

Attraction and Repulsion in Louis MacNiece's poetry

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Abstract:

There are incidents in some people's lives which have a great impact on their behavior, work and even their belonging to an extent they undermine the voice to become a tide in vanishing and surfacing at different times. This paper aims to demonstrate the ups and downs of the Irish poet Louis MacNiece in looking at his native country, Ireland, in general, and the west in particular in comparison to other places and the criterion with which he could stand on that slippery ground to avoid slander and non- belonging. His deep and powerful emotion toward his country makes him a tourist who views the vistas from afar and comments as a true outsider exploring the condition of the world mixing between his inner thoughts instigated by social, religious, or cultural motivations with what he must be as a citizen.

Key words: Louis MacNiece, repulsion, attraction, slippery ground, outsider.

I. An Introduction

Lexically speaking, attraction stands for the force by which bodies approach each other, while repulsion the force by which they tend to repel each other or make their mutual distance bigger. Louis MacNiece (1907- 1963), the English poet from Ireland, in order to wander around without any hindrance and to avoid falling into the trench of psychological and social fragmentation concerning the relationship with his native country, Ireland, took up these two contradictory attitudes skillfully and neatly and made out them an interesting, readable, acceptable and accessible mixture supported by his highly developed poetic style which is a demonstration to the continuous conflict with creativity and insightful consciousness of his surroundings. As the nobility of poetry, according to Wallace Stevens,

"is a violence from within that protects us from a violence without. It is the imagination pressing back against the pressure of reality" (Beckett, 1977, 212), the poet tried his best to achieve simplification out of the use of these two contradictions forming a clear conception of balance by which he could avoid the slippery ground by going to and fro realigning and reaffirming his reaction towards the items of the status quo. Not being affected and to maintain the innate capacity was the course with which MacNiece registered and transmitted his unmistakable presence as a citizen belonging to the two countries affectionately and passionately keeping on an equal position between centripetal and centrifugal forces.

Louis MacNiece is considered one of the poets who succeeded T. S. Eliot although not directly. He and some other poets learned to introspect the human psyche through their deep reading of this giant figure. He read Eliot's poetry voraciously and got influenced by him, so his books represented the distance from mystery and unfittedness for, according to Seamus Heaney, "one did not need to know any literary thing in particular in the 1950s in order to know that Eliot was the way, the truth and the light, and that until one had found him one had not entered the kingdom of poetry" (Heaney, 2003, 29). In addition, the poet's connection to his native country's poetry came from his admiration to Yeats which seems to be mutual. His writing in a precisely Yeatsian idiom at a time that he was attempting to establish a specific effect, as he did in poems like "Neutrality" and "Western Landscape", was an opposition to Hewitt's regionalism and Higgins's provincialism in spite of the friendly personal relationship they all enjoyed. MacNiece's consciousness of W. B. Yeats's importance as an English poet in general and an Irish one in particular reveals his Anglo- Irish hybridization.

MacNiece's long-lived fame as a poet was a result of his paradoxical achievements. His combination of appeals to large audiences with overly learned allusions and his concentration on political issues and daily events while, as well, investigating eventual metaphysical questions, was a transition from a view he backed up in the 1930s that the poet is a communicator to believe that poetry should mostly work on two levels: Real and allegorical which do provide sustenance for that glory. Eve Walsh Stoddard says that "It is these contradictory qualities along with the literary- historical value of recording a thoughtful person's ethical responses to the trials of modern life that will ensure MacNiece's poetry a lasting reputation" (Quinn, 2008, 142). MacNiece's overall work is a reflection to his early childhood experiences onwards. Some of these experiences

came to surface on his behavior as a child and continued to his manhood as a citizen and poet. That is to say his literary trajectory is the reaction of many catalysts including familial, religious, political, psychological, the fruit of which is the kind of poetry he produced. His parents' communication about their past expanded the scope of his imagination mixed with a state of nostalgia and displacement for that kind of culture he had never been familiar with- a state of mind which affected the kind of poetry he produced pervaded by contraries under the mantle of attraction and repulsion.

