SEAMUS HEANEY: “PUNISHMENT”

It belongs to a poetry collection called: “North”. It looked on the past to express the violence and political conflict of the end of the 20th century. The fist part talk about the Greeks and the Vikings, the second about life during The Troubles (a conflict in Northern Ireland between 1968 and 1998).

The poem is inspired by bod bodies. The fifth quatrain focuses on how the girl’s body pictures her as a prisoner. Her head was shaved “like a stubble of black corn”, as a punishment for adultery, and she is blindfolded (“her blindfold a soiled bandage”) and has a ring around her neck, as all prisoners do. However “her noose a ring” could also mean the entrapment of married life, which the girl was condemned to.

The images depicted get more graphic and more dramatic with the stanzas in order to increase the dramatic tension.

The seventh quatrain talks about the past state of the young girl. She was beautiful before, with her “flaxen-haired,/undernourished” and her “tar-back face”. The lyrical voice feels a sort of pity towards the girl.

8 stanza: The lyrical voice also mentions that he/she is “the artful voyeur”, a role which implies that he saw her death and did nothing to stop it (“the stones of silence”).

9 stanza: description of the poem.

10 stanza: the lyrical voice admits his/her feeling of guilt (“I who have stood dumb”). The lyrical voice feels guilty because he/she didn’t do anything and watched the girl being punished.

11 stanza: The tone becomes a sort of confession. The lyrical voice refers to the barbarities of the modern world (“civilized outrage”) and how to reverse them (“tribal, intimate revenge”). Thus, the poem finishes with a dramatic message.

[I can feel the tug  
of the halter at](https://genius.com/14816610/Seamus-heaney-punishment/I-can-feel-the-tug-of-the-halter-at) [the nape  
of her neck, the wind  
on her *naked* front](https://genius.com/8802693/Seamus-heaney-punishment/The-nape-of-her-neck-the-wind-on-her-naked-front).  
  
[It blows her *nipples*  
to *amber beads*,  
it shakes the frail rigging  
of her ribs.](https://genius.com/14816456/Seamus-heaney-punishment/It-blows-her-nipples-to-amber-beads-it-shakes-the-frail-rigging-of-her-ribs)  
  
[I can see her drowned  
body in the bog,  
the weighing stone,  
the floating rods and boughs.](https://genius.com/14816596/Seamus-heaney-punishment/I-can-see-her-drowned-body-in-the-bog-the-weighing-stone-the-floating-rods-and-boughs)

[Under which at first  
she was a barked sapling  
that is dug up](https://genius.com/14816631/Seamus-heaney-punishment/Under-which-at-first-she-was-a-barked-sapling-that-is-dug-up)  
[oak-bone (hueso de roble), brain-firkin (espasmos cerebrais):](https://genius.com/14816671/Seamus-heaney-punishment/Oak-bone-brain-firkin)  
  
[her shaved head  
like a stubble of black corn,  
her blindfold a soiled bandage,  
her noose a ring  
  
to store  
the memories of love.](https://genius.com/14816690/Seamus-heaney-punishment/Her-shaved-head-like-a-stubble-of-black-corn-her-blindfold-a-soiled-bandage-her-noose-a-ring-to-store-the-memories-of-love)  
[Little adultress,  
before they punished you  
  
you were flaxen-haired,  
undernourished, and your  
tar-black face was beautiful.](https://genius.com/14819844/Seamus-heaney-punishment/Little-adultress-before-they-punished-you-you-were-flaxen-haired-undernourished-and-your-tar-black-face-was-beautiful)  
[My poor scapegoat,  
  
I almost love you](https://genius.com/14816739/Seamus-heaney-punishment/My-poor-scapegoat-i-almost-love-you)  
[but would have cast, I know,  
the stones of silence.](https://genius.com/14816764/Seamus-heaney-punishment/But-would-have-cast-i-know-the-stones-of-silence)  
[I am the artful voyeur  
  
of your brain's exposed  
and darkened combs,  
your muscles' webbing  
and all your numbered bones:](https://genius.com/14816823/Seamus-heaney-punishment/I-am-the-artful-voyeur-of-your-brains-exposed-and-darkened-combs-your-muscles-webbing-and-all-your-numbered-bones)

[I who have stood dumb  
when your betraying sisters,  
cauled in tar,  
wept by the railings,](https://genius.com/14816857/Seamus-heaney-punishment/I-who-have-stood-dumb-when-your-betraying-sisters-cauled-in-tar-wept-by-the-railings)  
  
[who would connive  
in civilized outrage  
yet understand the exact  
and tribal, intimate revenge.](https://genius.com/14816901/Seamus-heaney-punishment/Who-would-connive-in-civilized-outrage-yet-understand-the-exact-and-tribal-intimate-revenge)

LORNA SHAUGHNESSY: “SUNNYSIDE”

“Thing you don’t talk about when you are sixteen”: meaning that she was in silence. The girl voice describes a place called “home”, where she felt safe. Her boyfriend a kitten were there. Then, everything changed “then it’s all glass and noise”. Someone throws her something but she moves. Her father shouts to her to go out. She is protecting her brother. Firefighters come. Everything was a fire: “it was a seven-second fuse”. The kitten survived. “They waited until everyone was home”.

