

The- No- Man's Land in Pa rick
Kavanagh's The Great Hunger

الارض الحرام في الجوع العظيم لباتريك كافناغ

Asst. Lectur. Majid Mas'ad Hamdan

م.م. ماجد مسعد حمدان

**The- No- Man's Land in Pa rick
Kavanagh's The Great Hunger**

الارض الحرام في الجوع العظيم لباتريك كافناغ

Asst. Lectur. Majid Mas'ad Hamdan
General Directorate of Education / Holy Karbala

م.م. ماجد مسعد حمدان
المديرية العامة للتربية / كربلاء المقدسة

majidmasad28@gmail.com

Received:31/12/2019

Accepted:12/2/2020

Turnitin - passed research

ABSTRACT

As far as no- man's- land is concerned, the following study is determined to show and demonstrate that Patrick Maguire, the protagonist of Patrick Kavanagh's poem The Great Hunger, is being warned from the most important dynamics of life: women, children and hope, as if they were mines which go off in case of treading or touching. These things, according to Maguire's mother and the church, prevent further farm progression and impede and restrict his power as a man whose only interest is supposed to be restricted to agriculture and rearing animals instead of wife and children which are considered retarding factors as dictated to him. In addition, they have a great influence in contaminating man's innocence and, as a result his spiritual ties with his God are devastated . So, life, other than the farm, for Patrick Maguire is a no- man's- land that is rife with horrendous things against which he must strive to be in the safe side. Maguire goes on suppressing his energy until this self- estrangement and intimidation render him to a slave to shyness, fear, then to phobia.

Key Words: no-man's land, Patrick Maguire, sexual frustration, hope, the church, mother.

ملخص البحث :

بقدر ما يتعلّق بالأرض الحرام اصطلاحاً، فإنّ البحث يخوض في إظهار وإثبات أنّ ماكاير في القصيدة القصصية (المجاعة الكبيرة) للشاعر الأيرلندي باترك كافنا قد مُنِع من أشياء تُعدّ ضرورةً لديمومة الحياة كالنساء والأطفال و الطموح الى ما وراء الحقل وأتّها تشبه الألغام التي تنفجرُ إذا ما داسها الانسان او لمسها وإن هذه الأشياء بالنسبة للكنيسة وأمّ ماكاير مثبتات وعوائق أمام أيّ تقدم كما أنّها تحدّد دوره كمزارع من المفترض أن يصبّ جُلّ اهتمامه في الزراعة وفي تربية الحيوانات الحقلية بدلاً من الانشغال في الزوجة والأطفال. فضلاً عن ذلك فإنّ الحياة الزوجية لها الباع الأكبر في تلويث براءته وبالتالي تؤدّي إلى تعطيل علاقته مع ربّه. لذلك فإنّ الحياة بالنسبة لماكاير بوجود زوجة وأطفال أرض حرامّ مليئةً بالرعب وما عليه إلاّ أن يكافح ليتجنبها. لذا استمر ماكاير بكبح جماح نفسه حتى صيرّه ذلك الإقصاء الذاتي والتخويف عبداً للخجل والخوف ومن ثمّ الرّهاب.

الكلمات المفتاحية: الأرض الحرام، باترك ماكاير، الأحباط الجنسي، الأمل، الكنيسة، الأم.

INTRODUCTION

Patrick Kavanagh is a modern Irish poet from the second generation after W. B. Yeats. He was born in Inniskeen, County Monaghan in the 21st of October, 1904, and died in the 30th of November, 1967. In 1909 he attended at Kednaminsha National School which he left in 1916 at the age of thirteen to be apprenticed as a shoemaker to his father- a profession he could not master at all and as a result he did not make any wearable pair of shoes. Kavanagh's reputation is better known for his novel Tarry Flynn and his poems "On Raglan Road" and the narrative The Great Hunger , in addition to his comments and critiques on life in Ireland through digging deep in everyday experiences and the commonplace which, according to him, not to be sneezed at because they stand for real life and actual events. In order to represent such life in his poetry he buckled down and went at it hammer and tongs in picturing poverty, repression, deprivation, etc, his people endured throughout the history of his country.

