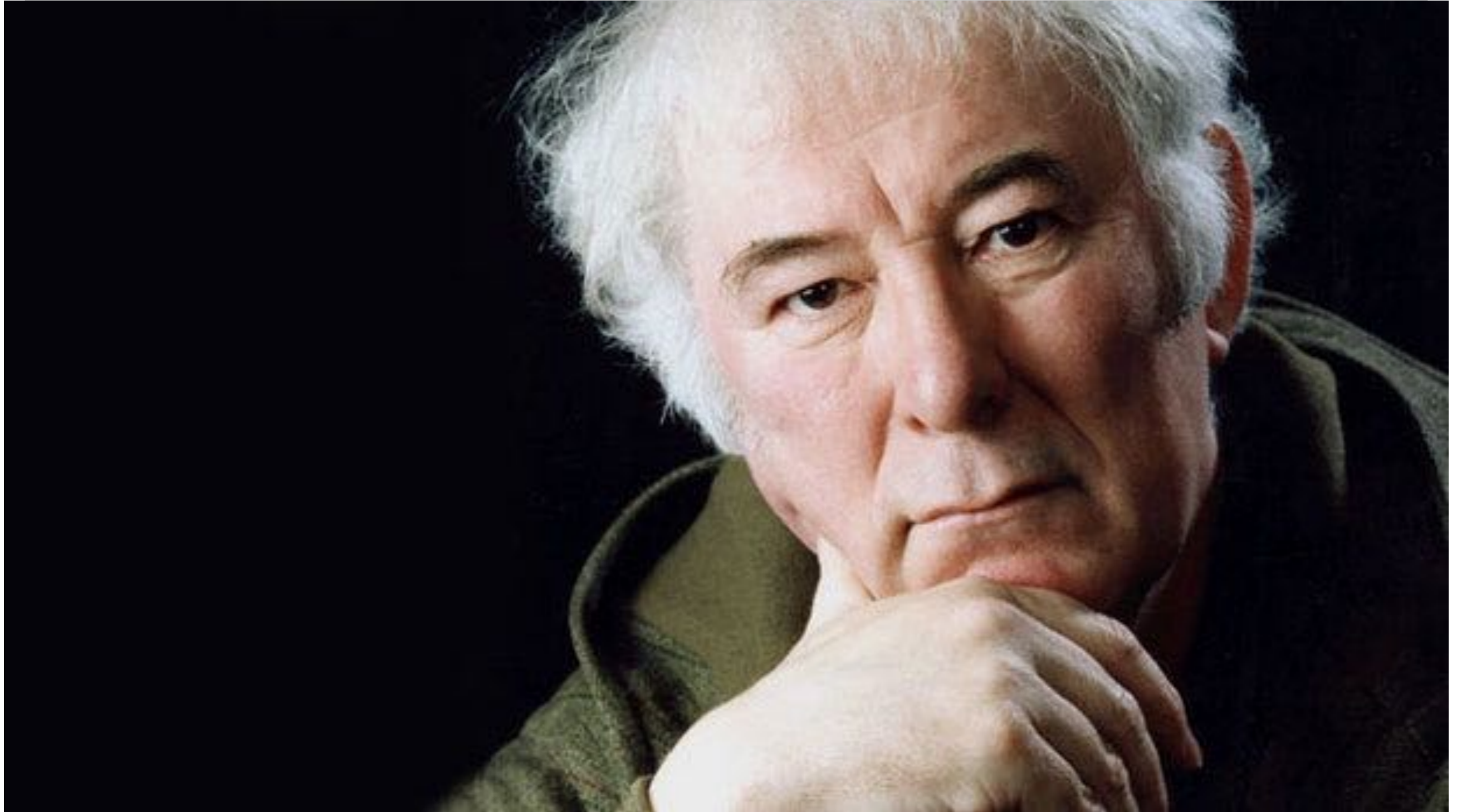

SEAMUS HEANEY



THE POEM I'M USING FOR MY PRESENTATION

18/09/2019

Blackberry-Picking by Seamus Heaney | Poetry Foundation

POETRY FOUNDATION

Blackberry-Picking
BY SEAMUS HEANEY
for Philip Hobbs

childhood memories and experiences

sonic pentameter

= imagery
sight + sound
taste
touch

run or sentence

①

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as a knot
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us out with milk cans, pea tins, jam-pots
Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full.
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's.

rhyming couplet
rhyming couplet
rhyming couplet
rhyming couplet

they are all very subtle, so it seems as if everything is rhythmical but it's not at the same time.

→ listing (3 things/items)

rhyming couplet

→ alliteration (b)
all 3 start with the letter

→ simile = this simile is describing the comparisons of palms

②

A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would not.

personification: how the sweet flesh which isn't real can be characterized as stinky

→ simile (using "like")

→ rhyming couplet "ot"
alliteration

overall metaphor through the use of berries as a metaphor it's about the loss of innocence and berries