It is about a terrorist attack. A bomb came into the house by the window.

LORNA SHAUGHNESSY: “THE HARPIST” (arpista)

Placed “back north” in 1984. The father of a classmate dies. She is there and she observe how they treat the death body with love. He died by 6 shots after going out from the church “The day his daughter dies in his place” (bc of sadness’). It was a terrorist attack, so the poetic voice deaclares that she does not know the names of the family, but she knows the name of the “politicians and seniors figures from his profession” that went to the funeral. Arpegio: nota musical.

You have 7 seconds to protect yourself after knowing about the bomb. The girl dies but then, the husband.

Talking heads red-eyed eighteen-inch portable realieved when they turn down the volume.

The house exhales (in peace about the silence?).

Empty room you will soon fill.

51 days in the world (a baby?). as he rests in oeace in the car seat on the floor on the middle of a room.

He did not moved even though everything did.

1998: peace agreement between unionist and republicans (nacionalists).

LORNA SHAUGHNESSY: “GOOD FRIDAY, 1998”

Late afternoon, we draw the curtains.

On the eighteen-inch portable in the corner

talking heads are talked out, red-eyed, perhaps

relieved when we turn the volume down.

The house exhales.

You sleep in your car seat, on the floor

of a near-empty room you will soon fill.

Fifty-one days in the world, every one counted,

your fists still pegged to your ears, as if

to block out frequencies we no longer hear.

You have surpassed all our imaginings;

no miracle can wrong-foot us now.

I hold my breath as I approach.

Above you, in the mid-air of green-screen

a portion of the island hovers, other-worldly.

Probably a child exhausted or being search in case he had a bomb instead or his things to play football.

Placed during the Troubles in Northern Ireland.

Irony: use of “instead of” that is not used by teenagers nor between violence.

“Bombs” and “boots”. Nualas and Siobháns are names of girls.

Your breath is even, you have not moved

though all about you has.

JOHN KELLY: “IN LIEU”

My football bag was blue.  
It was often searched  
**in case there was a bomb in it**  
in lieu of **boots**.  
Or an Armalite in lieu of togs,  
or gelignite in lieu of Brut,  
or the names of likely targets  
on some incriminating list  
in lieu of Nualas and Siobháns  
who might agree,  
in lieu of nothing else to do,  
to kissing at The Ritz.

It is a complete normal day, with the last sentence “A day the dead might wistfully remember” we can see that because of the violence that they had suffer, a boring day would be a day that everybody would remember.

Terrorism. Ephemerality of life.

Dixo de buscar o ataque terrorista.

ANNE HAVERTY: “OMAGH”

In town, a transcendent mid-August noon,

Its mood somehow not averagely mundane.

A day condensing a shadowy lost summer,

The toss of shimmery trees already ephemeral.

Intensity of sun, cloud and wind all together,

A day the dead might wistfully remember.

KEITH PAYNE: “A SUBURBAN SUNDAY” **EXAMEN**

“An Phoblacht” un periódico de entrega diaria.

Middle-class family in Ireland in the early 1980s (we know it because of the hunger strikes).

Unionists.

The father read the An Phoblacht.Her mother reads the Sunday Times from United Kingdom. The kid just look at them because of the colors. Sí que hai un unicornio no periodico de Escocia.

We never talked about hunger strikes

in our house. Back home after the pub –

Sunday Tines crossword done while your man

twirled around the tables with issues

of An Phoblacht held up to his chest;

you’d buy one, leave it on the table

and later varnish over the fact.

I’d eyes only for orange Fanta,

your cold, black oint and that unicorn.

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NUALA NÍ DHOMHNAILL “FOUNDING MYTH”

Merfolk: tritons. Give a hoot: importar

Merfolks don’t know how they had arrived to dry land. They were doing something and they appeared there. The leader received an order by God. Do they talk about Moises’ separation of the water?

“Myths might be a factual basis for the story”. The poetic voice (writer?) might not believe in myths linked to Christianity.