Unlike other poets who dignify rural life considering it an outlet and escape from the suffocating city life and its bewilderment, Patrick Kavanagh ferociously blames this life for destroying his ambitions and stealing his youth, happiness, feeling and affection. So, he, faraway from sentiments and nostalgia, remembers that life and that place addressing it grievously

O stony grey soil of Monaghan

The laugh from my love you thieved ...

You flung a ditch on my vision

Of beauty and love and truth. (KCP 73)

In spite of his grief and sadness as he laments his lost childhood and youth, he "practically invented the literary language in which rural Ireland was to be portrayed... He invested his fiction and poetry with fresh regional humor that did not sentimentalize or condescend to its characters" (Reisman 110). For him luxurious life does not suffice the need, and, as far as imagination is concerned, it is devitalizing and weakening. He tastes the parochial and comes out with a lofty production because he tests and questions everything in his environment wittily and objectively. In addition to signaling at

universality through locality, Patrick Kavanagh appreciated poetry that comes from outside Ireland saying that according to him poets like Pound and Auden and others are all Irish for “they have all said the thing which delighted me, a man born in Ireland, so they must have a great deal of Irish in them” (Reisman 193).

A historical and lexical background of the title

As far as the title is concerned the reader primarily expects to deal with a piece of writing that talks about two warring armies and might ask himself about what incidents and how many casualties and losses are there resulted from the violence. His imagination starts portraying sad and awful pictures of the situation and, as a result, takes him faraway to summon similar images from history that have great impact and influence on the psychology of people. But as soon as he overwhelms in reading the lines he begins suspecting of a disharmony between the title of the study and the incidents of the poem. In other words, he asks: “What can a warlike title impart to a poem which talks about a celibate emotionally and sexually deprived of all that make him a human being?” Such a faltering comes to an end as the reader decides to dig deep in the item and know something about its denotation, connotation and historical background.

Lexically speaking, no- man's- land is “the space between two opposing armies; an area not assigned to any owner, or an area not clearly belonging to any subject (Swannel, 720). That is to say, it is frightening because it brings to mind death, fear, horror and mortality if anyone surpasses his limits and aspires to explore what is outside the borders. E. Alan Makintosh, war poet and officer (1893-1917), In “In No Man's Land”, portrays this area by giving a description of the fate awaiting the soldiers, as well as the features which include:

The hedge on the left, and the trench on the right
 And the whispering, rustling wood between,
 And who knows where in the wood to- night
 Death or capture may lurk unseen,
 The open field and the figures lying
 Under the shade of the apple trees –

Is it the wind in the branches sighing
Or a German trying to stop a sneeze. (A Highland Regiment14)

The term no- man's- land first describes the ferocious fighting that took place between Germany and the Allies during World War I. In spite of the tremendous violence of these zones and the inescapable danger that may befall any of the confronting sides, these distinctive features were of great interest and fascination and had a great driving and motivating force "for soldiers and those on the home front alike, and as such they were comprehensively investigated in essays, poems, drawings and photographs throughout the duration of the war"(Rodenbeck 2). James H. Knight- Adkin depicted the horrible scenes and talked about the inevitable fate he and his companions may have encountered at any moment that:

No Man's Land is an eerie
At early dawn in the pale gray light.
Never a house and never a hedge,
And never a living soul walks
To taste the fresh of the morning air:-
Only some lumps of rotting clay,

(That were friends or foemen yesterday.(Living Age 66

Implicitly, no- man's- land may refer to areas disallowed to be approached, explored or experienced especially by a yes- man who is anesthetized and, ultimately, eunuched by a special influential person, institution or idea. Consequently, these impediments stand between achieving the aims everyone looks forward throughout his life. In this sense man or woman, on the one part, and the other forces that prevent him from satisfying his needs on the other part exemplify the two warring sides, while man's desires and appetites including the factors which help achieve them stand for the area prohibited to be trodden or explored- life itself.

