

## **Beauty and Atrocity of Sacrifice in Seamus Heaney's "The Tollund Man" and "The Grauballe Man"**

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### **Abstract:**

The paper deals with the poet Seamus Heaney's method in depending on the images of "the bog" which is a symbol of memory and as a repository of the sacrificial experiences in favor of a promise of a next prosperity. The poet tries to make an analogy between the tribal sacrificial rituals with one of its member in exchange for a coming fertile spring and the catholic minority's contemporary sacrifices in Northern Ireland for the sake of peace in a united Home. Furthermore, the poet is torn between the tribal allegiance and the atrocity of the sacrifice.

### **جمال وبشاعة التضحية في قصيدتي "رجل التولند" و "رجل الكراويل" للشاعر شيموس هيني**

#### **الملخص:**

يتناول البحث طريقة الشاعر شيموس هيني في الاعتماد على الصور الشعرية "للمستقع" الذي يعد رمزا للذاكرة ومستودع لتجارب التضحية من اجل الوعد بالازدهار لاحقا . يحاول الشاعر الربط بين شعائر التضحية للقبيلة بأحد افرادها من اجل ربيع قادم خصب وبين التضحيات المعاصرة للاقلية الكاثوليكية في شمال ايرلندا من اجل احلال السلام في البلد الموحد . كما يصارع الشاعر الولاء للقبيلة من جهة واطهار بشاعة التضحية من جهة اخرى .

Seamus Heaney (1939-2013) tries to dig into the roots of his community's psyche in his Bog Poems during a critical period of sectarian violence called Troubles<sup>1</sup>. This probing is achieved by presenting the symbol of the bog. The bog is a geographical, physical phenomenon. It was formed millions of years ago, as Kavanagh suggests: "A turf bog is a history of the world from the time of Noah."<sup>2</sup>

Literally, the word "bog" is an English word borrowed from Irish. The "bog" means, in Irish, wet and soft. In addition, people in Derry use the word

"moss" to refer to the bog.<sup>3</sup> In *Preoccupation: Selected Prose 1968-1978*,<sup>4</sup> Heaney explains the meaning of the word, saying:

Our farm was called Mossbawn. Moss, a scot word probably carried to Ulster by planters, and bawn, the name the English Colonists gave to their fortified farm houses. Mossbawn...., we pronounced it Mossbann, and 'ban' is Galic word for white.... In the two syllables of my home, I see a metaphor of the split culture of Ulster (*Preoccupation*

Thus, Heaney aims at portraying the bog as a "repository and memory of

the landscape." He links it with the psyche of the people.<sup>5</sup>

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<sup>1</sup> A series of violent events pervaded Northern Ireland since December of 1969 till 1998. Eugene O'Brien, *Seamus Heaney: Creating Irelands of the Mind* (Dublin: The Liffey Press, 2002), 14.

<sup>2</sup> Michael Parker, *Seamus Heaney: The Making of the Poet* ( Houndsmills: MacMillan Press LTD, 1994), 88.

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<sup>3</sup> Denis Donoghue, *We Irish: Essays on Irish Literature and Society* (London: University of California, 1986), 189.

<sup>4</sup> Seamus Heaney, *Preoccupation: Selected Prose 1968-1978* (London: Faber and Faber, 1980). All the quotations taken from this version appear as *Preoccupation* within the text of the paper.

<sup>5</sup> Patrick Walsh, *The Making of the Irish Protestant Ascendancy: The Life of William*

In his book *Seamus Heaney*, Black Morrison praises Heaney's ability to impose poems in a way which imitates the peat-bog in preserving properties and in being a "memory bank" which can retain the evidence of past civilizations and cultures.<sup>6</sup> The result of matching the Irish unconscious bank with bog properties is a twisted perspective of the homeland as a "physical entity" which keeps objects and items from the past and the homeland extant for "the psychic racial memory of the national consciousness."<sup>7</sup> This ambivalent vision is the main motif which pervades the Bog Poems: "Bogland," the last poem in *Door into the Dark* (1969), "Nerthus" and "The Tollund Man", in *Wintering Out* (1972), and "Come to the Bower," "Bog Queen,"

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*Conolly, 1662-1729* (Woodbridge: The Boydell Press, 2010), 5.

<sup>6</sup> Black Morrison, *Seamus Heaney* (London: Methuen, 1982), 45.

<sup>7</sup> Eugene O'Brien, 14.