Louis MacNiece led a very difficult life replete with contradictions and hardships which had a great impact on his life as a child and his as an adult and then as a poet. As a child, he used to listen to his parents talking about their past in the west of Ireland to which the poet felt a strong attachment although he had never seen. Wild tales and imagination dominated their communication which created a deep insight into things from environment and a nostalgic vision to the unseen. At an early age and after a long separation occasioned by her illness, MacNiece lost his mother to whom he was very close. At that particular time the children Louis, his sister and his brother, were subject to some difficult doctrines and practices that went off the trail concerning their upbringing and the way of life they had to lead. The difference of religion and behavior between his mother, stepmother, and the woman who had been brought to look after them and the cook created a kind of alienation caused the MacNiece children to be to some extent strangers. The very incident that led to the great separation between the children and their father was his remarriage to a woman with a victorian puritanical outlook on life which caused in additional restrictions on the children resulted in sending MacNiece and his sister to an English public school. The new life furthered another confusion concerning their cultural identity forcing the poet to do his best to compromise between those contraries.

MacNiece's rebellion against his upbringing was manifested in his heavy drinking and his rejection of his faith at Oxford. Moreover, his marriage from a Jewish girl added another violation to the norms followed by the family and extended the gap of separation. His wife's alienation after a short time to live with another one had a great impact on his psyche that affected much of his poetry. Such incidents forced the poet to grope his way through a jungle of obscure things. But, instead of being paralyzed, his relationship with his past and present was characterized by reciprocity. His past was the raw material of his present that you cannot separate them because when

you read MacNiece's poems you feel that you are dealing with an extremely sensitive man who, throughout his career, went hammer and tongs repairing the cultural and social crack in his poetry. In addition, the sense of continuity of the past events changed into a deep relationship that it found profound expression in his poetry going coincidentally in line with his behavior as a citizen and a poet. According to Terence Brown, Louis MacNiece was a spiritually hyphenated poet living between Ireland the birthplace and England the place of education. That is to say he was a stranger to the English and an exile to the Irish, a state of mind forced him to be in between and to come to terms with that difficult and stifling attitude (Brown,1975, 163). Instinctively, the accumulation of life experiences drew the poet to a place where he could blur the boundaries between himself as an Irish-born and himself as an English educated. In other words, he could scratch and paint at the same time avoiding any derogatory or degrading word or expression as far as the two countries are concerned. MacNiece's poetry is a true evidence to the previously mentioned ideas in which he seems to admit that life in which he is like a child playing around everyone's feet, or a tool he/ she holds in his/ her grip in order to make the world where they live free of arrogance and selfishness.

Poetry analysis

Although there were insurmountable difficulties MacNiece was facing throughout his literary trajectory, his reconciliation between discrepancies was most and foremost. His extraordinary mixture of the lyric and the dramatic, his success in equilibrating allegory with realism in some of his dramatic works the most outstanding of which is *The Dark Tower* which was published in *The Dark Tower* as well as other Radio Scripts by MacNiece in 1947 enabled him to wade through the swamp of contraries and come to terms with them. A poet like Louis MacNiece was no stranger from William Blake's "without contraries is no progression" written in *The Marriage of Heaven and Hell* and other dialectic theories of the nineteenth century because he had widely studied classics and philosophy and taught them. So, he "scrutinizes his Irishness in a number of poems, vascillating between attraction and repulsion, but always remaining sensitive to the role of outsider" (Garratt, 1989, 266). In "Carrickfergus", MacNiece appears as the astute dramatist who beautifully and magnificently blends history with reality in depicting the scene of the place where he was born. The stage he draws is the gantries backdropped by the mountain, and the action is "the hooting of lost sirens and the clang of trams" (CP, 2012, 100). The poet moves on to give a clear idea about the two

communities and to drive the wedge between them concerning social and living standards that "The Scotch Quarter was a line of residential houses/ But the Irish Quarter was a slum for the blind and halt (CP, 2012, 100).

