that takes as much out of you whether it's a novel or a short story. Because you have more time with a novel, it seems a bit more relaxing. But it's not more relaxing because it's desperate, really, a kind of life or death thing. I still don't know how to write.

Q: What are you working on now?

GUNESEKERA: I'm just finishing the next novel. It's called *Sandglass* and it will be published next year. It is a bit about Sri Lanka, so it has the same axis as the others. The proportions are perhaps slightly different. I hope people who found something in *Reef* will find something in this, but it will be different, and longer. *Reef* is like a "what am I doing here" kind of question novel, but in the other one, the question is "how do I live, how can I survive"? It's about mortality.

Nice, March 21, 1997

WORKS CITED

GUNESEKERA, Romesh. *Monkfish Moon* London: Granta, 1992.
- - -. *Reef.* London: Granta, 1994.

ANONYMOUS DEATHS:

A READING OF DEREK MAHON'S "A REFUSAL TO MOURN" AND CRAIG RAINE'S "IN THE MORTUARY"[1]

VIOLETA DELGADO
UNIVERSIDAD DE ZARAGOZA

1. INTRODUCTION

According to Blake Morrison and Andrew Motion in their *Penguin Book of Contemporary British Poetry*, "[a] shift of sensibility has taken place very recently in British poetry" (1982: 11). Young poets coming from different backgrounds have initiated what seems to be a break away from the poetry of their immediate past: the techniques and intricacies of Modernist poetry; the socially and politically committed poetry of the 30s, an exaltation of humanist values and in itself a break from the previous modernist period; Dylan Thomas's new romantic movement of exaltation of the cycle of life and death; and the so-called "Movement" poetry of the 50s and 60s, a self-effacing, modest, unobtrusive poetry, with a didactic aim aided by a concern with structure and perfect syntax, and written in reaction to the romanticism and traditionalism of the period before their own.[2]

Nevertheless, if we have a look at the poems of this generation of poets, we will discover that a complete break with the past, a total dissociation from a previous poetical manifestation, is never fully attained. These poets cannot avoid using elements, themes, images, etc., from the poetry which they have, no doubt, read at home or been taught at school. However, their usage of elements from previous poetry is not simply an imitation but rather a reappropriation from which an essential difference will spring. As a result of their impossibility to escape from the old themes, images and techniques,

Miscelánea: A Journal of English and American Studies 18 (1997): 55-67.

these poets share the common attempt to make the familiar strange again. Morrison and Motion point to one of the strategies they use in this attempt, the change in their own conception as poets:

> as a way of making the familiar strange again, they have exchanged the received idea of the poet as the-person-next-door, or knowing insider, for the attitude of the anthropologist or alien invader or remembering exile. (1982: 12)

In the remaining pages of this essay, I will attempt to analyse the ways in which two of these poets, the Belfast poet Derek Mahon and the Englishman Craig Raine, become anthropologists or observers in their own particular way when looking at one of the most important events for human beings, death, in two well-known poems: Mahon's "A Refusal to Mourn" and Raine's "In the Mortuary." In order to do so, they have chosen to portray the death of a common man or a common woman since, as Stan Smith has pointed out in reference to these poets' work,[3] "a lot of these poems are about things left from objects, people, traces of lives, after lives, abandoned lives, lost lives, that nobody has noticed." Although the dead man and the dead woman of the poems bear certain resemblances, there are differences in the circumstances that surround them. The protagonist of "A Refusal to Mourn" is an old man who has spent his life in the country; the woman in "In the Mortuary" has lived her anonymous life and died anonymously in the city. In the first case, death comes as a result of old age, while in the second case, the presence of the body in a mortuary indicates that the woman's death has been tragic. The poems develop into opposite directions: Mahon's poem begins with a detailed portrayal of the life of that man, and the man's death will be followed by the consolation of the possibility of transcendence. Raine's poem begins with a somewhat playful description in which language foregrounds its own components; but, as the poem progresses, the description becomes a sincere expression of feelings and of the hopelessness of the human condition.