"The Grauballe Man," "Punishment," "Strange Fruit" and "Kinship," in *North* (1975) .

Heaney's first attempt to create a connection between people's fate and their land is presented in "Requiem for the Croppies" which he wrote in 1966 celebrating the fiftieth anniversary of the 1916 Rising<sup>8</sup>. In this poem, the poet depends on a national myth as "a system of communication" as well as "a mode of signification."<sup>9</sup> Instead of direct reference to the 1916 uprising, he refers to another revolution, "United Irishmen" rebellion of 1798 when the Protestant and Catholic rebels

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<sup>8</sup> It is the armed uprising which ended the British rule of the Southern Ireland and established the Republic of Ireland. Eugene O'Brien, 1.

<sup>9</sup> Roland Barthes, *Mythologies*. Trans. Annette Lavers (London: Granada Publishing, 1973), 109.

were led by the Protestant Theobald Wolfe Tone.

Heaney focuses on a single group of Catholics who were killed by British troops near Wexford to create the image of regeneration in the lines: "They buried us without shroud or coffin / And in August the barley grew up out of the grave."<sup>10</sup> It is the myth of resurrection which admits the barley, found in the rebels' pockets to grow again from their common graves. He alludes to the fact that the seeds of resistance and violence were sowed in 1798, "the Year of Liberty, and later flowered in 1916," what Yeats called 'the right rose'" (*Preoccupation* 56). Briefly, the poet searches for continuity between Irish historical resistance across the centuries, starting from the rebellion of 1798 to the 1916 uprising.

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<sup>10</sup> Seamus Heaney, *Door into the Darkness* (London: Faber and Faber, 1969), 12.

Heaney's need for images of resurrection was fulfilled in the image of the bog. Dianne Meredith asks a question about the reason behind choosing the bog to be a symbol of Ireland although the bog has no amazing qualities when compared to other beautiful landscapes of Ireland.<sup>11</sup> Michael Parker in *Seamus Heaney: The Making of the Poet*, answers Meredith's question through discussing Heaney's relationship with the landscape artist T. P. Flanagan. In 1968, Flanagan and Heaney went to the bog landscape in Donegal. When the painter began to sketch his portrait, he described the bog as the "fundamentals" of the landscape of Ireland. Moreover, Flanagan expressed "his love of the moistness, the softness of the bog, its fecundity, its

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<sup>11</sup> Dianne Meredith, "Landscape or Mindscape? Seamus Heaney's Bogs". The University of California. Davis. 127. 13 May 2018 <<https://www.tandfonline.com/doi/abs/10.1080/00750779902>>

femininity, its connectedness with a pre-Christian, primeval past."<sup>12</sup> These words inspired him to use the new symbol in his poems. During the violent period of the Troubles, he challenges himself to confront the violence in the region by trying to "search for images and symbols adequate to [his] predicament" (*Preoccupation* 56). Heaney's need for these images was fulfilled by Glob's book which enabled him to embrace all the concerns of religion, violence, myth, history, sexuality and landscape.<sup>13</sup>

However, Heaney's imaginative back-ward movement is necessary for linking the contemporary sectarian violence of the 1960s with the sectarian brutal actions of the Iron Age. Accordingly, the bog bodies' myth work as a means to understand the violence in the Northern Ireland within larger

perspectives. The main purpose of using the myth and symbols is to provide him with "an objective space" through which he can explore the unconscious and mix tribal violence of contemporary Isle.<sup>14</sup>

Heaney's focus on the mythological images to present the contemporary political situations was a result of his American experience in Berkeley. In 1971, he worked as a lecturer at the University of California and according to Michal Parker<sup>15</sup>, there he found that:

In this highly technological society the whole movement was back... there was a terrific nostalgia[...] to reverence the primitive kind of life. I mean every undergraduate in Berkeley, in some ways, wanted to be a Red Indian .

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<sup>12</sup> Michael Parker, 91.

<sup>13</sup> Michael Parker, 91.

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<sup>14</sup> Brett Gravin Dix, " Cultural Memory and Myth in Seamus Heaney's Bog Poems, and Antjie Krog's County of My Skull and Down to my last Skin." MA Thesis. University of KwaZulu- Natal, 2007. 25.

<sup>15</sup> Michael Parker, 92.