The beginning of "Carrickfergus" stands for the chief part of the following lines. It brings to mind images which constitute the most important tension in the poem- between recollection and the status quo and between hope and acceptance. Throughout his writing career he rides the vehicle of his memory to illustrate the substantial hesitation between nostalgia and anxiety. His childhood experiences are striking that they do not make us, at their perception, think of them presented as an end in themselves. What is observed and recalled here is so significant as a sign of what might happen in the future. The tension between hope and despondency is going on to the end of the poem when the poet, after ten four- line stanzas, tells us that he, ultimately,

went to school in Dorset, the world of parents

Contracted into a puppet world of sons

Far from the mill girls, the smell of porter, the salt-mines

And the soldiers with their guns. (CP, 2012, 101)

It seems very evident that our poet is so drawn by the magnetism of place for renewal purposes. His implied lament for stability and quietness is the principal manifestation throughout his poetry which takes different images and forms keeping the poet at a fixed distance celebrating and critiquing at the same time. MacNiece's domineering impression is that his passion for the past is related to his sense of estrangement and his desire for a kind of escape not for fantasy but as part of self-knowledge and self-definition.

As for "Dublin", a poem that solidifies the poet's sense of isolation and estrangement like other autobiographical poems, it begins with a list of native heroes which positions the poet as an inside outsider. From the beginning of the poem MacNiece gives us an impression of his alienation as a protestant in comparison to the Catholic Heroes who, for long, stood steadfast and led a series of strives for the sake of liberation and had their own imprint on the note of the local poem and the repeal of union. After that he moves to draw a picture of his belonging and non-belonging differentiating between extrinsic and intrinsic connection. In order to move smoothly from non-belonging lines exemplified by "This was never my town/ I was not born nor bred/ Nor schooled here" (CP, 2012, 238), he marks the feature of the lines that it is not intrinsic. He talks about his birth, upbringing, education and even the place where he will take a residence before and after death which is not Dublin. Although he

vehemently and frequently denies it, he is distinctly Irish. As soon as he depicts his alienation and isolation he goes back to say:

But yet she holds my mind
With her seedy elegance
With her gentle veils of rain
And all her ghosts that walk (CP, 2012, 238)

According to Andrew Murphy, Ireland to MacNiece is "if not like a trumpet, like a fiddle half- heard through a cattle fair" (Murphy, 2010, 114). The very choice of the items in the above- mentioned lines refers to the poet's intention to add cumulative effects brought about by his appreciation of his native country and his unbroken connection to it. The nostalgic tone demonstrates that Ireland for him is a source of consolation, inspiration and comfort and the link between his existence and heaven. The poet's movement between repulsion and attraction shows that he, objectively, knew the world and learned how to explore it to discover its truths. Each of the second and third stanzas consists of one continuous sentence showing the poet's incessant impression of his reaction toward his country and his full identification with the native land although he is physically away. The poet, according to Neil Corcoran, did not use any symbol in illustrating the relation to the city he was talking about for fear that such symbolism might lead to misunderstanding as long as he was profoundly serious of his interest and direct in his point of view. But when describing the river, the sun and the morning he used some images to deepen his real connection and attachment. This amalgamation of going to and fro helps surpass depravity and desolation and achieve nearness and conformity to the social standards of coexistence (Corcoran, 1999, 57-58). Throughout the portrayal of some natural phenomena, the poet tries to link between social, political and natural conditions. The lights that bob up and down "With a concertina movement" is a beginning to give some images of the close attachment to nature as to say that although there are setbacks in man's life he can retain his presence of mind and make a stout equilibrium with the general atmosphere.

MacNiece was fond of evanescent observations and cyclical structures for the sake of arresting the inconsistencies and subtleties extant in poetry besides life itself. He showed aptness in understanding the nature of his environment and transferring it into a bright poetic form. The vivid and live descriptions that frequently appear in his poems are a clear- cut evidence of that claim. "Indeed one of the prevailing excitements of MacNiece's poetry and prose throughout his career is the way it can suggest consciousness being

roused to pleasure by the world of material objects as they swim, unbidden, into awareness" (Brown, 2010, 161). One of the most anthologized sonnets of modern Irish poetry is "Morning Sun". The poem, as in most of MacNiece's poetry, is divided into two parts the first of which opens with a striking image of "Shuttles of trains going north, going south, drawing threads of blue" (CP, 2010, 50) which brings to mind the perception that this city is an intricate web of motion and connection. Foreward, the "shining of the lines of trams like swords" (CP, 2010, 50) gives special value to the sharp, specific vitality of the morning just when the city is brought back to life due to the influence of the sun. The poet moves ahead to add the "thousands of posters asserting a monopoly of the good, the beautiful, the true" (CP, 2010, 50) to refer to a busy city where messages and advertisements are dominating the atmosphere all competing each other to draw attention and capture sensation as they address the crowds straight with their obligation.