THE GREAT HUNGER

Patrick Kavanagh's contribution to modern Irish poetry demonstrates the possibility to make poetry out of the parochial throughout which he universalizes the rural Irish issue. He, potentially and outspokenly, depicted deprivation, isolation and sexual frustration of the ordinary people of his environment. In all its characteristics,

pastoral life is considered so inspiring for Patrick Kavanagh who, as Seamus Heaney (1939- 2013) stated, transplanted the agriculture of rural Ireland successfully into poetry in English (O'Donoghue 107). Seamus Heaney reminds us of that In "The Loose Box" from Electric Light saying:

On an old recording Patrick Kavanagh states
That there is health and worth in any talk about
, The properties of land. Sandy , glarry
Mossy, heavy, cold, the actual soil
Almost doesn't matter; the main thing is
An inner restitution, a purchase come by
By pacing it in words that make you feel
You've found your feet in what 'surefooted' means
-And in the ground of your own understanding
Like Heracles stepping in and standing under
Atlas's sky- lintel, as earthed and heady

As I am when I talk about the loose box. (Electric Light 14)

In The Great Hunger which is regarded his magnum opus written in the forties of the last century, Patrick Kavanagh can be observed as describing the long-range emotional and psychological effects in a country whose people were obliged to learn to be continent and cautious. The title reminds of the potato famine which afflicted Ireland from 1845 to 1847 and caused social and psychological negative effects to the population. It deeply depicts the complete failure that had resulted in a very deep depression on life in the countryside and multiplied the authority of the Church which had a great impact in reducing national self- confidence and abandoning the native language, as well as losing artlessness. As a result the "mood of the people turned pessimistic as they accepted the disaster as a judgment from an angry deity, and they turned penurious" (Reisman 115). It means that people came to a conclusion that they must be punished for the sins they do and, in such a way, they justify their timidity, servitude and subjection to the clergy and their social suppression. Maguire, as an example, fails to marry and goes on sticking to celibacy thinking that marriage is a kind of disobedience to religion and to his mother, and an obstacle which he must

put aside in order to develop his acres as well.

Patrick Kavanagh, unlike the adherents of the Irish Revival, denied “the idealization of rural Ireland and the celebration of the peasant- and he pronounced modern Irish writing to be an imitation rather than invention, produced by traders in clichés” (Garra 142). He believed that this life is an obstruction in the way of culture and modernity. The man he portrays in detail is given as a stereotype of a thorough community living the same difficult circumstances and facing the same elements of a total frustration on a large scale. In that case The Great Hunger has its roots in T. S. Elliot’s famous poem The Waste Land that both poems tackle social conditions satirically and pessimistically. Kavanagh’s depiction of Maguire shows that he uses irony to talk genuinely about what he is in direct contact with, and to prove the enmity of pastoral life towards the poetic imagination. In addition, Kavanagh shows his opposition to, and disagreement with other poets through this suffocating nearness to the rural soil. In the eighth section of the poem he speaks up ironically of the Irish literati whose look is different and says:

The world looks on
:And talks of the peasant
;The peasant has no worries
;In his little lyrical fields He ploughs and sows
,He eats fresh food
He loves fresh women, He is his own master

As it was in the beginning
(The simpleness on peasant life. (KCP 52

From the very beginning of the poem Patrick Kavanagh satirically portrays the protagonist and his companions saying that “the potato-gatherers like mechanized scarecrows move/ Along the side- fall of the hill- Maguire and his men (KCP 34). He insists upon the clearance of these bodies of any content as to say that their mastermind and instincts on the one part, and the blind obedience to the mother and the Church on the other part are in a continuous conflict and the man is no longer a body devoid of human content or spiritual constituents. The Great Hunger is a clear confession that Kavanagh is, as he said: “the only man who has written in our time about rural

Ireland from the inside" (qtd. in Allison 42). To him, on the contrary of others who consider rural life as releasing and appeasing, this life is a source of imprisonment and enslavement. It should be remarked that the bolsters Kavanagh uses in mapping the whole atmosphere are actual ones known to all his contemporaries who, at first, denied then accepted and appreciated his work.

Maguire is made unmindful by his mother who mediates on behalf of the Catholic Church to make him, to an extent, unable to come to terms with his nature as a human being whose emotional impulses force him to be one of the unity. His distrust in everything around him even his heart and soul resulted in a marriage to the field and the cattle instead of a wife and children, and an alienation to life itself. "Here we are once more up against the problem of Ireland's lonely bachelors, fearful to marry lest they overcrowd the land, this time seen from the inside" (Freyer 208) supported by the gloomiest and poorest conditions of Monaghan among other counties in Ireland. As a result, he believes

He came free from every net spread
In the gaps of experience. He shook a knowing head
And pretended to his soul

That children are tedious in hurrying fields of April
Where men are spanning across wide furrows.