Heaney, here, refers to Berkeley undergraduate students' "primitive" rejection of the American contemporary crimes. The student's primitive need to be a Red Indian was important to make reparation for the horrible deeds of their forefathers against the native people. Furthermore, the Indian minority in the contemporary United States began to demand their rights.<sup>16</sup> So, everything in Berkeley reminded Heaney of the same situation of his homeland. Accordingly, he considered his poetry to be "a mode of resistance" against the Northern Ireland predicament. On the other hand, Heaney met American poets, such as Robert Bly (1926) and Gary Snyder (1930), who stood against the Vietnam War through focusing on "the mythological" in their poetry.<sup>17</sup>

The outcome of the American experience and the sight of the photographs of the bog bodies helped crystallize the most distinguished bog poem "The Tollund Man." Heaney responded to the Tollund Man's photograph with a shock. It is the same shock Professor P.V. Glob felt for the first time when he stood "face to face with an Iron Age man, who twenty millennia before, had been posited in the bog as a sacrifice to powers that rule men's destinies."<sup>18</sup> However, Heaney's emotions and feelings towards this victim triggered the writing of this poem. He found the Tollund Man's facial features similar to his ancestors'. Neil Corcoran admits that "the Tollund Man" is "a poem

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<sup>16</sup> Michael Parker, 92.

<sup>17</sup> Michael Parker, 93.

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<sup>18</sup> P.V. Glob, *The Bog People: Iron-Age Man Preserved* (Cornell UP, Ithaca NY, 1969), 20.

about an ancestral photograph." <sup>19</sup>In an interview with James Randall, Heaney identifies the Tollund man as one of his uncles with a moustache and an archaic face looks like everyone in the countryside of Ireland.<sup>20</sup>

This physical analogy has an imaginative source which, as Glob suggested, is attributed to men's destinies, in the past as well as in the contemporary Northern Ireland, and to the same powers of evilness. One of these powers is the goddess of fertility, "Nerthus" and for her the Tollund Man was victimized in exchange for a promise of a fertile harvest in the next spring. Heaney makes it clear when he publishes

another bog poem, "Nerthus" alongside "The Tollund Man".

"Nerthus" is a short poem that consists of two parts. The first part represents the image of the peat bog as a goddess "For beauty, say an ash- fork staked in peat / Its long grains gathering to the gouged split."<sup>21</sup> What stacks in the peat is a wooden branch of an ash- tree. This branch is forked and its grains gather to a hollow split. This description alludes to Nerthus' female organ. On the other hand, the second part of the poem; "A seasoned, unsleeved taker of the weather, / where kesh and loaning finger out to heather" (*Wintering Out* 49) transforms the goddess into the Contemporary Northern Ireland by using the Northern dialect words; " 'kesh', a cousway, and 'loaning', an uncultivated

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<sup>19</sup> Neil Corcoran, *The Poetry of Seamus Heaney: a Critical Study* (London, Faber and Faber, 1998), 34.

<sup>20</sup> Elmer Andrews, *The Poetry of Seamus Heaney* (New York: Columbia University Press, 1998), 94.

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<sup>21</sup> Seamus Heaney, *Wintering Out* (London: Faber and Faber, 1972), 49. All the following poems are taken from Heaney's *Wintering Out* till the poems of *North*.

space between fields."<sup>22</sup> Andrew Murphy observes that the word "kesh" accepts a particular resonance, for the " Long Kesh" is a name of a political prison in the Northern Ireland.<sup>23</sup>

Alongside the female goddess, Heaney introduces her bridegroom in the "The Tollund Man." But their "violent love-making" is dramatized through hanging the bridegroom and burying him,<sup>24</sup> as he says:

Naked except for  
The cap, noose and girle,  
I will stand a long time.  
Bridegroom to the goddess  
(*Wintering Out* 47).

The goddess tightens the noose around him and opens "her fen"(*Wintering Out* 47) to protect his body by her "dark juices." As a kind of a reward, Nerthus

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<sup>22</sup> Neil Corcoran, 34-5.

<sup>23</sup> Andrews Murphy, *Seamus Heaney* (Horndou: Northcote House Publisher Ltd,2000), 39.