THE POEM I'M USING FOR MY PRESENTATION



Book of a Poet by Seamus Heaney Poetry Foundation

Death of a Naturalist

BY SEAMUS HEANEY

STANZA 1

All year the flax-dam featured in the heart
 Of the townland; green and greasy banked
 Flax had rounded there, weighted down by huge sods
 Daily it sweltered in the punishing sun.
 Bubbles gurgled delicately: bluebottles
 Wove a string of gauze of sound around the smell.
 There were dragonflies, spotted butterflies.
 But best of all was the warm thick slobber
 Of frogspawn that grew like clotted water
 In the shade of the banks. Here, every spring
 I would fill jam-potfuls of the jellied
 Specks to range on window sills at home,
 On shelves at school, and wait and watch until
 The fattening dots leaped, into nimble
 Swimming tadpoles. Miss Walls would tell us how
 The daddy frog was called a bullfrog
 And how he croaked and how the mummy frog
 Laid hundreds of little eggs and this was
 Frogspawn. You could tell the weather by frogs too
 For they were yellow in the sun and brown
 In rain.

imagery words
 alliteration (cf) "SH"
 rhymic pentameter (some more rhyme than others)
 rhyme
 personification how you use person for sun
 simile using word "clot" this describes how the frog spawn was grown like contrasting it to the dotted water.

repetition of "frogs" throughout the whole piece → identify with a symbol throughout the passage?

rhymic pentameter (throughout)

imagery - sight

STANZA 2

Then one hot day when fields were rank
 With cowdung in the grass the angry frogs
invaded the flax-dam; I ducked through hedges
 To a coarse croaking that I had not heard
 Before. The air was thick with a bass chorus.
 Right down the dam gross bellied frogs were clucked
 On sods; their loose necks pulsed like sails. Some hopped:
 The slap and plop were obscene threats. Some sat
 Poised like mud grenades, their blunt heads fatting
 I sickened, turned, and ran. The great slime kings
 Were gathered there for vengeance and I knew
 That if I dipped my hand the spawn would clutch it.

personification describing the frogs with a mood of anger

rhyme couplet

rhymes with words that end with "ed" emphasizes.



Mid-Term Break by Seamus Heaney Poetry Foundation

Mid-Term Break

BY SEAMUS HEANEY

1

I sat all morning in the college sick bay
 Counting bells knelling classes to a close.
 At two o'clock our neighbours drove me home.

imagery → an event (terrible)

signs of isolation - run on sentences

rhymes

2

In the porch I met my father crying—
 He had always taken funerals in his stride—
 And Big Jim Evans saying it was a hard blow.

this shows the boy's innocence (understand things taking place)

onomatopoeia

3

The baby cried and laughed and rocked the pram
 When I came in, and I was embarrassed
 By old men standing up to shake my hand.

description (adj) questioning why embarrassed

4

And tell me they were sorry for my trouble;
 Whispers informed strangers I was the eldest,
 Away at school, as my mother held my hand

euphemism
 run on sentences; type of sentence he tends to use

5

In hers and coughed out angry tearless sighs.
 At ten o'clock the ambulance arrived
 With the corpse, stanced and bandaged by the nurses.

alliteration

6

Next morning I went up into the room, snowdrops
 And candles soothed the bedside; I saw him
 For the first time in six weeks. Paler now,

personification

symbolism

7

Wearing a poppy bruise on his left temple,
 He lay in the four-foot box as in his cot.
 No gaudy scars, the bumper knocked him clear.

repetition of alliteration

8

A four-foot box, a four for every year.

repetition of "four" throughout the poem

metaphorical tones

alliteration

THE TOLLUND MAN

Stanza 1
 Some day I will go to Aarhus
 To see his past brown head,
 The mild pods of his eye-lids. → ambic pentameter
 His pointed skin cap.

Stanza 2
 In the flat country near by
 Where they dug him out,
 His first gruel of winter seeds
 Caked in his stomach, → metaphorical words emphasizing the stomach

run on sentences
 Imagery vivid descriptions

Stanza 3
 Naked except for
 The cap, noose and girdle, → tends to use listing effect throughout and alot.
 I will stand a long time.
 Bridegroom to the goddess.

Stanza 4
 She tightened her torc on him
 And opened her fen,
 Those dark juices working
 Him to a saint's kept body, → run on sentences

Stanza 4
 For miles along the lines.

III

Stanza 5
 Something of his sad freedom
 As he rode the tumbrel
 Should come to me, driving,
 Saying the names → causes indicating the important so the word driving after

sight - senses

Stanza 6
 Tollund, Grauballe, Nebelgard, → listing, all put in one line.
 Watching the pointing hands
 Of country people,
 Not knowing their tongue, → run on sentence

Stanza 7
 Out here in Jutland
 In the old man-killing parishes
 I will feel lost, → direct to the point.

Kathy

Requiem for the Croppies by Seamus Heaney

The pockets of our greatcoats full of barley...

No kitchens on the run, no striking camp...

We moved quick and sudden in our own country.

The priest lay behind ditches with the tramp.

A people hardly marching.. (on the hike...)

We found new tactics happening each day:

We'd cut through reins and rider with the pike

And stampede cattle into infantry,

Then retreat through hedges where cavalry must be thrown.

Until... on Vinegar Hill... the final conclave.

Terraced thousands died, shaking scythes at cannon.

The hillside blushed, soaked in our broken wave.

They buried us without shroud or coffin

And in August... the barley grew up out of our grave.

STANDS

for both there phrases starts with no to connect the 2 dependent clauses

→ pauses indicates importance

→ listing

↳ everyday words

Language = past tense.

voice = 1st person

every story like, this ~~is~~ version, slightly different from his other poetic examples. this gives story like feel / narration.

theme: experiences.