Through the second to the fourth stanzas, the poet expatiates to give the reader a clear and fascinating image of the central motif of the poem- the sun. Within this and other images MacNiece aims at achieving the main purpose of poetry which is to outlive the context and time and capture the emotions and sensations alongside. The sun has the greatest part in the scene. The light it sends "comes white off the wet streets but bright/ Chromium yellows in the gay sun's light" (CP, 2010, 50) and helps give an excellent interpretation of the poet's precise recollection of a general scene which might be noticed by the ordinary people without scrutiny. Unlike any other man, the poet uses all his tools for the sake of achieving progress and sublimity. Until the penultimate stanza the MacNiece talks about the scene as a very attracting and eye- catching and it creates a new passion particularly as it deals with Irish material. But the situation turns gloomy in last section of the poem "when the sun goes out, the streets go cold, the hanging meat/ And tiers of fish are colourless and merely dead" (CP, 2010, 50). As the poem "provides the essence of his integrity as an artist and allows him a coherence and a clarity in shaping images and thoughts" (Garratt, 1989, 231), the transition of the events from a state of energy and liveliness to lethargy and inactiveness imparts beauty to the whole atmosphere as it sheds light on the poet's keen observation of everyday details. Immediately after the sun sends its beams on nature, life and beauty come into being. On the contrary when the sun sets and be the cause of the vanishing of all of that.

The poet connects everything with the movement of the sun in order to avoid abrupt change, monotony, triviality and ordinariness and not to affect the flow of events. With the setting of the sun another scene is added when "the hoots of cars neurotically repeat and the tiptoed feet/ Of women hurry and falter whose faces are dead"(CP, 2010, 50) to increase inanimation and decay instead of life and improvement and to consolidate contradiction and repulsion fluently and smoothly. He goes on to "see in the air but not belonging there/ The blown grey powder of the fountain as the ash/ That forming on a cigarette covers the red" (CP, 2010, 50) with which he depicts the final image that surrounds the change from life to death and from energy to decay. Instead of the bright light and the vivid colour, the fountain water turns into a leaden ash colour representing the lifelessness that dominates the whole scene after sunset.

The poet's humility and self- awareness are considered one of the remarkable features of his personality represented by his ability to take advantage of a refreshing idea, to utilize a situation, to ridicule, to admire, to condemn: That's to say to make the most of life. According to Almer Kennedy, MacNiece is always quivering back and forth, between darkness and light, gazing sternly at the very incident then turning away smoothly while keeping the thread of connection firmly linked (Andrews, 2008, 37). A good example is "To Hedli", a poem dedicated to his second wife Hedli Henderson, whereby the poet moves up and down between rejection and acceptance keeping on a steady state of energy and force. The first stanza is a clear-cut evidence to his inner conflict arising from his feeling of responsibility towards the stifling circumstances surrounding him. That is achieved when "Acting younger than I am and thinking older" (CP, 2010, 401) concentrating on liveliness through youth and wisdom. As in much of his poetry, MacNiece occasionally springs and falls so that he can breathe freely and move satisfactorily from one occasion to another giving each its sound voice and identity. In addition, by the use of contradictions MacNiece tries to consolidate gravitation for only opposite poles attract each other forcibly and it is attraction and repulsion which are the unique properties through which the universe is being perceived. So, to say "I have buried so many stray moments in this volume/ That I feel shrunk; as though those April answers/ Had withered off their Question and now turning" (CP, 2010, 401) gives impression of his promotion from a low position to "bind up ghost and image/ To give them, Hedli, to you, a makeshift present" (CP, 2010, 401).