<sup>24</sup> Andrews Murphy, 39.

immortalizes the Tollund Man's head. By preserving the head, Heaney tries to transform the pre-Christian man into a saint. He associates "The mild pods of his eye- lids"(*Wintering Out* 49), with Jesus Christ; "Gentle Jesus, meek and mild."<sup>25</sup> The purpose of this analogy is to highlight the possibility of the victim's resurrection in the contemporary times of violence. However, the Tollund Man's sacrifice has no benefit: "last gruel of winter seeds / caked in his stomach" (*Wintering Out* 49). This image contrasts with another one of the "graves [that] began to sprout with young barely" (*Preoccupation* 56) from the Croppies' pockets in the poem "Requiem for the Croppies."<sup>26</sup>

In the second part of the poem, the poet wants to go to the Tollund Man's

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<sup>25</sup> Eugene O'Brien, 26.

<sup>26</sup> Andrews Murphy, 39.



shrine and pleads him not to germinate violent sacrificial rituals and to "break the pattern instead of repeating it."<sup>27</sup> As he says:

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 farmyard  
(*Wintering Out* 47).

Heaney's risk of blasphemy comes from his appealing, as a Christian, to a pagan figure. At the same time, it signals urgency to find a solution for the problem of violence. However, this prayer is invalid<sup>28</sup> because violence in the

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<sup>27</sup> Daniel Tobin, *Passage to the Center: Imagination and Sacred in the Poetry of Seamus Heaney* (Lexington: The University Press of Kentucky, 1999). 94.

<sup>28</sup> Daniel Tobin, 94.

Northern Ireland is on the rise. He clarifies the real reason behind such ritualistic sacrifice as a strong "struggle between cults and devotees of a god and a goddess" (*Preoccupation* 56). Accordingly, Heaney recalls the image of four Catholic brothers' sectarian killings and their scattered bodies on the railway in 1920.

Disappointed with the violent confrontations of the Troubles, Heaney imagines himself making a pilgrimage to the place where the Tollund Man is displayed. His identification with the Tollund Man reaches its fullest, because he decides to sacrifice as the Tollund Man has sacrificed , but what he sacrifices is his holy land in favor of a "utopian journey" to a foreign place where foreign costumes and language are found.<sup>29</sup> Heaney says:

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<sup>29</sup> Daniel Tobin, 94.

Something of his sad freedom  
As he rode the tumbrel  
Should come to me, driving,  
Saying the names  
Tollund, Grabaulle, Nebelgard,  
Watching the pointing hands  
Of country people, Not knowing their  
tongue ( *Wintering Out* 48).

Heaney takes on two journeys: the first one is his future journey to Denmark and the second one is the Tollund Man's journey to his death. Both of them share the "sad freedom" of the dispossessed who are displaced from their lands.

In his exile, Heaney expresses his emotions, saying:

Out there in Jutland  
In the old man- killing parishes  
I will feel lost,  
Unhappy and at home  
( *Wintering Out* 48).

He feels a kinship with the place which witnessed the similar predicament and killing. In these "killing Parishes," Heaney feels sad and lost. However, in 1973, he really fulfills his promise as he visits the Tollund Man in Denmark.

His imaginative exile in "The Tollund Man" has transformed into a real one. In 1972, Heaney leaves what he called the "scared and stunted community"<sup>30</sup> of Northern Ireland for a cottage in Glanmore in the Republic of Ireland because of the pressure of the atmosphere of violence and the high taxes. He resigns his career as a lecturer at Queen's University.

During his exile period in 1975, Heaney published his fourth collection *North*. The name of the collection came from his sensibility of the universality of violence across centuries because many

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<sup>30</sup> Michael Parker, 117.

bog bodies has been discovered in numerous countries in Europe. The volume consists of two parts: in the first part, he relates myths to Ireland and the second part is quite personal.

The way Heaney treats the bog people in *Wintering Out* is very different from that in *North*. In *North*, bog bodies show the tension between "barbarism of the sacrifice" and the "allegiance" to the land.<sup>31</sup> Therefore, He is accused of tribal atavism by putting violence in Northern Ireland on a broader level.

Andrew Murphy explains how Heaney relates the contemporary killing and punishment to the mythical past, in order to naturalize such actions and show them as inevitable and part of a "tribal cycle that cannot be broken."<sup>32</sup> In this respect, Edna Longley doubts

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<sup>31</sup> Elmer Andrews, 65.

<sup>32</sup> Andrews Murphy, 52.