The initial hypothesis of this paper is that Mahon's "A Refusal to Mourn" and Raine's "In the Mortuary" constitute examples of two different ways of negotiating the theme of death in contemporary poetry; but both of them aim at the defamiliarisation of the same event, the death of a human being, and engage in the same programme, that of trying to approach the 'world outside' from a new perspective. And in order to do so their authors use some elements of the past in such a way that they position themselves by comparison and/or contrast to the poets that precede them. Their position comes close to that of the ideal postmodernist author that Barth describes in

"The Literature of Replenishment," that of effecting a synthesis of past materials already exhausted in order to "generate new and lively work" (1980: 70-71).

We are going to analyse both poems separately and in reference to each other; other poems by the same authors or by different authors dealing with the same subject will also be mentioned by the way.

2. DEREK MAHON'S "A REFUSAL TO MOURN"

An analysis of Mahon's poem from a strictly formal point of view can be summarised in the following terms: the poem consists of ten stanzas, each one composed of six lines, and is devoid of rhyme (except for the last stanza). However, if the poem is examined more closely, it becomes evident that the separation between form and content is possible only at a theoretical level; the content in this poem is, as in all poems, part of the form, as the Russian Formalists already claimed at the beginning of the 20th century.

That the poem lacks conventional rhyme does not mean that it is devoid of rhythm; other elements contribute to create a rhythm that constitutes the very essence of the poem. It is not difficult to observe the abundance of prepositions, conjunctions, or expressions that refer to the passing of time; almost every stanza contains a syntactical element in reference to time: "before dawn" (5),[4] "[a]ll day" (7), "[w]hen" (12), "[a]fter" (14, 60), "[w]hile" (19, 31), "[o]nce a week" (25), as well as other time expressions: "[l]ong evening" (31), "last evening" (38), "the following year" (42), "[i]n time" (43), "[t]ill the next ice age" (51). The poem is packed with references to the passing of time at the level of imagery and metaphors too. For instance, the conception of gardens not as static manifestations of beauty but as almost menacing entities that do not only move but creep: "[t]he trim gardens crept / [t]o his door," (3 and 4), the clock that "[t]icked on the kitchen shelf," (9), the personification of the cinders that "[m]oved in the grate," (10) with a life of their own, or the cases of the briar that "gurgled" (11) like water flowing, and the wind that changed everything:

> [...] raking
> The roof of the hen-house,
> And swept clouds and gulls
> Eastwards over the lough
> (20 to 23)

the "long evening" (31) shedding "[w]eak light" (32) in what had previously been a "bright house" (8), and finally, the reference to "his dead / [w]ife" (33 and 34). All of these images point to a particular conception of time as linear. The rhythm they create is aided by the length of the sentences (stanzas 3 and 4, 5 and 6, 8 and 9 constitute a single sentence each), the use of adverbs or expressions of frequency such as "seldom" (13), "once a week" (25), and the rendering of the monotony of habit in the life of the man, stressed by the inclusion of a ludicrous habit-distorting event:

> And if a coat-hanger
> Knocked in an open wardrobe
> That was a strange event
> To be pondered on for hours
> (15 to 18)

And if we examine the expression of time as effected through verbs, we will be able to establish a division in the structure of the poem. In the first six stanzas an iterative simple past prevails, almost exclusively. The seventh stanza can be said to constitute a point of transition, the present and future tenses appear in dialogues in direct speech, and the past simple is not iterative but singulative, that is, it refers to a single event, the death of the man. The last three stanzas take place after the man's death; in 8 and 9, the future tense, or the grammatical present in time clauses that indicate future, contrasts with the last stanza in an atemporal present. This particular use of tenses is, as shall be explained, motivated by the content of the poem.

