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On Seamus Heaney

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Seamus Heaney interview | Poetry | Afternoon Plus | 1980
Ted Hughes, Seamus Heaney and the Barrie Cooke archive
Seamus Heaney, An Irish poet, Nobel Prize winner in literature. Seamus Heaney - Digging - Analysis. Poetry Lecture by Dr. Andrew Barker

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Introduction: Seamus Heaney ' s Europe Jacek Gutorow,
David Kennedy. Journal of European Studies, January 2016,
SAGE Publications; DOI: 10.1177/0047244115617712

Introduction: Seamus Heaney ' s Europe
SEAMUS HEANEY INTRODUCTION Seamus Heaney (born
1939), Nobel Prize winner in 1995, is possibly the foremost

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poet in the English-speaking world. He has produced thirteen collections of poetry spanning the years 1966 to 2010, all of which have been critically and commercially popular. His work is widely quoted, and there

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A “ treasure trove ” of unseen poems and letters by Ted Hughes, Seamus Heaney and the artist Barrie Cooke has revealed the depth of a close three-way friendship that one Cambridge academic has ...

'Treasure trove' of unseen Ted Hughes and Seamus Heaney

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...

And Cooke ' s influence on Seamus Heaney, as an artist who was completely committed to the natural and mythological history of Ireland ' s waters, was real and enduring, as was the nourishment ...

Cambridge University to share unique Seamus Heaney and Ted ...

Introduction Northern Ireland poet Seamus Heaney has written several poems dealing with the past, present, and future. This Nobel Prize winning poet was born in 1939 to a father who had been a farmer in Derry, Northern Ireland. His grandfather was also a farmer.

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Analysis of The Poetry of Seamus Heaney | Irish Poet ...
Seamus Justin Heaney MRIA (/ e m s h i n i /; 13 April 1939 – 30 August 2013) was an Irish poet, playwright and translator. He received the 1995 Nobel Prize in Literature . [1] [2] Among his best-known works is Death of a Naturalist (1966), his first major published volume.

Seamus Heaney - Wikipedia

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Europe is a space of contradictions. On the one hand, there is his belief in the principle of the national and ethnic identity understood in essentialist terms. On the other hand, there is a vision of the European tradition as multi-layered and devoid of clear outlines and a stable centre.

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Introduction. Seamus Heaney (b. 13 April 1939–d. 30 August 2013), Nobel Prize winner in 1995, is possibly the foremost poet in the English-speaking world. He has produced thirteen collections of poetry, spanning the years 1966 to 2010, all of which have been critically and commercially popular. His work is widely quoted, and there have been some fifty monographs and collections written about his poetry, with articles and reviews numbering in the hundreds if not the thousands at this stage.

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Seamus Heaney - British and Irish Literature - Oxford ...

Although extremely well-known in the US, Heaney travelled extensively in Europe, and will be remembered as one of the great public intellectuals. Through his lectures and prose works, Heaney...

Heaney an intensely international and European poet
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of poetry spanning the years 1966 to 2010, all of which have
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Where Yeats, his predecessor as Ireland ' s foremost poet (and Nobel winner), experienced a war of independence, civil war and the new Irish Free State, Heaney published his first collection on the...

On Seamus Heaney — of poetry and Ireland ' s history ...

Democratic presidential candidate Joe Biden has quoted Irish poet Seamus Heaney in his latest campaign video ahead of next Tuesday's presidential election. Biden recited a passage from Heaney's...

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Joe Biden recites Seamus Heaney in latest campaign video Heaney Seamus Essay Beowulf Introduction. His manuscript brought the epic poem out of the dust and made it a work of art Sep 29, 2000 · As Heaney points out in his superb introduction, the legends of the Greeks are far more familiar to us than those of our own first indigenous literature. Jul 07, 2020 · Beowulf.

Seamus Heaney Beowulf Introduction Essay

The term 'Northern Irish' is an identity fudge, a makey-uppy cop-out. Northern Ireland as a country simply doesn't exist.

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I'm Irish. End of story, writes Roslyn Dee

Be advised, my passport's green - as green as Seamus Heaney's

Seamus Heaney (1939-2013) Renowned poet and playwright Seamus Heaney ' s 1995 Nobel Prize for Literature is just one of a lengthy list of major accomplishments – including the international Golden Wreath of Poetry, the Commandeur de l ' Ordre des Arts et des Lettres and the EM Forster Award from the American Academy of Arts and Letters.

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Selected poems from a Nobel laureate Seamus Heaney had the idea to make a personal selection of poems from across the entire arc of his writing life, a collection small yet comprehensive enough to serve as an introduction for all comers. He never managed to do this himself, but now, finally, the project has been returned to, resulting in an intimate gathering of poems chosen and introduced by the Heaney family. No other selection of Heaney ' s poems exists that has such a broad range, drawing from the first to the last of his prizewinning collections. In 100 Poems, readers will enjoy the most loved and celebrated poems, and will discover new favorites. It is a singular and welcoming anthology, reaching far and wide, for now and for years to come.

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"Poetry born of historical upheaval bears witness both to actual historical events and considerations of poetics. Under the duress of history the poet, who is torn between lamentation and celebration, seeks to achieve distance from his troubled times. Add to this a deep love for and commitment to the Irish and English poetic traditions, and a strong desire to search for models outside his culture, and you have the poetry of the Irish Nobel laureate Seamus Heaney (1939-). In this study, Carmen Bugan looks at how the poetry of Seamus Heaney, born of the Troubles in Northern Ireland, has encountered the 'historically-tested imaginations' of Czeslaw Milosz, Joseph Brodsky, Osip Mandelstam, and Zbigniew Herbert, as he aimed to fulfil a

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Horatian poetics, a poetry meant to both instruct and delight its readers. Carmen Bugan is the author of a collection of poems, *Crossing the Carpathians*, and a memoir, *Burying the Typewriter*."