NUALA NÍ DHOMHNAILL “THE MERMAID IN THE HOSPITAL”

She awoke  
to find her fishtail  
clean gone  
but in the bed with her  
were two long, cold thingammies.  
You'd have thought they were tangles of kelp  
or collops of ham.  
  
"They're no doubt  
taking the piss,  
it being New Year's Eve.  
Half the staff legless  
with drink  
and the other half  
playing pranks.  
Still, this is taking it  
a bit far."  
And with that she hurled  
the two thingammies out of the room.  
  
But here's the thing  
she still doesn't get—  
why she tumbled out after them  
arse-over-tip...  
How she was connected  
to those two thingammies  
and how they were connected  
to her.  
  
It was the sister who gave her the wink  
and let her know what was what.  
"You have one leg attached to you there  
and another one underneath that.  
One leg, two legs...  
A-one and a-two...  
Now you have to learn  
what they can do."  
  
In the long months  
that followed,  
I wonder if her heart fell  
the way her arches fell,  
her instep arches.

Thingummies: fulanxs, cosas, mamíferos

The mermaid: fishtail remove? With 2 legs instead?

So horrible because of the pain that felt.

NUALA NÍ DHOMHNAILL “LACK OF SYMPATHY”

Gills: branquias.

Peig Sayers and Great Blasket Island.

It is about the islanders hostility againts the merfolks. Last lines is about the merfolk’s suffering.

Mermaids trying to adapt to the islanders. The lack of sympathy is about the English speakers against the Gaelic speakers. They had to forget the Gaelic part.

NUALA NÍ DHOMHNAILL “THE MERMAID AND CERTAIN WORDS”

Neighing: relincho

Someone suffering every time she listens to a word related to the sea and underwater life, that she “will be free of them”.

Department of Irish Folklore in University College, Dublin: manuscript from water.

All the poem is about self-denial: identity. There is a research so it is a reference to the scientist work (progress?).

Mermaid: the problem of belonging, as the mermaids does not know if she belong to sea or to the earth. Alienation.

NUALA NÍ DHOMHNAILL “A REMARKABLE ADMISSION”

Inkling: noción.

NUALA NÍ DHOMHNAILL “OUR MERMAID GOES UNDER AGAIN”

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GRACE WELLS was born in London in 1968, and moved to rural Tipperary in 1991. Nature, spirit of place and ecological concern have been large themes in her writing ever since the publication of her debut children’s novel Gyrfalcon. When God has been Called Away to Greater Things. With her second poetry collection Fur, Wells moved more deeply into eco-poetics and eco-feminism. In 2018 Grace Wells moved to County Clare, which has informed her new work with a coastal, marine light. Many poems for her latest book, The Church of the Love of the World (May, 2022) are accompanied by eco-poetry-films.

GRACE WELLS: “CHARM BRACELET”

Theme: If people keep looking for answers and new perspectives, they can find a different point of view. In this case, while visiting a castle where just masculine is found, the poetic voice found what was looking for: the feminine.

*Human constructions in contrast with the nature. Nature is very important. Human work but also nature work. The cover has a house for insects, full of gears. She is visiting the castle and she is looking to everything that is built by human, but she wants to see nature, and she does not find a lot of nature.*

*“The feminine lifting her lovely head”: it is because plants need sun, so they go up looking for it in order to grow up.*

*Some actions took place on the past and others on the present.*

*Eagle = witch.*

Structure: Part one: the first 3 stanzas show us the different plants used on several process and the importance of them. Second part: from the 3rd stanza to the 7th , which is focus on the materials and rocks from the castle. Third part: the final stanza where is told that the feminine is found.

Imagery = figurative image: Nature representing the feminine. In lines 12 – 13 we find two opposites used with irony: “the higher you build, the closer you come to heaven/ the guide said, but I bent low to the ferns in the walls”.

*Bracelet: symbol. She is looking for charms for the bracelet, collecting them.*

Lineation: There are some enjambments like “I bent low to the ferns/ in the walls” in the fourth stanza. There is a simile in the fifth stanza “granite diamonds like the scales of a fish” line 17.

Caesuras: line 2 (*contract between nature and human power*), line 14, line 31.

*Most of the lines finish with some punctuation mark, except line 6, and the stanza is incomplete.*

Sound patterns: there is a stress on “there” in the 30 line, that gives a sense of expectation.

*“Clergy and kings” (line 2): alliteration. Also, “having half” (line 3): aspiration, it is interesting as is focusing the attention on “half”. “Sepals spiraled”(line 26): contrast between the heaven and the Earth. “God” and “good”: eye-rhymes.*

GRACE WELLS: “CILL GHRÁ AN DOMHAIN”

Theme: critic to the society as is losing empathy and responsibilities within the Earth.