Lost in the passion that never needs a wife

.The pricks that pricked were the pointed pins of harrows
Children scream so loud that the crows could bring
The seed of an acre away with crow- rude jeer.(KCP 34)

Patrick Kavanagh seems to be very clear-sighted and confident that, with the help of these two trenchant idiosyncrasies, he makes his poetry clear and his statements direct and effective moving away from platitude and repetition. Moreover, he looks at the poet as a man of wide imagination who, even if he talks about common things, moves every mind and imparts beauty and aesthetic values to his production which take the reader from the very narrow space to a wider world. This falconine observation supported by an exuberance of deep experience of the conventions and manners of society mixes the poetic sensibility with the historic witness in order

to create a state of factual coexistence and reaction on the part of the reader.

The tension in Maguire's life is not a newborn one. It begins from childhood when the first seeds of emasculation are planted by his mother and, in the process of time, irrigated to become a belief that, although " he is not sure now if his mother was right/ When she praised the man who made a field his bride" (KCP 35), he clings to her orders and instructions and takes up a fatal subordination. He confesses that life on the farm destroyed him and he "claims he was treated like an animal, and that his farming life was one of moral cowardice" (Allison 45), but he does not show any objection- at least internally. This pretension is incarnated in the second section of the poem which gives a clear impression of Maguire's behavior and his affection towards his mother that:

He stayed with his mother till she died

At the age of ninety- one.

,She stayed too long

.Wife and mother in one

When she died

The knuckle- bones were cutting the skin of her son's backside

.And he was sixty- five

O he loved his mother

(Above all others. (KCP 36

The above lines talk about Maguire's masked servitude and his helplessness to change his life without violating matriarchal holiness. Cruelty of rural life and the maltreatment reduce him to a crow and "may thus simply be the effect of an immature mind" (Tuan 118) which compel him to behave thoughtlessly. Her longevity and long- term insistence on accepting the idea of remaining celibate deprived him of his humanness and familiarized him with savageness and solitude that he sees women and children of no use to him.

Maguire's seclusion and his refrainment are ascribed to religious Catholic reasons that date back to the fourth and fifth centuries when will was given a great importance over the instinct believing that man's success lurks behind to what extent he could overcome

his passions and master his appetite. Thus, the church had a great influence on the Irish community especially the peasantry in spreading such a belief. The clergy did their best to paralyze the passion and vigorously they touselled with the males and females in order to prevent them from any meeting that may end in any sexual intercourse or love relationship. Priests used to walk across the roads at night seeking for any young boy or girl that may be a suspect. They punished these young people by beating and then returning them to their homes forcibly. That goes in line with the strict rules of education, and the segregation of the two sexes at any gathering, formal or informal, pronouncing that such gatherings might end in a deadly vice or evil transgression, helped in the spreading number of bachelors and spinsters. "These circumstances, in addition to poverty and concerns of inheritance or control of farmland, ultimately resulted in such a mistrust between the sexes that in 1945- 6 one in four male farmers between 65 and 74 years of age was still a bachelor" (Cornwell113).

Fearing to fall in a sin that cannot be redeemed pushes Maguire, as a symbol of his men, to distance himself from the gentle sex employing all his senses in the service of land and agriculture. Kavanagh's anger caused by this repression of emotions of the Irish peasantry is accurately and blatantly expressed in depicting Maguire's personality and the details of his life on the farm. Robotizing himself by such and other fears "Maguire can only mimic the act of lovemaking through the rape of his land" (Muri 69) which is fully expressed as the lines read that in: April, and no one able to calculate How far it is to harvest. They put down

The seeds blindly with sensuous groping fingers

And sensual dreams sleep dreams subtly underground. (KCP 38)
Kavanagh describes farming engaging all senses regardless of the eyes as something akin to a sexual act. The farmer uses his groping fingers sensuously and buries his dreams underground with the seeds thinking not of any substitute other than waiting for the crop to the time of fruitage. This ignorantly romantic relationship with the earth mother and the great adhesion to the soil dispensing with human passions and the logical existence of the creation together

with a mad acceptance of everything make life sterile and infertile. Maguire does not look at women as partners and a source of relief for men. In the process of time, and due to the harsh treatment of his mother, "he is not sure now if his mother was right/ When she praised the man who made a field his bride (KCP 35). In addition, "he knows that his heart is calling his mother a liar" (KCP 36) but he vehemently sticks to his mother's advice and dedicates all his time and effort cultivating the soil and rearing the animals. So, instead of getting bored of such a monotonous life, Maguire "loved his ploughs/ And he loved his cows" (KCP 37) as he repeatedly goes back again and again after failing to change which he expresses mostly in sighs.