An up-to-date overview of Heaney's career thus far, with detailed readings of all his major publications.

Seamus Heaney, the great Irish poet, made a significant contribution to classical reception in modern poetry; though occasional essays have appeared in the past, this volume is the first to be wholly dedicated to this perspective on his work. Comprising literary criticism by scholars of both classical reception and contemporary literature in English, it

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includes contributions from critics who are also poets, as well as from theatre practitioners on their interpretations and productions of Heaney's versions of Greek drama; well-known names are joined by early-career contributors, and friends and collaborators of Heaney sit alongside those who admired him from afar. The papers focus on two main areas: Heaney's fascination with Greek drama and myth - shown primarily in his two Sophoclean versions, but also in his engagement in other poems with Hesiod, with Aeschylus' Agamemnon, and with myths such as that of Antaeus - and his interest in Latin poetry, primarily that of Virgil but also that of Horace; a version of an Horatian ode was famously the vehicle for Heaney's comment on the events of 11 September 2001 in 'Anything Can Happen' (District and

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Circle, 2006). Although a number of the contributions cover similar material, they do so from distinctively different angles: for example, Heaney's interest in Virgil is linked with the traditions of Irish poetry, his capacity as a translator, and his annotations in his own text of a standard translation, as well as being investigated in its long development over his poetic career, while his Greek dramas are considered as verbal poetry, as comments on Irish politics, and as stage-plays with concomitant issues of production and interpretation. Heaney's posthumous translation of Virgil's Aeneid VI (2016) comes in for considerable attention, and this will be the first volume to study this major work from several angles.

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This dissertation reconsiders the key importance of violence as an aesthetic, political, and cultural category in Seamus Heaney's poetry and translations. The dissertation begins by asking how the relation between violence, literature, and nationalism might be understood in the Irish postcolonial context. The author details how specific explosions of postcolonial violence as well as broader cultural manifestations and perceptions of violence have motivated and informed some of the key aesthetic developments and major projects in this poet's career. By examining a wide range of representations from his oeuvre, he details Heaney's deft negotiation of the related problems of violence and decolonization through a complex and compelling poetic of violence. Specifically, he examines

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Heaney's conception and development of the lyric as a field of force, his employment of the pastoral as an anticolonial mode of resistance, and his translations of canonical texts as acts of counterviolence carried out at the level of the vernacular and form. Through close readings of Heaney's verse, translations, prose, and journalism, the author demonstrates how many of his writings can be profitably read as part of an ongoing attempt to intervene textually in a Northern Irish culture of violence. He also argues that Heaney's often conflicted, occasionally uneven, and frequently brilliant attempts to outface violence through writing have necessitated a remarkable degree of experimentation and adaptation at the level of form, language, and genre. By bringing into interactive and

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critical focus a study of poetics and postcolonial criticism, the author attempts to demonstrate that a particular set of violent conditions and perceptions (which are endemic to postcolonial situations) have, to a remarkable degree, informed Heaney's highly innovative transformations of inherited cultural materials. (3 figures, 185 refs.).

Seamus Heaney, Tom Paulin and Medbh McGuckian are the three most influential poets from Northern Ireland who have composed poems with a link to the Tsarist Empire and the Soviet Union. Through their references to Russia the three poets achieve a geographical and mental detachment allowing them to turn a fresh eye on the Northern Irish situation.

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Haunted Heaney: Spectres and the Poetry looks at the ghosts and spectres present within the poetry of the Nobel Prize winning poet Seamus Heaney. Covering Heaney ' s work from his first collection, Death of a Naturalist, to his final collection, Human Chain, this volume analyses Heaney ' s poetry through the lens of hauntology as presented by Jacques Derrida in Specters of Marx. This book presents spectres and ghosts not in the conventional sense, as purely supernatural, physical manifestations haunting a place, but instead as having a non-physical presence. In this sense past cultures, societies, texts, poets, and memories are examined as having a spectral influence on Heaney ' s writing. His work is indebted to hauntedness as the past in

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all its forms sutures itself within the present of his thinking and writing, and our reading of the poetry. Topics for discussion include the Norse spectres in the early poetry; British colonialism and its haunting influence on the poet; a renewed look at the bog poems as being influenced by the spectral; the classical influence of Virgil and Dante; and a reading of 'Route 110' that incorporates the major instances of Heaney's career into a singular poem. The book also incorporates Heaney's prose work and interviews into the discussion and uses these works as a metacommentary to the poetry offering a deeper insight into the mind of one of Ireland's greatest writers.

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With this collection, first published in 1975, Heaney located a myth which allowed him to articulate a vision of Ireland--its people, history, and landscape--and which gave his poems direction, cohesion, and cumulative power. In North, the Irish experience is refracted through images drawn from different parts of the Northern European experience, and the idea of the north allows the poet to contemplate the violence on his home ground in relation to memories of the Scandinavian and English invasions which have marked Irish history so indelibly.

Annotation An overview of the main strands of European thought (with regard to the development of European

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consciousness) manifest through significant moments of theatre practice. This book goes further than other books by relating theatre history to the development of the European Community as a whole. The author lays emphasis on the analytic sense of culture, wishing to illuminate a particular moment when theatre may be seen as an expression of, or a moment of subversion in, the accepted cultural status quo.

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