Structure: The first part is the description of the travel to the islands and what they visit there, with a description of the natural surrounding. From line 1 to45 Part 2: the poetic voice tells about the catastrophic news that he/she reads in chronological order. From line 46 to 63. Part 3: there is a direct critic to humanity and how we treat nature. From line 64 to 74. Part 4: continues with the description of the views full on nature and beaty. Also about the people that used to be there: Medieval and Viking. From line 85 to 111. Part 5: the ending where the poetic voice ask for help in order to love and protect the planet as the women before did. From 112 to 117.

Imagery: Shadow is a metaphor of people’s dark part from the personality, in this case their behavior with the nature and the Earth

Lineation: There are several examples of enjambment, and one example would be through lines 46 to 54, were we are told about the catastrophes. There is also a contraction with the coma in line 27: “it’s”.

Sound patters: all the poem follows the natural rhyme.

GRACE WELLS: “BANAIS RÍGHI, THE HIGH KING SPEAKS”

*Celtics king who in the day of coronation, had a especial celebration. Connection between the King and the territory.*

Theme: if you give everything to the Earth she will give you back everything even better.

*The Earth giving everything the King needed.*

Structure: Part 1: from line 1 to 31. It is the description about what she/he gave and what he/ she got back from it. Part 2: from line 32 to 44. The exchange gets more deep and it clarifies that is talking about the land.

Imagery: from the beginning of the poem we have the idea of a common marriage, but it is a metaphor about the union of someone and the land, as they treat each other with respect and love, as it should be. There an anaphora on lines 15-16: “I became the mountains/I became the forest”. There is also the repetition of the verb: “gave” in lines: 3 and 6.

Lineation: all the poem follows the natural rhyme. There is a lot of punctuation, what sometimes makes the rhyme slower.

Sound patters: on the last line we have the repetition of the sound “m” and “l” and “p”.

**GRACE WELLS:**

**Nothing from religion or Virgen Mary: she is a protestant**

**Nature poetry: writing beautifully of nature**

**Eco-poetry: using nature in case of crisis.**

**3 colonizations on Ireland and English: Christiany, British, western-culture.**

**KEITH PAYNE:**

**Eco-poetry: leaving thing on their environment, and observe the relationship between them.**

**“The Kitchen Island”: Because on the East, on television, they could see the BBC and this channels, were the “Kithchen islands” appeared as the high of civilisation.**

**He do not want to make a poem with “propaganda”, he is really focus on avoiding it.**

**“From the Shoulder of Mutton State”: again the television, the same reason as on the poem before.**

**O’DONNELL: “GROWING INTO IRISH GALICIA”**

**She came and she listen to Galician music, but she thought it was Irish, and then she paid attention about how many Celtics symbol she found. The, there is also the problem with the language, as she found that it was not Spanish. In Galicia, the majority of authors write in Galicia, while in Irelands, they do not write in Irish. And she feels guilty and she blames somebody: “blame the border”, making a reference to the border with Northern Ireland.**

**After the 3rd stanza, she begins to force herself to open her perception. The end of the poem is: open the mind to the languages, to her language. The last word means “welcome” (fáilte).**

**Imagery: image of the beast,**

**ANNE HAVERTY: “THE BIG HOUSE”**

**Asparagus: espárrago Calabrese: tipo de brocoli Gapes: mirar boquiabietrto Drips: gotear**

**Description of a house that is in really bad conditions (stanza 1-2).**

**Description of nature and the garden with the flowers (stanza 3-4).**

**The type of life that rich people have in contrast with the other people. You can actually visit in Ireland these houses, but many of them have been burned because of revenge of the colonization.**

**Contrast between the Irish people having “potato-fed” was the breakfast, while the colonizers could eat more and in variety.**

**“The falling roof” is about the revenge against the colonizers.**

**In the middle of 19 century, Irish lost 3 million people, and from that, 1 million died from hunger, and those who survived, emigrated. People from the West went to American, on coffin ships, and many of them died during the travel.**

**Blank verse: unrhymed**

**Iambic pentameter: rhyme, but there is not a consistent pattern. Iambic foot: (. I) ta tá, ta tá. If we called it like this, we have to have 5 of them.**

**MÁIRÍN NÍ DHOMHNALLÀIN: “THE MAN IN THE GREY CLOAK”**

**Cloak: manta/velo Ivory: marfil Gilded: cuberto de ouro Mob: multitud Spurned: rechazar**

**Lexic about masters, owing, house and lands, land-lord, protector from the love and the Church, history books, exile.**