Maguire's most frightening mine is the woman. He gets familiar with this feeling from early childhood through the repeated instructions of his mother and the clergy. He believed that committing a sin is something that cannot be mended. But being away from women and feeling fear of them brought him troubles, for:

Once one day in June when he was walking
Among his cattle in the Yellow Meadow
He met a girl carrying a basket
And he was then a young and heated fellow.
Too earnest, too earnest! He rushed beyond the thing
To the unreal. And he saw sin

Written in letters larger than John Bunyan dreamt of. (KCP 39)
Patrick Maguire trusts nothing in his environment including men, women, his God and even his heart. His marriage to the particulars of his surroundings and the hold of the Church and his mother upon him made his life inevitable pitfall, "a sad farce of slavish work, furtive masturbation, crude pretence, increasing mindlessness, decreasing manhood and the drab inevitable advance towards old age" (Kennelly 7). Maguire lives as a little boy fearing everything. Helooks at the woman from an angle that does not go in line with the ordinary and the literate man. Because he espouses a Christian dogma and due to the perpetual insistence of the two authoritative forces in his existence, he maintains a wide space with, and keeps himself away from such a sacred creature as far as his mother

and the Virgin Mary are concerned. The only outlet or opportunity through which he can meet the woman directly and corporeally is through his imagination. When he comes across the women, and that is always from a distance, he brings to mind that image and identifies himself powerfully with the situation by engaging all his senses. So, at seeing a woman He locked his body with his knees

When the gate swung too much in the breeze.

But while he caught high ecstasies

Life slipped between the bars.(KCP 44)The lines accentuate Maguire's familiarity with this kind of self- release. In an individual act he can upheave his sexual appetite to its acme and fulfill the target for which he longs passively throughout his life. Kavanagh lives the very moment his protagonist experiences and, for that reason, he is capable to describe the product as a "life" unlike any other activity for it entails full identification. Because everything goes parallel to each other in Maguire's life, including his friendships, he cannot progress and surmount the boundaries of moral cowardice. Any meeting at the crossroads is depicted as fruitless and childish as throwing a stone by a little boy. Those meetings usually end in a sinful act committed at the "grate" as he comes alone with himself. Maguire's mother's harsh treatment, her insensible countable words whenever she meets him which are restricted to the feeding of the cows and the chickens, in line with his sister's sufferings represented by the porcine grunts she used to release on her bed are the reasons that he secludes himself and "Opened his trousers wide over the ashes/ And dreamt himself to lewd sleepiness" (KCP 41). Such a sinful act seems to be the only vent to which he resorts from time to time in order to get rid of repression and fear simultaneously. In addition, he is satisfied with meeting women in his dreams for he, as other men in the parish, is unable to confess their affections to the women who ran wild

And dreamed of a child

Joy dreams though the fathers might forsake them

;But no one would take them

No man could ever see

That their skirts had loosed buttons,

O the men were as blind as could be.(KCP 43)The lines reveal that males, including Patrick Maguire, became misogynists that no one looks at women as partners, relievers and rescuers from overwhelming in fatal sins. On the contrary, they are hampers in the way of progression and field prosperity. In addition, "man's physical nature and its desires are viewed as evil... Consequently, virtue itself tended to become a matter of suppressing the natural instincts" (Watt 162). In other words, according to Maguire and his companions subduing the sexual appetite or flesh in general paves the way to the spirit to work freely. This tendency is peculiar to communities whose culture and standard of civilization are predominantly determined to directing the individuals towards achieving the suitable worlds of their personal purposes socially, religiously and economically.