The different modes of expressing the passing of time in the poem (conjunctions, time clauses, metaphors, use of verbs) are not gratuitous. An analysis of these strategies will allow us to define the basic structure or pattern in the poem, which, in my opinion, creates its meaning. A clear-cut separation can be established between the first seven stanzas and the last three stanzas on several grounds. Firstly, stanzas from 1 to 7 are devoted to the life of the anonymous man, while stanzas from 8 to 10 deal with the time after his death. Secondly, time expression in the first seven stanzas corresponds with a particular conception of time, time as linear, historical, irreversible and inevitably ticking away. By contrast, the last three stanzas make reference to the existence of another conception of time, time as circular, as universal and always existing; notice how repetition of syntactical structures increases in these last three stanzas (e.g. "and" + subject + verb), since repetition is the key element in this new conception of time.

Finally, there is a movement from the first seven stanzas to the last three ones in terms of particularity-universality. The retired old fisherman of

the first section is a common man, living in the country "in a small farmhouse / [a]t the edge of a new state," (1 and 2), whose life is slowly passing away, and who spends most of his time alone: "All day there was silence / [i]n the bright house" (7 and 8), "[w]hen the old man talked to himself" (12); nobody seems to have noticed him. This man is defined from the beginning through his connections with nature: the farmhouse, the gardens, the briar, the wind, the clouds, the lough (which suggests a particular regional location for the poem, Ireland), and the trees. And it is due to these connections with nature that, in the last section of the poem, his particularity will turn into universality, as we shall see, and, after his death, through the tightening of his bonds with nature (through the rain, the sea, the clouds, the earth, the ice, and the stone), he will become one with nature:

> "And his name [will] be mud once again"
> (48)

The last three stanzas represent the transformation of the particular into the universal. The man in his death has managed to annihilate the linear conception of time in favour of the eternally recurring cycle of life and death: "And his name [will] be mud *once again*" (my emphasis, 48). He, not the common man any more but Man, who was created out of Earth, to Earth will return. But, and there is a "[b]ut" at the beginning of the last stanza,

> But the secret bred in the bone
> On the dawn strand survives
> In other times and lives,
> Persisting for the unborn
> Like a claw-print in concrete
> After the bird has flown.
> (55 to 60)

The common man at the beginning of the poem, a retired old fisherman, has become the Fisher King himself, returning to the mud out of which he was born; a decadent man that "[will] not last the winter" (39), whose strength has vanished—"[i]nching down the road" (27)—has died; but with the help of "astringent rain" (93)—the element of life and death—and time, his secret, the secret of life, the possibility of renewal after death, persists "for the unborn" (58). Mahon's poet is the anthropologist that succeeds in his "search for some sign of the persistence of the person" (Kiberd 1995: 599). The repetition of actions and events that haunted the life of the old man has turned him into an archetype, annihilating linear time through his death and allow-

ing life to spring up again in the future. However, there is a difference between this man and the primitive man that re-enacts gestures and events in order to become real and turn into an archetype to abolish time. The gestures and events that are repeated by primitive man have to be paradigmatic,[5] but the acts of the man in the poem, which have also become rituals with the passing of time, are not. Neither should they be considered as debased rituals but, on the contrary, they represent the possibility for any man, even if unimportant, to become an archetype.