Heaney's success in building a mythical bridge rather than falling "between the stools of poetry and politics."<sup>33</sup> Moreover, Black Morrison notices that some poems in Heaney's *North* are the real reason behind sectarian murders.<sup>34</sup>

On the other hand, Heaney has a different point of view. He argues that including images the violence of the past in poetry is "imperative" in order to find a field which can embrace some perspective of human reason as well as give "religious intensity" (*Preoccupation* 56-7). Accordingly, he combines in his mind Glob's unforgettable photographs and the real scenes of atrocities (*Preoccupation* 57-8). Heaney's allegiance to his cult in *North* represents the

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<sup>33</sup> Edna Longley, "'Inner Emirge' or 'Artful Voyeur'? North". *Seamus Heaney*. Ed. Michael Allen (New York: ST. Martin's Press, INC, 1997). 42.

<sup>34</sup> Black Morrison, *Seamus Heaney* (London: Methuen, 1982), 68.

Unheimlich, or the uncanny, of his personality. For Freud, the uncanny is an old-established and a familiar thing in the mind, but it is alienated from it by the act of repression.<sup>35</sup> In other words, Heaney regards the mummified bodies as archetypal images of the sacrifice for the sake of the earth goddess, Nerthus.

However, love making between the Tollund Man and Nerthus is crowned by delivering a fetus in "The Grauballe Man," a poem in another volume called *North*<sup>36</sup>. The Grauballe Man is a bog body of thirty years old man who was uncovered from the peat bog near the village of Grauballe in Denmark in 1952. The poem "The Grauballe Man" is a continuation of "The Tollund Man,"

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<sup>35</sup> Sigmund Freud, "An Infantile Neurosis and Other Works (1917-1919)". *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Ed. James Strachey (London: The Hogarth Press, 1955). 241.

<sup>36</sup> Seamus Heaney, *North* (London: Faber and Faber, 1975). All the following lines are taken from Heaney's *North*.

which indicates a religious repose caused by the sacrifice for the sake of the tribe. On the other hand, "The Grauballe Man" expresses the psychological condition the victim feels at the sacrifice moment, Heaney explains, saying:

As if he had been poured  
In tar, he lies  
On a pillow of turf  
And seems to weep  
The black river of himself  
(*North* 35).

For the Grauballe Man, the bog is tar and the sacrifice is a punishment which makes him cry silently and every tear drop forms a black river of himself. The words "tar" and "black" refer to the state of melancholy, sadness and the black image of the sacrifice. Since the tar and the turf of the bog are used as fuel, Heaney alludes to the fires of violence of the Troubles.

Taking a negative shape in the dark  
is the beginning of his identity  
transformation.<sup>37</sup> As Heaney says:

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 ell arrested  
Under a glisten of mud (*North* 35).

Shigern Ozawa, in his book *The Poetics of Symbiosis: Reading Seamus Heaney's Major Works*, explains how Heaney manages to metamorphose the victim to "a son of Mother Earth." He uses metaphors of animals and plants which are grown and nurtured by the Earth. Swans, mussels and eels are "metaphorical sons of Mother Earth."

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<sup>37</sup> Daniel Tobin, 119.

Furthermore, basalts are magma solidified on the surface of the Earth<sup>38</sup>.

The metamorphosis leads to the loss of identity, as it is included in the following questions:

Who will say 'corpse'  
To his vivid cast?  
Who will say 'body'  
To his opaque repose? (*North* 36)

Heaney is confused concerning classifying the Graublle Man: he is neither a corpse nor a body. Thomas Docherty asks these questions: "is history dead, a thing of the past; or is it a live, vivid, a presence of the past."<sup>39</sup> These unanswered questions are asked by the Irish People, after witnessing and living

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<sup>38</sup> Shigern Ozawa, *The Poetics of Symbiosis: Reading Seamus Heaney's Major Works* (Sanklesha: Nagoya, 2009). 60.

<sup>39</sup> Thomas Docherty, "Ana- or Postmodernism, Landscape, Seamus Heaney", *Contemporary Poetry Meets Modern Theory*. Ed. Anthony Easthope and John Thompson (Hemel Hempstead: Harvester Wheatsheaf, 1991). 70.

the shootings and bombings; the people begin to think about the benefit of the 1916 Rising and if the Irish Republic Army has the right to be the defender of Northern Catholics' rights and form the United Ireland. However, Heaney's questions come after his description of the Grauballe Man's wound which caused his death:

The head lifts'

The chin is a visor

Raised above the vent

Of his slashed throat (*North* 36).