The womanly mine becomes more dangerous and influential as Maguire gets older in age. He takes the qualities of a woman more than a man. Fear of women transmits him to an automaton in his mother's hands which does nothing other than physical works. Maguire cannot resolve any conflict with his abusing mother and sister since childhood. Such a continuation of this behavior has a thorough negative psychological impact on him that his age and his understandability go opposite to each other. At this particular time he suffers from gynophobia that he looks at women as a threat. In addition, his fear of the law and the social conventions compel him to fear the schoolgirls and to wind up at masturbation. Accordingly:

The schoolgirls passed his house laughing every morning
-And sometimes they spoke to him familiarly

He had an idea. Schoolgirls of thirteen
Would see no political intrigue in an old man's friendship. (KCP 47) According to Freud, any man or woman passes to manhood or womanhood, although successfully, keeps sexually unfulfilled desires, indignation, offense and wrath stored in the unconscious which, at the end and due to its similar compounding with the conscious- the psyche, influences the last in the shape of inferior feeling which gives the individual an impression of being inadequate to any human activity and superior behavior (Bressler 148).So, the

warmhearted and peaceable man shows no apparent affection towards the schoolgirls who pass by his house every day. That fleeting sexual tepidity influenced by fear renders Maguire familiar to the schoolgirls that they might consider him an old friend. His impression apparently goes in line with theirs that they give full rein to their feelings as far as the old man is concerned. But the fact is the opposite. He embraces such a kind of familiarity because there was the danger of talk

And jails are narrower than the five- sod ridge
 .And colder than the black hills facing Armagh in February
 He sinned over the warm ashes again and his crime

The law's long arm could not serve with time. (KCP 48)

Such a kind of timidity controlling Maguire comes from the shallowness of his conduct with the gentle sex and the mistrust he has against them that they are harmful and any contact and conversation with them may send him to jail which is very narrow and cold. Consequently, the present life for him is better than that bitter one in the jail where there is no escape from darkness, cold and restriction. Besides, what he can do outside prison is not available inside. So, Maguire acclimatizes himself to the life of animals which he considers better than his in some respects for they, the animals, can get what they want and do what laws of life allowed them to.

In addition to the danger of women and children on Patrick Maguire's life there is the mine of hope and ambition beyond field-work. He becomes self- impotent and refuses to accept reality as an adult and, consequently, withdraws from any tendency to understand others' lives and his abnormality as an isolated and repressed man. Ambition is a product of imagination in the general sense especially when the individual is in a state of solitude. But when it is misused due to the lack of knowledge and true education in the fine items and particulars of life, ambitions are reduced to personal ones represented by animality which abrogates any farsighted vision in the self and the outside world. Regarding Maguire's world, there is no remedy for his strangeness because he is deprived of any hope of a promised homeland to come, and the divorce between him and his life submerges in the process of time. He, due to the limited

knowledge, does not fathom the factual constituents of his life as a man and seems to be continually under the influence of a force that separates him from life infinite significance. As a result

Poor Paddy Maguire, a fourteen- hour day
He worked for years. It was he that lit the fire
And boiled the kettle and gave the cows their hay.
His mother tall hard as a Protestant spire
Came down the stairs barefoot at the kettle- call
And talked to her son sharply: "Did you let
The hens out, you?" (KCP 37)

It seems that Maguire's anguished and sterile life comes from the long hours he spends on the farm tilling the soil and sowing the seeds, and the domestic works which must be charged with by women. Moreover, he is treated as an imperfect and unsound hired boy rather than a son and a member of the family as the mother uses the indefinite pronoun "you" to call her only son whose name is well- known to her. This feeling of alienation on the familial and social levels is not patched up by any one even himself. In addition, the wound he causes to himself is not healed. On the contrary, he helps other circumstances to banish himself from the bright world where he feels and live as any other creature do, and throws himself in a sinister one where no eyes and no ears.

The very beginning of the poem, part one, gives an impression of the hopeless people who "are passive in the face of an overwhelming routine of hard work and comfortless bachelordom" (Allison 46) and they look like the "scarecrows" in their facial expressions and general appearances. It means they are appalling and, simultaneously, expelling even to birds. Such an allegation can be backed up when the poet himself announces that "We will wait and watch the tragedy to the last curtain" (KCP 34). The line smacks of imprisonment and disappointment which continue to the last hours of Maguire's life as he does not establish any harmony between everything in his environment and himself which, if he knew well, would be his life and immortality. So, nothing can be discerned in the faraway other than him grunting "O the grip, O the grip of irregular fields! No man escapes" (KCP 35). Such a suffocating hegemony of

the field over the farmers associated with no education is the cause of a great deal of disappointment resulted from these encounters with the pastoral life that shake any confidence in any progression. In lamenting his fate, he turns to God addressing him sadly, saying: " 'O God if I had been wiser'!/ That was his sigh like the brown breeze in the thistles" (KCP 35- 36).