A reference to Dylan Thomas's Poem "A Refusal to Mourn the Death, by Fire, of a Child in London" must be made. Mahon's poem retakes the title of Thomas's poem and part of its subject matter, the death of an anonymous person. But the circumstances and the message of Mahon's poem are slightly different. Dylan Thomas refuses to mourn the tragic death of a child by fire because as he says "[a]fter the first death, there is no other" (1980: 94). Mahon refuses to mourn the natural death of an old man because the man is part of the cycle that allows death and life to succeed each other continually. For both of them death is only a guarantee of immortality, of perpetual life, either in a cosmic eternity or in a "biological" unity with nature (Thomas), or in continuous rebirth (Mahon). But Mahon's poem is then also related to a previous revision of Thomas's poem, D. J. Enright's "On the Death of a Child," a "typical" Movement poem written in reaction to Thomas's complex style, excess of feeling and romantic ideas. Enright advocates restraint and simplicity of style because "the big words fail to fit" (1987: 10), so that the mourning for the death of a child does not become an excuse to express the poet's subjectivity. His concept of life presupposes death as something human beings have to accept: "[t]he monsters we must live with" (1987: 10). Mahon's poem effects the absorption and recasting of the two previous texts. The new concept of transcendence that he proposes is mythical and at the same time empirical and material, since it is derived from the power that mud has to generate life out of death, to give birth to new lives in different manifestations; simplicity, honesty of feeling and the acceptance of death, together with the possibility of renewal that guarantees the perpetuation of life.

The death of a fisherman can also be inscribed within the line of Seamus Heaney's poetry. According to Stan Smith, "[m]any of [Heaney's] poems celebrate the people, crafts, and skills which sustain communal life" (1980: 401). His poem "Casualty" (In Morrison and Motion 1982: 33-35) focuses on the death of a fisherman, although the implications of the fisherman's death are not mythical but political; his story is the story of a common man, who, in the middle of warfare in Northern Ireland, breaks the curfew every

night to have a drink in a pub with his own people. In Derek Mahon's poetry, political overtones are usually hidden under religious, mythical or metaphysical subject-matters (see for example, "Afterlives," "Ecclesiastes," "The Apotheosis of Tins," and "A Disused Shed in Co. Wexford," in Morrison and Motion 1982: 69-80, and "In Carrowdore Churchyard," dedicated to Louis MacNeice—another Belfast poet and an influence on Mahon—in Mahon 1991: 11).

Denaturalisation of common objects as in the case of the discarded tins in "The Apotheosis of Tins," the autumn dead leaves in "Leaves" or the mushrooms growing unnoticed in "A Disused Shed in Co. Wexford," or of common people, as in the case of the fisherman in "A Refusal to Mourn" and the anonymous old lady, once "[a] tentatively romantic / [f]igure," in "An Old Lady" (Mahon 1991: 126-27), through the unusual attention paid to them, allows for a creative imagery in dealing with themes that have previously been the object of attention for poets in the past. The mythical charge in "A Refusal to Mourn" is also present in some of his other poems. In "The Banished Gods" the same kind of connections with nature are established. In "Lives" the protagonist is specifically inscribed within the cycle of Life and Death and of Eternal Return. In "The Last of the Fire Kings," the Fire King, a variation of the Fisher king in mythology, refuses to continue being inscribed in the cycle of Life and Death in favour of a final death which is, therefore, seen as positive (as positive as the opposite idea, the idea of the cycle, is seen in "A Refusal to Mourn"). This line of Mahon's poetry recuperates the yearning for transcendence through a resort to myth that is characteristic of previous modernist poets, especially in the case of T. S. Eliot. But the retaking of subject matter and imagery of the past is inevitably effected with a difference. The difference lies in the presence of the parochial and of feelings. The fisherman in Mahon's poems is seen as a mythical figure only in the last three stanzas; all through the poem he is a common man, old, alone, living in the country in Ireland. And the poet is not only an observer from the outside but has a presence, an "I" in the diegesis of the poem—a recognisable Wordsworthian echo:

> 'I'm not long for this world'
> Said he on our last evening,
> 'I'll not last the winter',
> And grinned, straining to hear
> Whatever reply I made;
> And died the following year.
> (stanza 7)

Modernist poetry never reaches such a level of personal inclusion into what seems an objective-descriptive poem. By contrast, this stanza turns Mahon's poem into a candidly personal expression of mourning for the death of a "common" man.