The poet goes on using enjambment technique to give the stanza coherence and unity and to enhance the fluency of the idea from the beginning to the end which results in the hegemony on the reader's mind because through such a process the expressive span of the poetic line can be widely expanded. In the second stanza the poet stands "dumbfounded by the volume/ Of angry sound which pours from every turning/ On those who only so lately knew the answers (CP, 2010, 401) which comes as a result of his estrangement from coming and older gods. Throughout the lines it is clear that the "two recurrent themes that pervade this poem are the need for belief and the motif of repetitive cycles, with the question of renewal" (Quinn, 2008, 150). In the penultimate and the last stanzas, the poet incarnates the purpose of the poem beginning the first line with the contradictory "But" in order to show his disagreement and his discontent with those who "lately knew the answers" and those who made him lay his "ear to the ground and no one answers". Consequently, he makes the point that he is not content, the leaves are turning

.....

And all the poets I know, both younger and older,
 Condemned to silence unless they divine the answers
 Which our grim past has buried in our present. (CP, 2010, 401)

Ultimately, the poet moves from pessimism to optimism addressing his wife, Hedli, that at this point, he offers her this volume "In hopes, my dearest, that your fingers turning/ These pages may let fall, among those present,/ Some greetings on my waifs and wraiths of image" in addition to "half-blind questions that still lack their answers/ Which lack grows no way less as I grow older" (CP, 2010, 402). Thus, the poet's spirit can surpass the limitations that he knew to appear in the addressee as an immortal soul as he seizes the opportunity to make her his partner in the process.

The triumph of confession in MacNiece is that it presents actual events through a way of narration that makes them so acceptable and convincing and so exciting and readable via dismantling any face of prejudice and bias. In such doing he widens his scope of creating something much richer as well as more human. According to Elmer-Kennedy Andrews, "It is MacNiece's cultural complexity, his skeptical intelligence, his insistence on the primacy of the living word over dogma and abstraction that make him a figure of special relevance to recent debates about identity and home in Northern Ireland" (Andrews, 2008, 46). In "Valediction", the poet has the tendency of amusingly self-depreciation by explosive farewell to Irish life: South and North. For that purpose, the poet calls his reader to

park his car in Dublin and "see Sacville Street/ Without the sandbags in the old photos," (CP, 2010, 41) in order to go back in history and notice the statues of the people who stood steadfast in defending their country. Having decided to put his thoughts in paramount position, he stops for a while to remind that "At any rate in Ireland, arson and murder are legacies/ Like old rings hollow-eyed without their stones/ Dumb talismans" (CP, 2010, 41) so that he can put in effect his attempt to compel Ireland, as a personal response, into a kind of reality he accepts or rejects.

On the other side, MacNiece takes the reader along to "See Belfast devout and profane and hard,/ Built on reclaimed mud, hammers playing in the shipyard" (CP, 2010, 41) making no difference between the North and the South in his description. However, the picture of the two cities is still one of openness and lucrative transition. After some pictures about the country as a "Country of callous lava cooled to stone,"/ and "Of minute sodden haycocks, of ship siren's moan,/ Of falling intonations", he tends to the addressee inviting him "to book", then to "look" ,that he, as an Anglo-Irish, "stood at the end of one of the Europe's most self-conscious and at the same time most tenuous of cultural traditions, a tradition that had run its course without exhausting its talents" (Fauske, 1995, 184). The poet goes on combining "Indifference and sentimentality" in one line to give a sharp evidence of the inner conflict of hate and love, accept and reject. Then he floats to the surface to conclude: "Cursed be that curses his mother. I cannot be/ Anyone else than what this land engendered me" (CP, 2010, 42) giving impression that in spite of those inherited accumulations of sufferings caused by war, inner conflicts, sectarianism, discrimination, extrinsic and intrinsic devastation,

I can say Ireland is hooey, Ireland is
A gallery of fake tapestries,
But I cannot deny my past to which my self is wed,
The woven figure cannot undo its thread. (CP, 2010, 42)

Rootedness and uprootedness are inseparable that they are so fascinating and so satisfying in a sense they are presented powerfully and impressively. The last two above-mentioned lines are elaborated thoroughly by giving details of the threads of the past beginning from the fourth year of his age onward. The lines are a demonstration of the poet's obsession with Ireland and its history and the matchless concern he had about all of its minutes. After listing the details that characterize each place and each city in Ireland, which verifies the poet's emotional attachment, he unravels the knot and comes out with

the final decision to say: "I will exorcise my blood/ And not to have my baby-clothes my shroud" (CP, 2010,42). The poet's speaking voice in "Valediction" is in pursuit of escaping the political, cultural, and the historical patterns which constrain him but, in spite of his permanent endeavors exerted to get himself rid of its complicated weave, he cannot. This means that his self and his past are part and parcel and the language he uses in tackling the past stitches him up. So, the poet aims "to work at those seams and stitches , to transform the original material and inherited ideological attitudes into something different, less sure, more complex" (Parker, 2006, 27). Apparently, the poet wants to say "Farewell, my country, and in perpetuum" but