The slashed throat and the horrified gaze of the "twisted face" underlines the unwillingness of the sacrifice. He symbolizes the wound to be "the fault that opens in the depth of myth and is inscribed violently on the bodies of the victims."<sup>40</sup>

Although Heaney pleads the Tollund Man prevent germinating the buds of violence, the Grauballe Man's wound, which is ironically described as a cured one, is opened again "to a dark elderberry place" (*North* 36). The word "elderberry" has a symbolic meaning of death and rebirth because it is thought that Jesus Christ's cross was made of elder, but in the Grauballe Man's case, it is the negative rebirth of violence.<sup>41</sup>

Heaney, in the following stanzas, continues metaphors of rebirth in describing the fetus' "rusted hair". He associates the Grauballe Man's photograph in Glob's book with the cesarean section of delivering from the peat, saying:

In a photograph

A head and shoulder

Out of the peat,

Bruised like a forceps baby (*North* 36).

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<sup>40</sup> Daniel Tobin, 120.

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<sup>41</sup> Daniel Tobin, 120.

In the image of a baby who is driven forcibly out of his mother's womb, he tries to juxtapose the natural with the artifice.<sup>42</sup> By means of artifice, the poet perfects the atrocity in his memory and glorifies death for highlighting the myth of the blood sacrifice for the sake of nationalism.<sup>43</sup> Heaney transforms human suffering into a artistic work,<sup>44</sup> saying:

Hung in the scales  
With beauty and atrocity:  
With the Dying Gaul  
Too strictly compassed  
On his shield,  
With the actual weight  
Of each hooded victim,  
Slashed and dumped (*North* 36).

Again, the art and nature is balanced alongside with beauty and atrocity. Obviously, Heaney introduces two sets of scales: the first one is the scale that weighs the Graublle Man on one pan and the beauty of the artificial statue of the "Dying Gaul" on the other. The other scale weights the Graublle Man on one pan and the atrocity of the "hooded victim" on the other.<sup>45</sup>

"Dying Gaul", holding on the pan of beauty, is a statue which shows a dying Gaul warrior on his shield. It is made by Romans for celebrate their victory over Celts. The statue stands for both Romans' contempt and admiration: contempt because of their urban superiority against the Celts' barbarism, and admiration because of the Celts'

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<sup>42</sup>Shigern Ozawa, 60.

<sup>43</sup> Daniel Tobin, 120.

<sup>44</sup> Neil Corcoran, *Seamus Heaney* (London, Faber and Faber, 1986). 115

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<sup>45</sup> Stephen James, *Shades of Authority: The Poetry of Lowell, Hill and Heaney* (Liverpool: Liverpool University Press, 2007). 132

courage and physical beauty.<sup>46</sup> Heaney wants to make it clear that beauty has the ability to be reborn from the womb of terror.<sup>47</sup>

On the other hand, and by balancing the atrocity of terror with the "hooded victims", who are the contemporary Irish victims, Heaney wants to justify the inevitability of the sacrifice that no one, in Northern Ireland, can or ought to escape<sup>48</sup> because the mechanism of violence can be defined as a circle. Once the community enters it, it is hard to exit,<sup>49</sup> unless by selecting scapegoats as sacrifices.<sup>50</sup> So, the main

function of sacrifice "is to purify violence [...] to 'trick' violence into spending itself on victims whose death will provoke no reprisals."<sup>51</sup>

However, Heaney's justification of the violent killing for the sake of tribal revenge<sup>52</sup> makes him feel guilty that he is responsible for the violent events of the Troubles. He begins to question the importance of the allegiance to the tribe. Therefore, he focuses on the individuals' suffering of sacrifice and he tries to escape from his tribal allegiance and declare a new literary identity in the poems of *Station Island* (1984).

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<sup>46</sup> C. Edward Sellner, *The Double: Male Eros, Friendships, and Mentoring- from Gilgamesh to Kerouac* (New Jersey: Lethe Press, 2013). 84.

<sup>47</sup> Longley Edna, 44.

<sup>48</sup> Michael Parker, 136.

<sup>49</sup> Rene Girard, "Violence and the sacred", *Violent Origins: Ritual Killing and Cultural Formation*. Ed. Robert G. Hamerton (Stanford: Stanford University Press, 1987). 36

<sup>50</sup> Rene Girard, 37

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<sup>51</sup> Rene Girard, 81

<sup>52</sup>In "Punishment", Heaney understands killing the Catholic girls who dated British soldiers as a "tribal, intimate revenge" (*North* 38).