3. CRAIG RAINE'S "IN THE MORTUARY"

If, as we have seen, Mahon's poem uses language consciously in the positioning of time conjunctions at the beginning of several lines, and in the use of repetition, metaphor and personification, in order to achieve a particular rhythm and create the meaning of the poem (the life and death of a man as seen through different conceptions of time), Raine's poem makes excessive use of language in order to defamiliarise and, therefore, to attract attention to the death of an anonymous woman.

The poem starts with a pictorial comparison in the vein of Raine's Martian in "A Martian Sends a Postcard Home":

> Like soft cheeses they bulge
> sideways on the marble slabs
>
> helpless, waiting to be washed.
> (1 to 3)

And not until the fourth stanza are we told that we are looking at the dead body of a woman: "[h]e calls the woman 'Missus'," and at this point we realise that "they" refers to the woman's breasts. The description of this woman's body aims at the defamiliarisation of the event of death through the focusing on only certain parts of her anatomy (firstly, the breasts are described, then the nipples, the knees, and finally, the stomach), and through the imagery and figures of speech that are used: breasts are compared to cheese, that is, to "dead" milk, nipples to round pieces of rubber for mending punctures:

> two terra cotta nipples
> like patches from a cycle kit,
> (11 and 12)

Our daily perception is unsettled: sweat becomes an "abacus of perspiration" (8); her solitude shows physical signs that become "cobwebs/in the corners of her body" (24 and 25); things rhyme visually with other things. Objects and parts of the body are personified: her breasts are "helpless" (39), her

knees are "puzzled" (13), the cotton wool "clings" (4) to the tongs. Imagery appeals to the senses: "cheese" (taste), "creaking" (hearing), "terra-cotta" (feeling), "watermark" (sight), in order to depict the physicality of death. While the poem apparently defines this event as common: "[a]nd she is the usual woman—," language strives to transmit the opposite idea. This effect is achieved through the use of ordinary language and images taken from everyday life which have been displaced, and is emphasised through poetic syntax: alliteration (see stanza 2: "waiting"; "washed"; "wool"; "wisps," and "cotton"; "clings," and the "t" sound in stanza 6: "two terracotta nipples," or "c" sound in stanza 12: "cares"; "cobwebs"; "corners"), the suggestiveness of punctuation—"its creaking purpose done" (6), and "inside a drawer, her spectacles" (20)—and very long sentences (see stanzas from 2 to 8), combined with very short ones (see stanza 9).

Defamiliarisation is not only achieved through the use of language but also through the selection of the objects upon which description is focused. The objects of description are all physical: her breasts, her nipples, her knees, her eyes, her hair, her stomach, her body. Nothing is said about the woman's life or past, or feelings. Apparently this description is "physically" neutral; it concentrates on the woman's body displayed for a male gaze to inspect (notice that the male gaze further objectivises the woman). The self or the soul, if they exist, die with the body. There is no immortality or prospect of regeneration or the existence of cyclic renewal in time. This is what it really is to be dead, something physical, a naked body exposed in a mortuary "like a watermark / held up to the light" (15 and 16). Death is neither transcendental or metaphysical nor pathetic (or comic or parodic). Death is impersonal:

> Distinguishing marks: none.
> Colour of eyes: closed.
> (stanza 9)

at least for the first nine stanzas...

At this point of the analysis we may have the impression that, through the movement that has been effected from the particularity of imagery to the universal theme of death and its demythologisation, the poem's final stance is that of showing that death is hopelessly real; and it is. As Stan Smith explained in the above-mentioned lecture, the metaphors these poets use "do not displace the real, they take us back to it," they show that the world exists under metaphorical languages. In Mahon's poem the link between myth and reality was feasible; in Raine's poem the physicality of death does not allow us to contemplate any consolation. But, nevertheless, under the poem's

experimentation with language, and all these linguistic signs and games used to defamiliarise death and demythologise its modernist conception—as entertained in Mahon's poem—and under the very poem's emphasis on the physicality, reality and irreversibility of death, there is still room for feelings and social commitment.