Whatever desire I catch when your wind scours my face

I will take home and put in a glass case

And merely look on

At each near fantasy of badge and gun. (CP , 2010, 43)

Certainly the rendering of the surging emotions of rejection is immeasurably livelier than those of acceptance. After a long list of legacy, MacNiece resigns by addressing his country saying: "Good-bye your hens running in and out of the white house" referring to the simple life led there and the simple particulars mentioned like hens, goats, hunters, greyhounds, black cows, dolled-up virgins which, for everyone, are considered an impulse to go forward to the past.

"Western Landscape", the poem in which the poet is wandering on the borders visiting and leaving for private purposes, is brimful with the juxtaposition of contraries as far as the poet's situation is concerned. According to Garratt, "the poem is permeated with the contradictions that define MacNiece's attitude toward Ireland, the country both beckons and rebuffs, proves and disapproves what it wants, and creates impressions that hit and miss, that will last and will not (Garratt , 1989, 260). The consistency between the title and the very beginning of the poem is an indication to the coherence of the sensitive content and the poetic substance. From the first line of the poem, the poet, "In doggerel and stout", wants to "honor this country/ Though the air is so soft that it smudges the words", and his preconceived ideas "At once hit and miss" due to the conflicting thoughts which find their way to his mind at the time of composition. He goes on describing his dominant diptych picture trying to get rid of any fragmentation by imparting a sense of feeling and mixing it with reality in a very diplomatic way making a featheredge between accept and reject as he stands between, on, at, in the ocean "docking the queues of the teetotum consciousness/ Proves and disapproves what it wants" (CP 339). In order to keep in touch with the two conflicting

contraries, he resorts to Greek mythology describing the "western climate" as "Lethe" and "The smoky taste of cooking on turf is Lotus" (CP, 2010, 339).

Louis MacNiece keeps on the vulgarity which cherishes the combination of the contraries enlivening the relevance of each one of them to the other. Thus, the most interesting feature is that the idea in it is one which we can only appreciate as being true. MacNiece believes that he neither can belong to his country nor alienate himself forever. "As a poet he is uninterested in nationalist ideology; but at the same time he does not try to make himself a rootless cosmopolitan. When he uses Irish material in his poetry, he does so like a true native" (Reisman, 1990, 90). So, he remains a tourist coming to and fro from time to time making himself unlike Brandan the Navigator Anchorite who is known for his famous journey seeking for Isle of the Blessed or the peasant who cannot leave his land to which he is married. Accordingly,

The west of Ireland
Is brute and ghost at once. Therefore in passing
Among these shadows of this permanent show . . .
. . . let me who am neither Brandan
Free of all roots nor yet a rooted peasant. (CP, 2010, 339)

Undoubtedly, the west of Ireland and Dublin, to MacNiece, represent a deep source of artistic imagination that is not available in Belfast and England. At that particular time he paid much attention and concern to mythology and the stories which had great impact on his exile. Therefore, he is often "Flitting evolving dissolving but never quitting" due to the quintessential attachment to the mother land which "was a rocky earth with breasts uncovered" to suckle solitary intellects including himself the "bastard" who became "Out of the west by urban civilization" (CP, 2010, 340).

