Seeing Things* (1991), *The Spirit Level* (1996), *Electric Light* (2001) and *District and Circle* (2006) are analyzed in this chapter. It focuses on the futuristic vision of making the world a better place. The marginalization of the disabled and the ignored as the ‘other’ of the society is dealt with extensively in the analysis of the anthologies. The chapter also presents Heaney as a poet propagating non-violence and peace in the world. It traces the influence of the philosophies of Heraclitus, Lord Buddha and Christ on
Heaney's poetry and relates Heaney to the apostles of peace around the world. The influences of other writers of the new world and the intertextualities with their works as Heaney's acknowledgement of their credentials are also investigated. The impact of the World Wars, ethnic cleansings of Balkans wars and the contemporary chaos of the world will be examined in the last section of the chapter with special emphasis on the cultural authority of the Nobel laureate who is aware of his ethical responsibilities. Heaney is discussed not only as a poet of Northern Ireland but as a poet of the World and also as the poet of all the subalterns of the globe.

The final and fifth chapter is the conclusion of the thesis and it contains the findings of the reasons and types of compromises, compensations and colonial divisions in Heaney's poetry. The thesis uses maps, census and photographs of the related events and places to make discussions more viable.
References

15. Fanon, p. 169.

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