Maguire's hopelessness and lost confidence in everything goes on to include his house where he is supposed to forget fatigue and share with the rest of the family a different appeasing conduct fraught with familial affection. On the contrary, what happens is the opposite. He likens this house to an iron cell out of which it is impossible to escape. Kavanagh sympathizes with his protagonist and partakes of the same suffering. Thus, he calls: Come with me, imagination, into this iron house

,And we will watch from the doorway the years run back

And we will know what a peasant's left hand wrote on the page. (KCP 36)The poet does not want the reader to be passive and lazy but to engage his imagination in the very experience in order to strengthen the deepest convictions that no essential relatedness with life can be robbed. Since imagination is at work "it sees things to which the ordinary intelligence is blind and that it is intimately connected with a special insight or perception or intuition (Bowra 7). For a thorough investigation, his promontory will be the doorway so that he can descry what happens built on the present and the past and the fine items of living that have direct influence on him. Kavanagh aims at appealing to the emotions rather than the intellect for the issue is so painful because it deals with a human suffering due to inner spiritual and psychological attacks. He emphasizes dealing with Maguire's state of living from a wider perspective; a perspective which can bring grist to the mill as far as human value is concerned.

The wealth Maguire ardently and diligently pursues out of agriculture is not associated with hope. He, mechanically, finds his way in the field knowing everything about weather, land and animals. But as a creature whose duty and ambition is to go beyond this material body to the world of immortality where he regrets nothing

unfulfilled Maguire is unlucky to do. So he confirms that:

There is no to- morrow;
No future but only time stretched for the mowing of the hay
Or putting an axle in the turf- barrow. (KCP 40)

It seems that it is forbidden for this man to dream of a world of compensation and reward, or a future which can give him relief. For him time stops because it is a routine of tilling, sowing, mowing and other field and domestic activities. The day is not the ordinary one. Rather, it is more than twenty four hours for Maguire as he always rounds about the same place doing the same things. Therefore, it stretches to encompass all the years of his life ranging from external physical suffering and fatigue, and his poignant continuous memory of his urgent sexual frustration as a man deprived of all wishes and hopes. Maguire's perpetual grief emanates from his marginal understanding of life as opposed to be in touch with the depths of his soul and a vivid life. As he cannot get rid of the idea that pastoral life is ennobling and disabling, he is unable to come to terms with any progressive thinking. So:

The poor peasant talking to himself in a stable door
.An ignorant peasant deep in dung
?What can the passers- by think otherwise
Where is his silver bowl of knowledge hung?
Why should men be asked to believe in a soul
That is only the mark of a hoof in guttery gaps?
A man is what is written on the label.
And the passing world stares but no one stops
To look closer. So back to the growing crops

And the ridges he never loved.(KCP 44)The idea of self- degradation and self- depersonalization is concentrated in the above lines due to the man's confession of his ignorance and primitiveness and his servitude to the farm rather than employing the farm as a material factor to his spiritual life. Because Maguire is not concerned with the inner soul and does not believe in an eternal afterlife, he thinks of every evaluation as begrudging and emphasizes his emptiness instead. The picture depicted here is explicitly and implicitly tragic to which Maguire returns again and again insisting upon his

spiritual and physical impotence.