MacNiece's poetry regularly combined many themes and ideas weaved together forming a complex structure of observations supported by his coexistence with different contraries throughout his life. "Snow" is an investment in a natural phenomenon. It is an influential poem exploring its narrator's experience of seeing snow and roses at the same time. In it the mind tries to keep pace with a flood of images and sensations. It talks about a natural phenomenon noticed by the poet as he was sitting by the room window on a spring day. In an instant, the poet is enthralled by the striking contrast between the falling white snow and the pink roses. The sight compels the poet to think about vastness, diversity, and mystery of the world. The treatment of the setting as it combines some incompatible things

is matched by vibrancy and spontaneity- an occasion that gives persuasiveness and moving account of the claim. The occurrence, as it is narrated by the poet, is the product of the moment. On the spur of the moment, the room is filled with brightness and liveliness as "the great bay-window was/ Spawning snow and pink roses against it", and by describing this spawning as "Soundlessly collateral and incompatible" (CP, 2010, 65), the poet helps the reader overcome the principle of life that asserts itself and to break the bond. Although the two things are part of one world, yet they entirely were in a violent confrontation. The effect of such duality that things happen incompatibly and collaterally take us to think of them as natural because their elements are familiar themselves. Then he gives a clear-cut warning in the fourth line that "World is suddener than we fancy it" (CP, 2010, 65) that man should be aware of its fluctuations and repercussions.

The poet moves immediately forward to give an idea about the world concerning its incorrigible plurality inside which contraries can exist without doing harm to one another. On the contrary, the image of the good part is much less influential in the absence of the negative-tasted part than it is in its presence as is the case with musk which is some of the gazelle's blood and gold as it is kept within the earth. He says it is crazy and stubborn and it is beyond our perception and, far beyond that, good cannot be perceived without evil. He peels a fruit and splits it into many parts and starts eating it and throwing the seeds away. Seemingly, he is much concerned with the strange phase of production and transformation and that contradictory things may live together as one unified entity including parts which attract and others which do not. In the last stanza the poet talks about fire which has the ability to be beautiful and dangerous at the same time. Louis MacNiece's idiosyncrasy as a skeptic poet gives an impression of his view of the world in many of his poems referring to the private ability and the distinguished presence of another power that gives creation special characteristics not available in the natural condition. In addition, there might be a reference to the global conflict as the poem was written between the two wars. He concludes that what we must believe in is that what we see as a celestial state and bear in mind an explanation of because we experience "On the tongue on the eyes on the ears in the palms of one's hands" (CP, 2010, 65), must be thought dialectically for "There is more than glass between the snow and the huge roses" (CP, 2010, 65).

To conclude, it has become established that attraction and repulsion, as a general trend in MacNiece's poetry, is distinguished in many of his poems through which he tried his best to show the idiosyncrasies of the West of Ireland as compared to other places. Besides, it was clear that his oscillation between the contraries rejection and acceptance, like and dislike, belonging and non-belonging, hope and despondency was done without causing any harm to his love to the West or his emotional stagnation toward England and other parts of Ireland. In spite of all Dublin's general humdrum social, political and environmental atmosphere, the shabby lower-class people, the stark intrusion of the clergy in all life particulars, the poet could astutely tackle those fluctuations artistically with his creative imagination transmuting the monotonous into interesting and acceptable.

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الانجذاب والتنافر عند الشاعر الأيرلندي لويس ماكنيس

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مديرية تربية كربلاء

ثانوية المتفوقين الأولى للبنين

الملخص

إن هناك أحداثاً في حياة الناس ذات طابع فاعل في سلوكياتهم، وأعمالهم، ويتعدى ذلك إلى انتماءاتهم، لدرجة أنها تجعل من الصوت مدى يظهر ويتلاشى في أوقات مختلفة. إن هذا البحث يهدف إلى إظهار ارتقاء وانحدار الشاعر الأيرلندي لويس ماكنيس في نظرتة لوطنه إيرلندا على وجه العموم، وغربها على وجه الخصوص، قياساً بأماكن أخرى، مضافاً إلى المعيار الذي يمكنه من أن يقف على تلك الأرضية الزلقة لتجنب التشهير وعدم الانتماء. إن مشاعره العميقة والقوية تجاه بلده، جعلت منه سائحاً ينظر إلى المناظر من بعيد، ويعلق على أنه غريب حقيقي، يستكشف حالة العالم، ويمزج بين أفكاره الداخلية، التي تحركها دوافع اجتماعية أو دينية أو ثقافية، مع ما يجب أن يكون عليه كمواطن. الكلمات المفتاحية: لويس ماكنيس، النفور، الانجذاب، الأرض الزلقة، المشاهد.