The corpse exposed in the mortuary belongs to a "usual woman," but, what does "[a]nd she is the usual woman—" (10) in the context of the poem mean? notice the meaningful dash at the end of the sentence, a sign of complicity with the reader: "there's no need for an explanation," and that is why the poem concentrates on a description of her physical traits. Is it possible to deduce any social overtones from that line? she is an ordinary woman: "Distinguishing marks: none" (17). The different interpretations of this line can lead to different interpretations of the whole poem; the woman has no distinguishing marks because in death all corpses look the same, or the woman is a common, ordinary woman. If her corpse is to be examined in a mortuary, her death is not a natural death but probably the result of violence (remember that her belongings are "inside an envelope / inside a drawer" (19 and 20). She is neither too young: "finely / crumpled skin around the eyes," (13 and 14), "[h]e calls the woman 'Missus'," (7), nor too old: her breasts "bulge" (1), and the skin around her eyes is only "finely crumpled." No names are mentioned: the orderly is "he" and she is "the usual woman," a reference to the anonymity and commonplaceness in a big city perhaps? The poem deals only with the present moment of the woman, the here and the now, there is neither past nor future, only present. This atmosphere can be said to be summarised in stanza 9, the most impersonal description, a file:

> Distinguishing marks: none.
> Colour of eyes: closed.
> (stanza 9)

If the poem ended at this point, the only form of immortality the human being could enjoy would be reduced to a file in a filing cabinet.

But in the last three stanzas of the poem, a change of tone is effected. Syntactical elements contribute to create a different rhythm: alliteration increases, notice the "s" sound in stanzas 10 and 11 ("somewhere" "spectacles" "somewhere else" "someone"), and the "c" sound in the last one ("cares" "cobwebs" "corners"), and words and structures are repeated ("somewhere" "somewhere else," "inside an envelope / inside a drawer"), in contrast with the rest of the poem where structures are constantly varying. The descriptive technique is, nevertheless, kept and taken to extremes. The poem focuses not only upon parts of the human body but upon details concerning those parts

of her body: her spectacles, not her eyes, and the parting of her hair, which becomes a very intimate aspect of the woman.

In this way, even though the objects of description all through the poem have always been physical, at this point the poem turns into a personal elegy for the death of a woman. The poem has effected a move from the playfulness with language to the defamiliarisation of death in order to show that there are no mythical elements in the death of a person. Immortality has not simply been reduced to the file in the filing cabinet, but the only consolation offered in the end is the memory of another human being—an anonymous someone, absent from the scene, that has an intimate knowledge of this woman:

> Somewhere else, not here, someone
> knows her hair is parted wrongly
>
> and cares about these cobwebs
> in the corners of her body.
> (stanzas 11 and 12)

The memory of somebody who is as capable of helping this woman now that she is dead as he/she was during the woman's life; the words "not here" summarize the isolation and marginality of this woman that even finds a physical refection in her dead body: "cobwebs in the corners of her body" (ominously connected with the sininster action of the tongs in the autopsy), not only in her death but also in her life. The vision of death at the end is not triumphant but very humane and impressive at the same time, and hopelessly sad...

Most of Raine's poems included in Morrison and Motion (1982: 169-181) are also about looking at things and aimed at renewing the ordinary. Common features become the focus of his poetry: common objects ("A Martian Sends a Postcard Home," "An Inquiry into Two Inches of Ivory" and "A Cemetery in Co. Durham"), common people ("The Butcher," "The Grocer"), or common animals ("The Behaviour of Dogs"). They all may look ingenious light-hearted poems. Except when he looks at the commonest of events, death ("In the Mortuary," "In the Kalahari Desert" and "A Walk in the Country"). In "In the Mortuary" we look at death as observers from a high standpoint. There is no romantic intrusion on the part of the poet as in Mahon's "A Refusal to Mourn"; we look at the corpse of a woman at the same time as the orderly that is operating on her or the poet that is operating on our perception of her. But in the end, this death-watching process turns into an unsettling realization of the threat of human extinction.