Hope and faith are part and parcel as far as the logical criterion is concerned. "Faith is the assurance of things hoped for, a belief in things unseen" (qtd. in Siosoli 4). It is sought by all walks of society at every time and place without any exception. With hope, man can overcome any challenge whatever encircling or less important because it gives man peace believing that every dilemma has an end, and according to its enormity and effects upon man he is granted and paid back. In addition, in gaining a greater understanding of hope, you will be able to address countless other life concerns. You will undoubtedly look at relationships in a new way. You will think differently about issues of religion and spirituality. Your approach to stress and coping may be dramatically altered. Perhaps you will find it easier to get inspired or make progress toward some important goal (Scioli 7). But for Maguire the case is different. His very and thorough responsiveness to what time and the whole social and religious legacy dictate renders him to a passive object. In other words, he is a mere mirror that reflects the full image as it is without any change, on purpose or without. In such a case, Maguire is considered a tragic figure as far as the way of life he leads is concerned. His ethical tendency in particular fetters his hopes and wishes and hampers him from achieving happy life. As a result:

He stands in the doorway of his house

A ragged sculpture of the wind,
October creaks the rotted mattress,
The bedposts fall. No hope. No lust.
The hungry fiend
Screams the apocalypse of clay
In every corner of this land. (KCP 55)

The last lines of the poem depict the man's image in a very sad tone whose effect makes no wonder about the monumental featuring of the narrator. The most important two mines- hope and lust- are mentioned in an explicit manner to indicate that this man's life is no longer vivid and important for the lack of these effective energies. In addition, and at the very end, the poet goes back to the very beginning of the poem to mention the apocalypse of clay in

a way by which he makes Maguire revolts against, and damns the barren life that ends meaninglessly.

To conclude, the current study demonstrates that Maguire's denominators with the no-man's-land is something of a great significance. As any soldier who fears of the mines planted in that horrendous area, fears hope, children and wife and considers them as impediments or a burdensome load he must abandon and migrate. He sometimes tries to begin a new life different from the one he leads but he cannot because he is not qualified to do so due to the lack of spiritual and intellectual weapons. Maguire's upbringing does not teach him that he is a thoroughly spiritual being and that everything in the universe is in his service as a human being. Rather, he is taught that the real wife is the field and what is beyond is trivial, and man's success and happiness are built upon expelling such thoughts. So, he satisfies with his own plane- masturbation- in achieving sexual ecstasy and passion instead of marriage. In such a way the toppling of the ideal is carried out by the concrete.

Works- Cited

- Allison, Jonathan. "Patrick Kavanagh and Antipastoral". In *The Cambridge Companion to Irish Poetry*. Edited by Matthew Campbell. New York: Cambridge University Press, 2003. pp. 42- 58.
- Bowra, C. M. *The Romantic Imagination*. New York: Oxford University Press, 1961.
- Bressler, Charles E. *Literary Criticism. An Introduction to Theory and Practise*. Fourth Edition. New Jersey: Pearson Education, Inc., 2007.
- Cornell, K. H. "Catholicism and Marriage in the Century After the Famine", *Irish Peasant Society*. Oxford: Clarendon Press, 1989
- Freyer, Grattan. "The Irish Contribution". In *The Modern Age*. Edited by Boris Ford. Middlesex: Penguin Books Pty Ltd, 1966. pp. 196- 209.
- Garratt, Robert F. *Modern Irish Poetry: Tradition and Continuity From Yeats to Heaney*. Berkley: University of California P. 1989.
- Kavanagh, Patrick. *Collected Poems*. London: Martin Brian and O' Keffee, 1972.
- Littell, Eliakim, Robert S. Littell. *The Living Age*. Michigan: The University of Michigan, 2012.
- Makintosh, Ewart Alllan. *A Highland Regiment and Other Poems*. Amazon Media: The Perfect Library, 2014.
- Muri, Allison. *Paganism and Christianity in Kavanagh's The Great Hunger*. <https://www.jstor.org>: University of Saskatchewan, 1990.
- O'Donoghue, Bernard. *The Cambridge Companion to Seamus Heaney*. Cambridge: Cambridge University Press, 2009.
- Reisman, Rosemary M. Canfield. *Critical Survey of Poetry: Irish poets*. Charleston Southern University: Salem Press, 2012.
- Rodenbeck, Eric. *No Man's Land: Bodies and Technology in The First World War*. Eric. stamen. com nomans, 1995.
- Scioli, Anthony, Herbert B. Biller. *Hope in the Age of Anxiety*. Oxford: Oxford University Press, 2009.
- Swannel, Julia (ed). *The Oxford Modern English Dictionary*. Oxford: Clarendon Press, 1993.
- Tuan, Yi- Fu. *Escapism*. Virginia: Hopkins UP, 1981.
- Watt, Ian. *The Rise of the Novel*. London: Chatto & Windus, 1966.