**It is about the history in Ireland: “But [such] a deed for Ireland’s sake never occurred to him. / That was the riot that the rebels raised, / The mob that spurned the law / Such a deed he would not do for Ireland”.**

**It is a dramatic poem: a poem with a dialogue as in drama or theatre. We even have quotation mark, and someone asking questions and someone answering them.**

**“The grey cloak” is immediately associated with a military man among the colonizers. Ireland was actually military occupied.**

**He was a land-lord: he had the land and he was the lord. Everything was complicated with the hunger and the immigration. Do you think the sent tenants for the exile? Probably not. He fought for the British Empire. 1916: rebellion of the Irish against the British, and is one of the most important rebellions.**

**Oxymoron: “bicycle knights” (line 27), instead of arriving in horse, they arrived in bicycle.**

**OONAGH WARKW: “LEARNING IRISH”**

**Kin: familiar**

**This is a poem about someone who decides to learn Irish. And she begins to remember words and expressions that her father or grandfather used.**

**The poem apparently is about moving from one place to another. This kind of poems about travels, usually mean a transformation about oneself.**

**Metaphor of the stranger, referring to the difficulty of Irish. Estranger is the Irish language. Oxymoron “Something that is strange but familiar at the same time”. Why do we use oxymorons?**

**“Is a stranger knocking at my door”: the order is unusual.**

**She goes to the farmhouse, where she starts to remember the word and the expressions used by her father and grandparents (the sentences between brackets, that they have a similarity with Galician).**

**“He” is the Irish language: line 23. She makes the connection with the strange Irsh, to the familiar words from her father.**

**EAVAN BOLAND: Lost land (the title of the poemary): meaning a land that is no longer form them.**

**EAVAN BOLAND: “The Harbour”**

This harbour (puerto) was made by art and force.  
And called Kingstown and afterwards Dun Laoghaire.  
3And holds the sea behind its barrier  
less than five miles from my house.  
  
Lord be with us say the makers of a nation.  
6Lord look down say the builders of a harbour.  
They came and cut a shape out of ocean  
and left stone to close around their labour.  
  
9Officers and their wives promenaded  
on this spot once and saw with their own eyes  
the opulent horizon and obedient skies  
12which nine tenths of the law provided.  
  
And frigates with thirty-six guns, cruising  
the outer edges of influence, could idle  
15and enter here and catch the tide of  
empire and arrogance and the Irish Sea rising  
  
and rising through a century of storms  
18and cormorants and moonlight the whole length of this coast,  
while an ocean forgot an empire and the armed  
ships under it changed: to slime weed and cold salt and rust.  
  
21City of shadows and of the gradual  
capitulations to the last invader  
this is the final one: signed in water  
24and witnessed in granite and ugly bronze and gun-metal.  
  
And by me. I am your citizen: composed of  
your fictions, your compromise, I am  
27a part of your story and its outcome.  
And ready to record its contradictions.

**A harbour very close from Dublin. I t was a part from the plan of the English Imperial project. The Irish people participating on the English project. The first name from the period of colonization (given by the English “Kingstown”), and the other was from after (like the liberation “Dun Laoghaire”).**

**Why some countries colonized other countries? Because of the Free labour, cheap labour.**

**The poem makes chronological jumps from the past and the present.**

**The last line talks about contradictions: that she is a citizen is a country that was colonized, and she participated on the colonization of the country. The English took people from their colonies to continue colonizing.**

**EAVAN BOLAND: “Daughters of Colony”**

**Talks about the past, and the, the poet persona starts to talk about the present. The daughter’s (they were Anglo-Irish) returning to England. Parsons were not catholic priest, they were from the Anglican Church. If they did not have work on their own country, they went with the military.**

**This was before the independence because is still using the name “Kingstown”. Contraposition between the past and the present. The present persona identifies with the daughter of the colonizers because they are both women: “I am also a daughter of the colony/ I share their broken speech”. Metonomy:**

**EAVAN BOLAND: “A Dream of Colony”**

**The characters are going backwards from the monuments from the rebellions. The persona things: “I want to go to the past and change to avoid the violence”. An example would be: “Once. Fire. Quick. Over there”.**

**EAVAN BOLAND: “A Habitable Grief”**

**Is about the language, and that she no longer can write poems in Irish.**

**EAVAN BOLAND: “The Mother Tongue”**

**In the Irish constitutions it is written that the first language is Irish and the second one is English, but only the 3% use Irish daily. If I imagine being fullid Irsh or hybrid, she would choose hybrid.**

**“Forked tongue”**