3. CONCLUSION

We have looked at two opposed perceptions of death. Mahon resorts to the consolation of the modernist myth of transcendence, the possibility of life and death eternally recurring. His poetry, though, is not as elitist as that of the modernists. He introduces natural elements that recuperate the ordinariness that the Movement poets advocate as the subject matter of poetry. Nevertheless, as has been argued, his poem manifests that it is possible to find the mythical element in the ordinary world, and in this Mahon brings together two previous poetic manifestations, those represented by Dylan Thomas and D. J. Enright.

Raine's position, by drawing attention to language itself, points to the way we perceive the world and problematises received images of death. But the result is not anti-representational; poetic language in this case does not replace reality. His poem recuperates the ingenuity of the metaphysical poets in order to lay bare the reality of death: when you stop seeing the human being inscribed in a pattern, myth or religion, the only thing left is science, a naked body exposed in a mortuary, and the only redeeming but transient consolatory thought is the memory of another human being.

NOTES

1. The research for this paper has been financed by the Government of Navarra, Spain (Orden Foral 667/1995).

Acknowledgements are also due to Prof. Stan Smith for his revision of the draft that served as the basis for this paper and to Prof. Susana Onega for her helpful suggestions towads the completion of the final version of the paper.

2. According to Booth, "[t]he Movement consisted of poets whose primary concern was to revalue poetry by reacting against the romanticism and traditionalism of the post-war period that was so dominated by poets of those two learnings —Dylan Thomas, for example, who was the last of the great romantic poets" (1985: 110).

3. In the course of a lecture entitled "The 'New Generation' Poets: Hype, Hope or Happenstance" at the 18th AEDEAN conference (Spanish Association for Anglo-American Studies), in December 1994, and a seminar on "Modernist and Postmodernist Poetry" held in January 1996 at the University of Zaragoza, Spain.

4. The numbers in brackets correspond to the numbers of the lines of the poem. This sign (/) will be used to indicate that the words after it belong to a different line.

5. According to Mircea Eliade in *Le mythe de l'éternel retour*: "L'abolition du temps profane et la projection de l'homme dans le temps mythique ne se produisent, naturellement, qu'aux intervalles essentiels, c'est-à-dire ceux où l'homme est véritablement lui-même: au moment des rituels ou des actes importants (alimentation, génération, cérémonies, chasse, pêche, guerre, travail, etc)" (1979: 50).

WORKS CITED

BARTH, John. 1980. "The Literature of Replenishment." *Atlantic Monthly* (January): 65-71.

BOOTH, Martin. 1985. *British Poetry 1964 to 1984*. London: Routledge, 1985.

ELIADE, Mircea. 1979. *Le mythe de l'éternel retour*. Paris: Bussière.

ENRIGHT, D. J. 1987. *Collected Poems*. Oxford: Oxford UP.

KIBERD, Declan. 1995. *Inventing Ireland: The Literature of the Modern Nation*. London: Johathan Cape.

MAHON, Derek. 1982. "A Refusal to Mourn." In *The Penguin Book of Contemporary British Poetry*. Ed. Blake Morrison and Andrew Motion. Harmondsworth: Penguin. 74-75.

- - -. *Selected Poems*. 1991. London: Viking-Gallery /Oxford UP.

MORRISON, Blake and Andrew MOTION, eds. 1982. *The Penguin Book of Contemporary British Poetry*. Harmondsworth: Penguin.

RAINE, Craig. 1982. "In the Morturary." In *The Penguin Book of Contemporary British Poetry*. Ed. Blake Morrison and Andrew Motion. Harmondsworth: Penguin. 175.

SMITH, Stan. 1980. "Seamus Heaney." In *Contemporary Poets*. Ed. James Vinson. London: Macmillan. 671.

THOMAS, Dylan. 1980. *Collected Poems*. 1952. (Everyman Library). London: Dent.